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 (https://e-catalogue.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.

A sweeping historical engagement with fakes, lies, and forgeries from the ancient world to the digital age, explored through JHU's Bibliotheca Fictiva collection of rare books and manuscripts—the largest research collection on this subject in the world. Topics include ancient papyri, biblical apocrypha, medieval manuscript forgeries, archaeological and textual forgeries of the Renaissance, false travelogues of the Age of Exploration, pecuniary forgery in the 19th century, art forgery, and the advent of "fake news" in the digital era.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)
Writing Intensive

AS.389.165. **Hands on History: Material Cultures of Knowledge from Antiquity to the Digital Age.** 3 Credits.

This hands-on course deals entirely with JHU's collections of rare books and manuscripts as a springboard to build skills in the close visual and physical examination of rare books and manuscripts. You will investigate the technological and aesthetic transformation of textual artifacts from ancient papyri to Gutenberg imprints to digital surrogates, and contribute to the accumulation of historical clues about their meaning and significance as material cultural objects. You will learn what goes into curating and conserving book and manuscript collections today, and how to evaluate the quality and significance of collections. Materials/topics will include ancient Babylonian cuneiform and Egyptian papyri; medieval illuminated manuscripts; incunabula; Renaissance illustrated books of the Scientific Revolution and Spanish Golden Age; cheap print and unique ephemera; early books by and about women; forgeries; and "digital humanities" initiatives at JHU. Students will make regular visits to the Special Collections Reading Room in the BLC throughout the semester.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)
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.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4)


American museums today face ongoing practical, political and ethical challenges, including economic difficulties, technology and globalization, ongoing debates over the ownership and interpretation of culture and pressure to demonstrate their social value. This course considers how museums are answering these challenges and projects into the future.

NOTE: Class usually meets 1:30-4:00 PM, except for days with field trips (when class will meet 1:30-5:00 PM instead).

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.220. **Queer Sixties.** 3 Credits.

Introduction to queer & trans politics and culture in the period immediately preceding the gay liberation movement, from the early to late 1960s, focusing on intersections of race, sexuality, and gender. Course examines how we have come to narrate queer & trans history and investigates the ways archival practices shape conceptions of queer & trans life. Students learn research methods as they draw on and contribute to the university's digitized archival collections.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.250. **Introduction to Conservation.** 3 Credits.

An introduction to the theoretical and practical underpinnings of the conservation profession: who gets to be a conservator, where we work and how, what are its origins and how it has evolved.

Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Projects and Methods (FA6)
AS.389.260. Cultural Heritage in Crisis. 3 Credits.
We explore the possible futures of cultural heritage and museums in times of accelerating climate change, pandemics, armed conflict and political and social turmoil by examining past and contemporary events. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.265. Hopkins History Through the Archives. 3 Credits.
Archives are where history is documented, and archives have tremendous power over whose stories get told. This course will critically examine the relationship between archival practice and public history by using John Hopkins University as a case study. We will work closely with archivists in the Special Collections Department and archives across Baltimore to get a firsthand look at how local archives shape public history, collective memory, and institutional silences. Students will learn how public historians, archivists, community activists, and students themselves can work together to do reparative research that advances social justice in their own communities. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.280. Of and For Everyone: Diversity, Equity, Inclusion and Access in the Museum. 3 Credits.
How are museums responding to the pressures to be more equitable, inclusive, and accessible towards public audiences and their staff? Students go behind the scenes of the Smithsonian, Baltimore Museum of Industry and Baltimore Museum of Art to meet with working groups and staff charged with transforming their institutions. Includes site visits, hands-on experiences and research on best practices. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.313. Data and the Digital in Museums. 3 Credits.
Digital media play an increasingly significant role in museums from how museums share and narrate their collections online to the use of AI to catalog things and create metadata about them. This class explores critically how digital tools work to tell stories and invites students to unpack the resulting museum narratives. Students will learn by doing, creating a digital exhibit of five museum objects using Omeka and later transforming their exhibits by creating data of their own design to tell a new story about their objects. This new narrative will apply critical perspectives considered in the course such as, but not limited to, repatriation, critical cataloging, and geo-politics. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Culture and Aesthetics (FA3), Projects and Methods (FA6)

AS.389.314. Researching the Africana Archive: Black Cemetery Stories. 3 Credits.
This community-engaged course will address the historic role of the African American cemetery and its present dilemmas. Operating in partnership with Mount Auburn Cemetery in Baltimore, owned and operated by the Sharp Street Memorial United Methodist Church, and the Laurel Cemetery Memorial Project, in tandem with classes at Morgan State University and Coppin State University, our collective aim is to further the interests of these local sites by researching and telling stories with community and biographical relevance. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

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 Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.389.322. Tigers to Teapots: Collecting, Cataloging, and Hoarding in America. 3 Credits.
This course examines material culture through the lens of personal collecting. Focusing on the United States, students will explore how collectors influenced the holdings of the nation's museums, including JHU's Evergreen and Homewood Museum, and contemplate how collecting, for public and private purposes, shapes status and taste in America. This course will also address how collections are organized, displayed, and conserved and will delve into psychological and environmental aspects of collecting and hoarding. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Citizens and Society (FA4), Projects and Methods (FA6)

AS.389.324. The BMA Seminar: Digital Interpretation. 3 Credits.
When museums shut their galleries in response to the global pandemic they saw a surge in digital audiences and engagement, although not everyone can access digital content equally. Continued public health risks bring new challenges to digital interpretation, while universal access as well as embedded racial and gender bias remain significant issues. Students research what works and what doesn't in digital interpretation for art museums, centering social equity and accessibility in their assessment, and develop principles and guidelines for the museum's digital interpretation strategy. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Writing and Communication (FA1), Science and Data (FA2)

AS.389.325. Women of the Book: Female Miracle Workers, Mystics, and Material Culture, 1450-1800. 3 Credits.
From psycho-spiritual autobiographers to mystical bi-locating nuns, convent crèche-keepers to choristers of sacred music, from rock-star-status mystics to the hidden careers of women printers, engravers, and miracle-makers, this course will explore the remarkable intellectual, cultural, and imaginative contributions of women who found refuge, agency, and power within alternative lives. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3) Writing Intensive

AS.389.326. Curating Gertrude Stein: Queer/Modemist/Celebrity. 3 Credits.
Gertrude Stein was a writer who was disparaged, yet wildly popular; a celebrity as well as an object of scorn; openly yet invisibly queer. Reading selections of Stein's writing and that of her friends, lovers, and enemies, we will study her networks, art collection, and cultural status, and work extensively with rare books and archival materials, to explore these dilemmas. Student research will be incorporated into a major exhibition at the George Peabody Library in spring 2024. Distribution Area: Humanities, Social and Behavioral Sciences AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Projects and Methods (FA6)
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
Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and
Society (FA4)

AS.389.341. Museum Education for Today's Audiences. 3 Credits.
Go behind the scenes of the Baltimore Museum of Art’s Education
Department and develop and implement programs for college students
in conjunction with an exhibition about women and art in early modern
Europe.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Projects and
Methods (FA6)

AS.389.344. Monuments and Memory in Washington DC. 3 Credits.
Traditionally defined as placeholders of memory, monuments and
memorials supposedly help us remember and reflect. But who, what
and how do they remember? Who decides how and where they are built?
This course poses these and other questions about the politics of public
commemoration amid the rich monumental landscape of the nation’s
capital. Site visits allow students to experience monuments as living,
built ideas and ideals, and to participate in the conversation among
memorials. For example, how does the Vietnam Veterans Memorial
—which remains the most original and poignant built expression of
reverence—dialogue with the nearby Washington Monument and the
Lincoln Memorial? And how is Lincoln’s legacy recorded differently in the
contested Emancipation Memorial in Lincoln Park? Onsite engagement
with DC monuments will be paired with discussing scholarly works
on the theory and history of monuments and reflecting on talks by
members of the National Capital Memorial Advisory Commission, the
This integrative learning approach invites students to grapple with
the complex and ever-evolving process of making and maintaining
public memory while placing recent controversies in a broader historical
perspective.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Citizens and
Society (FA4), Projects and Methods (FA6)

AS.389.347. Landscaping Baltimore: Interpreting the City through its
Parks, Campuses, and Neighborhoods. 3 Credits.
This course will explore the landscape history of Baltimore City, including
JHU’s Homewood campus, Evergreen Museum, and surrounding areas.
Special attention will be paid to the role of the Frederick Law Olmsted,
and the Olmsted design firm, who played an important role in the
development of several Baltimore parks and neighborhoods. This class
will culminate in either small student exhibition or creation of a public-
facing tour.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Citizens and
Society (FA4), Projects and Methods (FA6)

AS.389.348. Queer Oral History. 3 Credits.
Students learn to conduct, analyze, and interpret their own oral histories
as they contribute to a wide-ranging project documenting queer
worldmaking in the Baltimore-Washington D.C. region. We engage with
scholarship from performance studies, queer of color critique, LGBTQ
history, and public humanities to consider the politics of storytelling
and the promises of public-facing oral history projects. Students have
the option of developing podcasts, multimedia projects, and public
humanities proposals as their final assignment.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Ethics and
Foundations (FA5)

AS.389.405. Visualizing Africa. 3 Credits.
Examines the history of African art in the Euro-American world, focusing
on the ways that Western institutions have used African artworks to
construct narratives about Africa and its billion residents.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Writing and Communication (FA1), Culture and
Aesthetics (FA3), Citizens and Society (FA4)
Writing Intensive

AS.389.410. Public Humanities & Social Justice. 3 Credits.
Investigates collaborative humanities methods that foster democratic
participation among publics more broadly conceived than the academy,
including participatory action research, collaborative oral history,
indigenous research methods, interactive theater, participatory archival
practices, and cooperative models for connecting art, artists, and
audiences. Course focuses on queer, trans, and Black histories in
Baltimore, includes excursions to local cultural institutions, and is
co-taught by prominent public humanists, artists, and activists from
Baltimore and beyond.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Democracy (FA4.1),
Ethics and Foundations (FA5)

AS.389.420. Curatorial Seminar: European Art. 3 Credits.
Working in collaboration with staff from the Baltimore Museum of Art,
students assess the opportunities and challenges of the European
collections; research select objects; contribute to the department’s
collections development plan; and conceptualize new, more global and
more inclusive approaches to the displays.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and
Society (FA4)

AS.389.430. D.C. Career Trek: Museums, Galleries, Archives. 1 Credit.
This experiential course introduces undergraduate and graduate students
to careers in galleries, libraries, archives and museums. Students will
discover the relevance of humanities skills and training to the "GLAM"
sector and practice translating these into resumes and cover letters
for a sector projected to grow 12% over the next decade. Students will
apply design thinking to their professional plans and ideate and prototype
career paths. Course includes a 5-day trek to D.C. to network with D.C.
professionals; participate in workshops; and tour front and back of house
operations at select D.C. institutions.
Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Culture and Aesthetics (FA3), Projects and
Methods (FA6)
TheFuture of Here: An Art and Anthropology Studio. 3 Credits.
This class is an occasion for speculative anthropology, a chance to reimagine this place (an American city on the Jones Falls river) in a future beyond the bustle of our fossil-fueled present. What culture might people of that distant time produce, and how might they make creative use of the many things we leave behind? In this class, we will work together as anthropologists and artists of another time, crafting an inventive and collaborative story about a culture to come, and the material artifacts of a very different collective life. The class will be co-taught by anthropologist Anand Pandian and visual artist Jordan Tierney. We will nurture our imaginations through experiential practices of observing nature, collecting materials, and assembling artifacts. What we build will serve as the core of a spring 2025 local museum exhibition we will plan together.

Cross Listed Courses

Anthropology

AS.070.361. The Future of Here: An Art and Anthropology Studio. 3 Credits.
This class is an occasion for speculative anthropology, a chance to reimagine this place (an American city on the Jones Falls river) in a future beyond the bustle of our fossil-fueled present. What culture might people of that distant time produce, and how might they make creative use of the many things we leave behind? In this class, we will work together as anthropologists and artists of another time, crafting an inventive and collaborative story about a culture to come, and the material artifacts of a very different collective life. The class will be co-taught by anthropologist Anand Pandian and visual artist Jordan Tierney. We will nurture our imaginations through experiential practices of observing nature, collecting materials, and assembling artifacts. What we build will serve as the core of a spring 2025 local museum exhibition we will plan together.

AS Foundational Abilities: Culture and Aesthetics (FA3)
AS.001.169. FYS: Inventing a City - Exploring Baltimore Through Maps and Mapping. 3 Credits.

Using maps from the 17th century to the present, students in this First-Year Seminar will explore the historical and contemporary landscape of their new hometown -- Baltimore. These primary sources will show how Baltimore was invented and developed in popular imagination to become the most vital port on the US Eastern Seaboard, but also a symbol American post-industrial decline. Students will have the chance to map how they see Baltimore, by learning and applying Geographic Information Systems (GIS) and converting geospatial data into visual stories. With the goal of fostering a deeper understanding of this complex city, and a student's place in it, the class will include explorations outside of the classroom. The course will culminate with the creation of a small exhibit whose content and venue will be decided upon mutually by students during the course of the semester.

Distribution Area: Humanities

AS.001.215. FYS: Mosques, Museums, and the Mind's Eye: Discovering Islamic Art in Person. 3 Credits.

Despite its association with distant regions and time periods, Islamic art has a flourishing presence in today's America, represented by rich museum collections, modern buildings designed in historical styles, and vibrant scholarly networks. This seminar explores how we, from the vantage point of twenty-first-century Baltimore, might experience works of Islamic art in ways that are informed by their own cultural contexts while also acknowledging the challenges involved in bridging this gap. We will spend much of the course engaging with objects and architecture in person, with visits planned to the recently reinstalled Islamic galleries at the Walters Art Museum in Baltimore, the Islamic Center of Washington, DC, and the Metropolitan Museum of Art in New York. You will be invited to handle artifacts in person and to try your hand at calligraphy, one of the most distinctive and esteemed Islamic artforms. In the classroom setting, we will read and discuss translations of primary sources written by historical practitioners and consumers of Islamic art, along with examples of modern scholarship that seek to understand the Islamic tradition from a variety of perspectives. As well as learning about such perspectives, you will be encouraged to develop and share—not in presentations and written assignments—your own ideas about Islamic art, building on the close, firsthand encounters that run throughout the seminar.

Distribution Area: Humanities

AS.001.250. FYS: Queer Archives. 3 Credits.

This First-Year Seminar offers an in-depth exploration of Baltimore's queer and trans archives, expansively defined, engaging with interdisciplinary scholarship on "the archive" within queer and trans studies. Beginning with a brief survey of U.S. LGBTQ history, students delve into archival research methods and hands-on explorations in JHU Special Collections. We then engage with queer theory, performance studies, and public humanities scholarship to ask what we can know of the recoverable past and what silences the archive might contain, approaching the queer archive as a complex record of activity that includes ephemera of events, shows, and collective affect; innuendo and gossip; residues of queer nightlife; performance and gesture. We ground these theoretical explorations by visiting Baltimore-based institutional and non-institutional archives, where we engage with 1970s LGBT newspapers and 1960s medical documents, oral histories recorded by local trans artists, street youth photography, and the embodied archives of vogue performance. Throughout the course, we underscore the transformative potential of engaging with the queer and trans past to forge solidarities in the present and map more just and gorgeous futures.

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

This course investigates the confluence of archaeology as a discipline, collecting of cultural heritage, and their ongoing roles in the socio-politics of the Western world and Middle East. It focuses primarily on the Middle East, first tracing a narrative history of archaeology in the region during the 19th and early 20th centuries, with its explorers, diplomats, missionaries and gentlemen-scholars. It then examines the relationship of archaeology to the creation of the encyclopedic museum and collecting practices more generally, considering how these activities profoundly shaped the modern world, including the antiquities market and looting. A central theme is the production of knowledge through these activities and how this contributes to aspects of power and (self)-representation.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

AS.010.355. Exhibiting Picasso: Modern Painting Now. 3 Credits.

This course offers a critical introduction to modernist painting and its eurocentric art history by focusing on the work and reception of Pablo Picasso. At the center of the course is Picasso's celebrated yet controversial painting Les Demoiselles d’Avignon of 1907. Our point of departure is the recent rehang of the New York MoMA's historical Cubism gallery. For decades, Picasso's Les Demoiselles d’Avignon was positioned there as the prescient “masterwork” surrounded by other cubist paintings. In 2019, however, the painting was thought-provokingly juxtaposed with Faith Ringgold's work American People Series #20: Die of 1967, a figurative painting responding to civil rights struggles in the United States. What occasioned this curatorial intervention? Why does Picasso's painting remain such a point of contention in exhibiting modern and contemporary art today? And what other curatorial and art historical strategies might be used to continue to decentralize the canon? We will deepen our discussions with close-looking and collaborative visual analysis of paintings in the Phillips Collection and the National Gallery in Washington D.C. as well as local collections. We will also consult online collections and, in our course readings, consider formalist, social, feminist, and decolonial approaches to modern art. No prior familiarity with Picasso or modern art is necessary. Students from all fields are welcome.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)
This research-driven course focuses on joining together and mapping the largest known corpus of mosaic fragments (1st-6th centuries CE) from the heterogenous ancient city of Antioch at the mouth of the Orontes river (modern Antakya, Turkey). These mosaic fragments have been dispersed to institutions and museums across the globe, and their reunifications tell a series of stories about ancient Mediterranean diversity, early 20th century archaeology, and contemporary collection histories. Building from work completed in Phase I (Spring 2020) and Phase II (Fall 2021) and in conversation with a global network of Antioch researchers, students in this course will continue to research and digitally reunite mosaic fragments, including those in the collection of the Baltimore Museum of Art, delve deeper into the archival record associated with the early 20th century excavations, of which Baltimore was among the sponsors, and explore contemporary object biographies of the corpus, part of which remains in the region devastated by the earthquakes in Turkey and Syria in Spring 2023. Our research will center questions of craft, trade, materials and labor in ancient Antioch, modern archaeological practice, and contemporary museums. No prerequisites required and students from all majors welcome.

Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Projects and Methods (FA6)

Interdepartmental
AS.360.410. Humanities Research Lab: The Dutch Americas. 3 Credits.
The Dutch East India Company, or VOC, is historically and art historically well documented and firmly understood. But the Dutch also had significant holdings to the west via the Dutch West India Company, or WIC. They operated and held outposts in the present-day United States (New York/New Amsterdam), Caribbean (Surinam, Curaçao, Bonaire), Latin America (Brazil), and West Africa. Despite the abundance of materials associated with the WIC from this wide geography, these have been scarcely assessed by art historians, and a defined and comprehensive corpus has never been assembled. This class will act as a research lab in which to do so. In research teams, students will map artworks and objects created from that broad, transnational cultural ambit—categories that might include maps, landscape paintings, still life paintings featuring American flora and fauna, botanical illustrations, plantation architecture, luxury objects made from precious raw materials gathered in the Americas, the urban environment of slavery—and develop individual research questions around them. The class will run with a partner lab in the form of a course led by Professor Stephanie Porras at Tulane University. The course will feature speakers; and there is potential for funded travel to conduct research. We will start at the ground level; no previous knowledge about the field is required. Students from all disciplines are welcome.

Distribution Area: Humanities
Writing Intensive

Islamic Studies
AS.194.256. Museums, Communities, and the Sacred. 3 Credits.
This community-engaged course is co-created by a scholar and curator with expertise in religion, art, and material culture, and taught in partnership with the Baltimore Museum of Art (BMA), and centers how museums engage with the sacred. Recognizing that museums have traditionally been under-equipped to respond to the social concerns that animate their local communities, the BMA is rethinking how a twenty-first century civic museum engages the city in which it is located. Understanding the museum as a public space in which contemporary civic and social issues can be engaged, we will explore such questions as: how can a museum represent devotional objects while honoring a diversity of religious and spiritual perspectives and avoiding homogenous narratives about belief? How can a museum create relationships with religious communities to understand and interpret the objects in its collection, and navigate differences in faith-based communities with ethical care? How can a museum engage local communities in the process of writing labels for objects and in other acts of interpretation in a way that is not extractive and is genuinely value-aligned? In short, how can a museum truly become public? As a community-engaged course, students will build practically on their learning about museums, religion and public pedagogy to create and facilitate community listening circles at the BMA. The course will include visits to the BMA and other sites, guest visits on focused topics from museum professionals in other institutions, and training in listening and facilitation.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Culture and Aesthetics (FA3)

Modern Languages and 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.

Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)
AS.214.307. Collecting and its Discontents. 3 Credits.
This seminar will be concerned with resonances between collectors, artists, poets, and other hallowed figures of modernity, and their less celebrated doubles: hoarders, bibliomaniacs, ragpickers, and gleaners. We will examine the material practices and psychic mechanisms that define these identities and authorize distinctions between them, as well as the historical contexts from which they emerge. More broadly, we will grapple with the relationships between objects and narrative. We will ask how the human-object practices of collecting, hoarding, gleaning, scavenging, misuse, and fetishism change when performed in the immaterial realm of language, and what these practices look like as rhetorical and narrative strategies.
Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3)

Near Eastern Studies
AS.130.153. A (Virtual) Visit to the Louvre Museum: Introduction to the Material Culture of Ancient Egypt. 3 Credits.
This course will present the Egyptological collections of the musée du Louvre in Paris, room by room, as in a real visit. From the Predynastic period, in the 4th millennium BC, to Roman time, the iconic “masterpieces” of this world-renowned art museum, as well as its little-known artifacts, will allow us to explore the history and material culture of ancient Egypt. We will also learn to observe, describe and analyze archaeological objects, in a global manner and without establishing a hierarchy between them, while questioning their place in the museum and its particular language. The objective will be to go beyond the objects themselves and answer, in fine, the following questions: What do these objects tell us about the men and women who produced them, exchanged them, used them, and lived among them in antiquity? What do they also reveal about those who discovered them in Egypt, several millennia later, about those who collected them and sometimes traded them, and what does this say about the relations between Egypt and the Western countries over time? The courses will be complemented by one visit to the JHAM and one visit to the Walters Art Museum; Dr. Aude Semat, curator at The Metropolitan Museum of Art (New York) will also give a lecture about the Egyptian Collections at the MET.
Distribution Area: Humanities

AS.130.247. Digging for Legitimacy: Archaeology, Museums, and Ideology. 3 Credits.
Archaeology was born out of Western Colonial endeavors into Africa, the Middle East, Asia, and the Americas. Large scale excavations conducted by the United Kingdom, France, Germany, Italy, and the United States resulted in the removal and transfer of valuable (culturally and monetarily) material culture from local stewards and stakeholders to the West. To this day the discipline of archaeology is still saddled by its colonial past and the Hollywood interpretation of archaeologists as saviors of ancient treasures. Today, most interaction between people and ancient objects is facilitated via the museum. In this course we will explore 19th-21st century archaeological and museum practices and the role they play in modern narratives of identity and representation in the America and the Middle East. Students will engage with the historical, legal, economic, and ethical implications of archaeology and analyze how political, religious, cultural, and academic institutions have leveraged archaeology and cultural artifacts to reify and legitimize their pursuits and ideologies.
Distribution Area: Humanities

AS.130.248. Up the Nile: New Approaches to the History of Egyptology and Nubiology. 3 Credits.
King Tut, Napoleon, Champollion, Ozymandias, Nefertiti: the history of Egyptology is filled with big characters, huge monuments, and glimmering objects. But it is also made up of colonialist practices, looted sites, and forgotten scholarly contributions. “Up the Nile” examines the antiquarian, colonialist, racist, Western-centric, and patriarchal roots of modern Egyptology and Nubiology, and addresses how scholars and enthusiasts alike are continuing to grapple with these lasting legacies and biases. This class investigates how the Egyptians and Nubians thought of their own histories, as well as how other ancient cultures viewed the cultures of the Nile. It moves roughly chronologically, tracing understudied and marginalized voices from the Islamic, Medieval, and Ottoman periods into the 20th and 21st centuries. It examines the origins of scholarship, modern collecting, Egyptomania, and museums, delving into the problems and repercussions that still haunt us today. “Up the Nile” will engage with important and difficult aspects regarding Egyptology’s and Nubiology’s colonialist, racist, and sexist past and present. It asks: who decides who writes history, then and now?
Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Study of Women, Gender, & Sexuality
AS.363.346. Queer Performativity. 3 Credits.
Introduces students to the intersections of queer theory, performance studies, and LGBTQ history with a focus on “queer worldmaking” the ways in which performances—both theatrical and everyday rituals—have the ability to establish alternative views of the world. Case studies include the ballroom scene in Baltimore and beyond, migratory street youth subcultures, and queer nightlife. This course also offers a unique lens on the archive and historical research by approaching embodied memory, gestures, and ritual as systems for learning, storing, and transmitting cultural knowledge.
Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

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