

AS.010 (HISTORY OF ART)

Courses

AS.010.101. Introduction to Art History, Pre-1400. 4 Credits.

This course explores world art and architecture before c. 1400 and introduces art historical concepts and approaches. Works of art from local collections, such as the Walters Art Museum and the Baltimore Museum of Art, as well as local monuments and architecture may be incorporated into the course. Lectures will be supported by weekly sections that will include museum visits, discussion of scholarly readings and primary sources, and exam reviews.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.010.102. Introduction to Art History, 1400 to the Present. 4 Credits.

This course explores world art and architecture from c. 1400 to the present and introduces art historical concepts and approaches. Works of art from local collections, such as the Walters Art Museum and the Baltimore Museum of Art, as well as local monuments and architecture may be incorporated into the course. Lectures will be supported by weekly sections that will include museum visits, discussion of scholarly readings and primary sources, and exam reviews.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.205. Art and Architecture of Mesoamerica. 3 Credits.

This course surveys the art and architecture of Mesoamerica, from the ancestral Puebloans in what is today the Southwestern United States, through the homelands of the Mexica, Maya, and Zapotec in Central America, to the Taíno and Chiriquí in the Circum-Caribbean. After first discussing the concept of "Mesoamerica," we will then explore the material and spatial productions of these Indigenous groups. Each week we will focus on a different urban setting, examining the works communities made and used there, which included sculpture, ceramics, murals, manuscripts, textiles, metalwork, and earthen architecture. Course themes will include—but are not limited to—the portrayal of humans, animals, and sacred figures; urban design, construction, and monumentality; as well as how materials and spaces were used for religious and political purposes.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.212. Mirror Mirror: Reflections in Art from Van Eyck to Velázquez. 3 Credits.

Explores the different ways Early Modern painters and printmakers incorporated mirrors and optical reflections into their works for the sake of illusion and metaphor, deception and desire, reflexivity and truth-telling. Connecting sense perception and ethical knowledge, embedded mirror images often made claims about the nature of the self, the powers of art, and the superiority of painting in particular.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.214. Ancient Americas in Motion. 3 Credits.

This course critically examines the visual arts through the medium of documentary, historical, and Hollywood film. Coverage is mostly North America and Mesoamerica.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5), Projects and Methods (FA6)

AS.010.232. Art and Architecture of the Global Medieval Mediterranean World. 3 Credits.

This course serves as an introduction to the art and architecture of the Mediterranean region between the early Christian period and the Second Crusade (c. 250-1150). We will analyze the interactions between Western European, Byzantine, and Islamic cultures through the development of religious art and architecture, asking specifically how these interactions were mediated by culturally distinct representational practices. The course will cover the broad Mediterranean region by focusing on specific sites of interaction around the Sea (i.e. Islamic Spain, Norman Sicily, Byzantine North Africa, Venice and the Adriatic Coast, and Crusader Palestine). Select topics will include: the rise of religious image theory and its effect on the visual cultures of the Mediterranean region; the trans-regional movement of artists, crafted objects, and artistic technologies; the history of urbanism and the production of artistic objects in port cities and centers of trade; and the concept of the Mediterranean as "Premodern Globalism." Readings will include both primary and secondary sources, and we will investigate a variety of methods and approaches to the interpretation of art objects.

Distribution Area: Humanities

AS.010.238. The Painting of Modern Life: From the Avant-garde to the Everyday. 3 Credits.

This course offers an introduction to modern European painting. Our point of departure will be Charles Baudelaire's famous essay, "The Painter of Modern Life" (1863) in which he suggests that painting must engage the tensions that inform everyday life, in all its novelty and banality. We will put this claim to the test by approaching a constellation of key works that unlock different aspects of modern life: freedom and alienation, labor and leisure, metropole and colony, art and life, and the troubled intersections of class, race, and gender. Rather than treating the works we look at as "masterpieces" emblematic of European modernity, we will consider how they contribute to a critique of the idea of Europe and the modern project. Works studied will range from Francisco Goya's "The Third of May 1808, or 'The Executions'" to Hannah Höch's "Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany," from Édouard Manet's "Olympia" to Carolee Schneemann's "Up to and Including Her Limits."

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.010.240. Art and the Environment in the Ancient Eastern Mediterranean. 3 Credits.

What is the relationship between art and the environment? What are "geoaesthetics?" This course explores the interrelationships between ecosystem and creative responses and practices in the ancient Eastern Mediterranean. Specifically, the class will examine the intersections between artistic and architectural practices and the natural environment during the New Kingdom in ancient Egypt, the Neo-Assyrian period in ancient Mesopotamia, and the Minoan Bronze Age in the ancient Aegean.

Distribution Area: Humanities

AS.010.245. Netherlandish Painting in the Fifteenth Century: Broederlam to Bosch. 3 Credits.

This course explores the achievements and impact of the major painters working in the Burgundian Netherlands, especially the cities of Flanders, during the fifteenth century: Melchior Broederlam, Jan van Eyck, Rogier van der Weyden; the Master of Flémalle, Hans Memling, Hugo van der Goes, Hieronymus Bosch, and others.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.255. Contemporary Performance Art. 3 Credits.

Performance art is provocative and often controversial because it troubles, without dissolving, the distinction between art and life. Not just a matter of activating bodies, engaging viewers, or spurring participation, performance art asks what it means to perform, and what kinds of actions count, in contemporary culture. As such, performance art allows us to rethink established art historical concerns with form, perspective, and materiality, while offering critical insight into everyday life. We will explore how performance art addresses ingrained assumptions about action and passivity, success and failure, embodiment and mediation, "good" and "bad" feelings, emancipation and dependency. The study of performance art invites transdisciplinary approaches. Students from across the university are welcome. Our attention to a diverse array of artists and practices will be supplemented by readings in art history and criticism, as well as in feminist and queer theory, critical race theory, and political thought.

Distribution Area: Humanities

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

AS.010.256. Rembrandt. 3 Credits.

Perhaps no artist has so captivated the art historical imagination as Rembrandt van Rijn (1606–69). This course will provide students with an in-depth look at the artist's life and work, but it will also use Rembrandt as a lens to examine critical themes/topics of artistic production in the Dutch Republic over the course of the seventeenth century. These topics will include: artistic training, studio practice, collecting and the art market, (self-)portraiture, authorship and artistic biography, genre, printmaking, technical mastery and meta-pictoriality, and global expansion/artistic exchange with non-European cultures.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.265. Early Modern Dutch and Flemish Painting. 3 Credits.

This course explores the major painters and printmakers working in the Netherlands during the sixteenth and early seventeenth centuries, the period that saw the outbreak of the Reformation, the revolt against Spanish rule, iconoclasm, the birth of the Dutch Republic, and the establishment of a Dutch colonial empire. Featured artists include Jan Gossaert, Pieter Aertsen, Pieter Bruegel the Elder, Jan Brueghel, Rembrandt van Rijn, Peter Paul Rubens, Jan Steen, Jan Vermeer, and others.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.290. Women, Gender, and Sexuality: An Introduction to the History of Chinese Art. 3 Credits.

An introduction to Chinese Art, with a focus on the (often absence of) women, through the lens of gender and sexuality.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.303. Transformations of an Empire: Power, Religion, and the Arts in Medieval Rome. 3 Credits.

This course investigates the impact of political, religious, and social change for the making of art and architecture in the city of Rome from Constantine the Great (ca. 274-337 CE) until 1308, when the papal court moved to Avignon. From being a thriving metropolis and the political center of an empire in a pagan, multi-ethnic society, Rome became a small town of a few thousand inhabitants dwelling in the ancient ruins under the spiritual leadership of a powerless Christian bishop and unprotected from the invasions of the migrating peoples from Eastern Europe and Central Asia. Later transformations concern the rise to political power of the popes, achieved by the military alliance with the Frankish dynasty of Charlemagne around 800, and the controversy over the superiority of power between the German emperors and the Roman popes. How did the transformation from worldly to religious power affect the architecture of public buildings in the city? What strategies were developed to visually promote the new religious leaders of the city, the popes, and the new Christian God? How did the new status of Rome as one of the most important Christian pilgrim sites with its countless bodies of Early Christian martyrs in the catacombs outside the city influence urban development? And finally, what impact did the economical ups and downs in these periods of transition have for the arts? As we try to reconstruct the 'image' and the appearance of medieval Rome, this course discusses ideas and concepts behind different forms of leadership, both political and religious, as they intersect with the power of the arts and the self-referential character of a city that is obsessed with its own past.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today. 3 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.010.309. The Idea of Athens. 3 Credits.

This thematic course will explore the art, architecture, material culture, and textual evidence from the ancient city of Athens, the many cultures and social positions that made up the ancient city, and the idea of the city as something far beyond its reality. We will take a number of field trips to museums in the area and some of your assignments will be based in local museums.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Democracy (FA4.1)

AS.010.315. Art of the Assyrian Empire, 1000-600 BCE. 3 Credits.

From 900 to 609 BCE, the Assyrian Empire dominated the ancient Near Eastern world, stretching from western Iran to the Mediterranean and Egypt. In concert with imperial expansion came an explosion of artistic production ranging from palace wall reliefs to small-scale luxury objects. This course provides an integrated picture of the imperial arts of this first world empire, situating it within the broader social and political contexts of the first millennium BCE. In its conquest of foreign lands, this powerful state came in contact with and appropriated a diversity of cultures, such as Phoenicia, Egypt, and Greece, which we will also study.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.320. Art of Colonial Peru. 3 Credits.

Viewed within the dynamic historical context of colonial society, we consider the pictorial, sculptural, and architectural programs that ensued in viceregal Peru (1532-1825). We examine the role of religious orders, art schools, artisan guilds and *cofradía*, and consider the social and political implications of art patronage.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.322. Knowledge, Holiness, and Pleasure: The Illustrated Book in the Medieval World. 3 Credits.

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

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.325. Blood, Gold, and Souls: The Arts of the Spanish Empire. 3 Credits.

From the sixteenth through the eighteenth centuries, visual forms and practices linked such far-flung places as Mexico City and Naples, Manila and Lima, Cuzco and Antwerp, Quito and Madrid: all cities in the Spanish Empire. This course is conceived as a voyage, moving city by city to explore objects that connected Spain's vast holdings. We will investigate how the Spanish Crown and the Catholic Church used visual strategies to consolidate political power and instill religious faith across the world; and, alternatively, we will consider how local conditions, concerns, and resistance reshaped those efforts. This course surveys a diverse range of artistic production: religious paintings and sculptures; maps used for imperial surveillance; luxury goods crafted from shimmering feathers, ceramics, ivory, and precious metals; urban design and architecture from the ports of Europe to the highland outposts of the Andes; ephemeral cityscapes for civic performances. In examining such materials, students will be introduced to the art historical methods and theoretical concerns used to study a wide diversity of objects within an imperial frame.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

AS.010.329. Building an Empire: Architecture of the Ottoman Capitals, c. 1300–1600. 3 Credits.

Centered on modern-day Turkey and encompassing vast territories in Asia, Africa, and Europe, the Ottoman Empire (1299 – 1923) was the longest lived and among the most powerful Islamic states in history, with an artistic tradition to match. This course explores the functional and symbolic role that architecture played during the empire's formative centuries, when three successive capital — Bursa, Edirne, and Istanbul — served to visualize the sultans' growing claims to universal authority. With reference to mosques, palaces, tombs, and other categories of architecture, the course will examine the buildings in their artistic, social, and political contexts. Themes to be addressed include patronage and audience, architectural practice and the building trade, ceremonial and ritual, topography and urban planning, and the relationship of Ottoman architecture to other traditions.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.330. Art of the Caliphates: Visual Culture and Competition in the Medieval Islamic World. 3 Credits.

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

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.336. Männer und Meister: Artistry and Masculinity in Sixteenth-Century Germany. 3 Credits.

Since the publication of Giorgio Vasari's *Lives* (1550), in which the history of art was first conceived as the successive accomplishment of a select group of great men, the discipline of Art History has had a gender problem. Today, feminist scholars continue to grapple with this troubled legacy, working to redress the masculinist biases inherent in disciplinary methods and assumptions while at the same time fighting to recover the value of traditionally overlooked subjects and genres. In the early 1990s, the history of masculinity emerged as an adjunct to traditional feminist history. Aimed at addressing misconceptions about the nature and naturalness of male identity, this subfield has helped open masculinity to critical reevaluation. Drawing on the contributions of contemporary feminist scholarship as well as those of the history of masculinity, this course explores the ways in which a reconsideration of the nature of male identity in the historical past might help us rethink key art historical issues, for example, paradigmatic notions of the Renaissance artist, the nature of copying and competition, and the concepts of creativity, invention, and genius. The course will focus on developments in the German speaking world in the late fifteenth and sixteenth-centuries; as numerous historians have noted, the German speaking lands underwent a crisis of masculinity during this period, in part precipitated by the events of the Protestant Reformation. At the same time, the region witnessed profound changes in the status of the arts and of the artist. In this course, we will explore the ways in which these phenomena were related, and how they contributed to culturally specific notions of the relationship between masculinity and artistry. We will also consider the ways in which a close examination of masculinity in the German Renaissance opens up new avenues of art historical and cultural historical investigation with relevance beyond the period itself.

Distribution Area: Humanities

AS.010.338. Art and the Harem: Women's Spaces, Patronage, and (Self-)Representation in Islamic Empires. 3 Credits.

Long characterized in the Western imagination as exotic realms of fantasy, harems in Islamic tradition served as private domestic quarters for the women of elite households. This course explores the harem—as an institution, a physical space, and a community of women—from various art-historical perspectives, considering such topics as the harem's architecture, the agency of its inhabitants as patrons and collectors, the mediating role of eunuchs in the harem's visual and material culture, and the ability of harem women to make their mark through public artistic commissions. Our case studies will address a range of Islamic geographical and chronological contexts, though we will focus on the empires of the early modern period and, above all, the famous harem of the Ottoman sultans at the Topkapi Palace in Istanbul. In challenging popular misconceptions, the course will also look at the wealth of exoticizing imagery that the harem inspired in Western art, which we will consider through Orientalist paintings at the Walters Art Museum and illustrated rare books at Hopkins itself.

Distribution Area: Humanities

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

AS.010.339. Sex, Death, and Gender: The Body in Premodern Art, Medicine, and Culture, c. 1300-1600. 3 Credits.

To what extent was the body and its depiction a site of contestation, identification, or desire in the Middle Ages and Renaissance? If the body in the West since the 1800s is seen to have been shaped by the rise of photography and film, the institutionalization of biomedicine, and the establishment of techniques of surveyance and mechanization, then how was the body represented, disciplined, and experienced in the preceding centuries? In an age of unprecedented encounter with non-European bodies, what did it mean to describe and categorize bodies by race, region, or religion? These are some of the major questions this class seeks to answer, which is fundamentally interdisciplinary as it draws upon insights and methods from anthropology and the history of medicine and history of science to investigate how the body has been represented and imagined in the visual arts. The bodies of the suffering Christ, the female mystic, the dissected cadaver, the punished criminal, and the non-European 'Other' will loom large as we work to problematize notions of a normative body, whether in the premodern world or in the contemporary one. While most readings and lectures will concern the body and its representation in the Christian West during the later Middle Ages and Renaissance, students are encouraged to work on a topic of their choosing from any geographical area 1000-1800 CE for their research papers.

Distribution Area: Humanities

Writing Intensive

AS.010.341. Asian Modernisms. 3 Credits.

This course aims to introduce students to the multiple modalities of modernism in Asia. We will acquire the critical tools to understand the complex and rich discussions surrounding "modernism" in the art traditions in Asia, and challenge a few fraught preconceptions: Firstly, instead of treating "Asia" as the monolithic "other" to the West, we acknowledge the plurality and multiculturalism in Asian art that are eclipsed in the term "Asia" and learn the many different traditions and norms that the practitioners and theorists of modern art grappled with. Secondly, we examine how Asian artists dynamically engage with issues and ideas of modernisms that are circulated in global modern art. Thirdly, we discuss the interstitial spaces created by Asian modern artists in their engagements with both traditions and the modern art world. Last but most importantly, we challenge the notion that modernism is a Euro-American invention and exclusively in the Western art historical context. Instead, we locate these practices of modernism in Asia in each of their own histories, and understand how they try to reconfigure modern art in their contexts. The period we cover is what is considered modern and contemporary, ranging from the late 19th Century to present, but with a focus on the 20th Century. We study movements, artworks, artists, concepts changes in China, Hong Kong, India, Japan, Korea, Taiwan, Vietnam, and the Asian diaspora in the world (the list of countries are in alphabetic order). Students are also encouraged in this course to explore areas and topics that the course does not explicitly cover but need innovative research in.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.342. Projecting Power: Monarchs, Movies, and the Masses. 3 Credits.

Faced with the apparent intractability of British rule during much of the colonial period, Indians were often forced to look outside institutional politics in order to imagine the Indian nation and their place within it. Many turned to bazaar art, films, photographs, maps, and other media that allowed them to gesture toward ideas not permitted in state-sanctioned discourse and to circumvent hurdles of multilingualism and illiteracy. We will consider, among other topics, how and why images of precolonial Indian monarchs became standardized during this time, the ability of mass-produced religious and devotional art to link households and communities, the rise and marketability of Indian maps, the role cinema had in building and projecting national and communal bonds, and the power of iconography featuring Indians executed by the colonial state. In prioritizing the visual realm as a space wherein the Indian nation was imagined and disseminated, this course subverts classic theories of the modern nation-state that attribute its rise to literacy and language. It also seeks, as a corollary, to move the study of Indian nationalism away from the writings of the Indian elite and toward the contributions of everyday Indians whose projects were often unwritten but were no less influential.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.344. Prophets, Kings, and Demons: The Art of Islamic Book Painting. 3 Credits.

Despite the widespread misconception that Islam forbids images of humans and animals, figural representation played a rich and varied role in the historical arts of the Muslim world, particularly in the form of book painting. This course explores the production and consumption of illustrated Islamic manuscripts and albums, situating the paintings in their wider artistic and social contexts. Extending in scope from the Near East to India and from the medieval to the early modern period, the course takes a thematic approach that will introduce some of the key genres of the tradition—including chronicles, fables, and religious works—and investigate broader questions of style, meaning, viewership, text-image relationships, and cross-cultural borrowing. We will consider why the book emerged as a favored vehicle for painting in the Islamic world, what distinctive properties the format offered, and how artists and their audiences engaged (or challenged) this mode of making and viewing images. We will also have the opportunity to look at examples of this art firsthand in local collections.

Distribution Area: Humanities

AS.010.346. Art of the Cold War Era. 3 Credits.

The Cold War years bore witness to some of the most radical developments in modern art. An abiding question for artists, writers, and political figures too during this period was what role—if any—could art perform in social and political life, and in the struggle between capitalism and communism in particular. This course examines the political viability of art as this concern was taken up by groups and individuals throughout the world in response to rapidly shifting geopolitical circumstances. Beginning with the visual cultures of the United States and Soviet Union, the course will also examine artistic responses to the conditions of Cold War existence in and beyond countries of NATO and the Warsaw Pact. Proceeding roughly chronologically, the course is divided into twelve units following the art of the US, USSR, Western and Eastern Europe, China, and Japan, among others. It treats a wide variety of media as painting and sculpture, canonically privileged in the history of Western art, ceded ground to new forms of practice such as performance, film, and a deep, critical engagement with mass culture. In so doing, this course provides at once a global history of modern art and visual culture and a critical interrogation of their relationships to social change and political life during the 20th century and beyond.

Distribution Area: Humanities

Writing Intensive

AS.010.349. Art and Interactions in the Eastern Mediterranean from 2000 to 500 BCE. 3 Credits.

The arts of Egypt, Greece and the Near East are typically taught separately from one another. However, the Mediterranean Sea has always served as a connector, and the diverse cultures of these areas were in close contact with one another for much of their histories. From 2000 to 500 BCE (the Middle/Late Bronze and Iron Ages), these interactions were particularly dynamic, resulting in a diversity of arts including wall frescoes, precious jewelry, and elaborate furnishings and weaponry. This course examines the arts of the interactions among Egyptians, Near Easterners, Greeks and others. It focuses special attention on the role of artistic products in intercultural relations, including trade, diplomacy, war, imperialism, and colonization.

Prerequisite(s): AS.010.301 - Titled "Art and Interactions in the Eastern Mediterranean from 2000 to 500 BCE" - Students who have taken that course in 2014 or prior are not permitted to take this course.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.350. Body and Soul: Medicine in the Ancient Americas. 3 Credits.

This course examines curative medicine in the Americas through its visual culture and oral histories. Philosophies about the body, health, and causes of illness are considered, as are representations of practitioners and their pharmacology. Case studies are drawn from across the Americas (Aztec, Moche, Aymara, Paracas, American SW). Collections study in museums, Special Collections.

Distribution Area: Humanities

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

AS.010.352. Modern and Contemporary Art: Middle East and South Asia. 3 Credits.

This course will explore modern and contemporary art in colonial and postcolonial contexts from Bangladesh to northern Africa. How do artists negotiate demands to support their national and local identities while participating in modernism across borders? What role do secularism and spirituality have in modern art? How do anticolonial, Marxist, and feminist politics shape art in these regions? How do global economic forces and the rise of powerful collectors, private museums, and international art fairs shape art and artists working across this geographic area? We will foreground the role of women as artists, collectors, patrons, and scholars throughout.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.354. Performance, Ritual, and Drama in Medieval Art and Architecture. 3 Credits.

This writing-intensive (W) seminar investigates the role of performance and ritual in the conceptualization, production, and reception of medieval European art and architecture (ca. 500-1500). Utilizing an achronological, interdisciplinary framework formed around thematic sessions, students will engage with primary texts and secondary scholarship from the fields of art history, architecture, sociology, and performance studies. Using these sources, as well as the art objects and architectural spaces themselves, students will evaluate a key concept for the study of medieval objects and sites: the relationship between art and function. Students will be required to apply readings and seminar discussions to artworks in museum and university collections located in Baltimore, working directly with manuscripts, paintings, liturgical furnishings, and sculptures in the Johns Hopkins University Rare Books Library and the Walters Art Museum. This will allow students to make claims and conclusions about the involvement of medieval cultural artifacts in rituals and performances, from official liturgical rites to daily personal prayer. Throughout this course, students will also be asked to critically evaluate the role of objects, spaces, and performances in their own life, serving to reduce the temporal gaps between the Middle Ages and the contemporary world. Using current, broad conceptualizations of ritual and performance, students will explore the powerful potential of art objects and sites in shaping, framing, and recontextualizing communal and individual identities.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

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 Femmes d'Alger* (O.J.) of 1907. Our point of departure is the recent rehanging of the New York MoMA's historical Cubism gallery. For decades, Picasso's *Les Femmes d'Alger* 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 decenter 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)

AS.010.356. Landscape in World Cinema. 3 Credits.

Landscape in narrative cinema has silent enunciating power. The choice of location shots alone constitutes a set of complex considerations. We may wonder, why was Monument Valley featured in so many westerns? Is it only because of the site's marvelous photogenicity, or its geographic location, or its social and historical significance? The formal and stylistic choices filmmakers made regarding how landscape is represented on screen, whether as a real or a fictional site, also reveal critical engagements with both social reality and the pictorial conventions of landscape art. Does it look barren or lush? sublime or banal? What is the concept of nature, what is a "view," or picturesque, and how are these critical questions in representations of landscape framed and mediated in cinema? Does the representation of landscape work for or against the storyline unfolding on screen? What does it tell us about social reality, ecological concerns, and political commentary? This course examines landscape in narrative cinema not only as subject or part of the mise-en-scene but also as a way of seeing, a site of expression, and locus of social, historical, and political meaning. Each week we explore a film genre or a film movement, for example, Western, or Japanese New Wave, and study how landscape functions in that genre. Students are expected to watch films, read, and analyze both the readings and films carefully prior to coming to class. As a term project, each student selects a particular site (any site of their choice) for the focus of their study and research of cinematic landscape in the course. These sites can be a place personal to you, or a place you think is interesting or important in cinema. There will be workshops during the course of the semester to help complete the final project.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.364. Babylon: Myth and Reality. 3 Credits.

Babylon – the name resonates even today, from the biblical whore of Revelation to sci-fi. It evokes exotic places and time long past. But what do we really know about the ancient city and the civilization that flourished there thousands of years ago? This course examines the archaeological city of Babylon, located in the modern state of Iraq, and considers its artistic and architectural achievements in the context of Mesopotamian history. The class will also survey the legacy of Babylon and its continuing relevance in contemporary society.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.010.365. Art of the Ancient Andes. 3 Credits.

The visual arts of Andean South America and their respective cultural contexts form the basis of our study. Collections study in local and regional museums.

Distribution Area: Humanities

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

AS.010.366. Native American Art. 3 Credits.

Visual arts are examined and discussed in their respective social and historical contexts.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.367. Photography, the Archive, and Memory. 3 Credits.

This seminar will culminate in an exhibition in the library, focused on the photographic works of Dayanita Singh (b. India, 1961) in Hopkins' collections. Singh's work delves deeply into her subjects, exploring issues of identity, the body, and sexuality as well as questions related to memory and the archive. She has long presented her photography in the form of the book, and as such we will pursue readings in photography, book arts, and the archive, and bring nineteenth-century illustrated books in our collection into dialogue with Singh's work. This will be a hands-on seminar: students will develop the framework for the exhibition, write the textual materials (labels, wall text), and decide on the arrangements of objects in the show.

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.369. The American Art Museum: Origins, Mission, and Civic Purpose. 3 Credits.

This course will explore the American art museum as a distinctive cultural and political idea. Tracing its origins to the ancient world, the American museum was descended more immediately from institutions created during the European Enlightenment, but differing with regard to overall mission and civic purpose. This course will explore the various roles played by museums in American society, focusing on programmatic content, organizational design, funding and operating practices, and the particular issues that have arisen in recent years in the areas of cultural property restitution, collection development, special exhibitions, governance and funding, anti-colonialism, and the larger question of civic purpose. Students will have the opportunity to visit local museums and meet with museum leaders in various professional areas.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

AS.010.373. Art and Politics in Modern China. 3 Credits.

Art has always been intertwined with politics; one can even say art is always political. In modern China, this statement is especially poignant. The relationship between art and politics has been at the core of art production in China in the past century, and a perennial preoccupation of those in power, including now. This course will therefore examine three major threads: the documents, dictums, and decrees by the artists and by the regimes concerning the nature, function, and practice of art and artists in the 20th century, for example, Mao's famous Yan'an talk in 1942; artists' response to and art's participation in the important political events and historical moments, for example, the 1989 democracy movement; we will also examine the space of resistance, intervention, and alterity that art created in modern China, concerning topics of gender and sexuality, race and ethnicity, ecocriticism, privacy, and questions of historiography. The period we examine will begin at the end of the 19th century when artists struggled with a crumbling empire facing the onslaught of modernity, to the present.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

AS.010.386. Modern Art in a Global Frame. 3 Credits.

This course will grapple with modern art as it emerges in critically important locations around the world over the course of the twentieth century, with an emphasis on Asia, Africa, and South America. Anti-colonial movements, national formations, geopolitical alliances, institution-building, exhibition, fair, and biennial histories, art group manifestos, and the intertwined relations of race, ethnicity, Indigeneity, gender, class, and sexuality. Museum visits to view works of art in person will be incorporated into the course.

Distribution Area: Humanities

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

Writing Intensive

AS.010.389. The Stone and the Thread. 3 Credits.

Advanced inquiry into imperial Inka architecture and fiber arts.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.010.390. Ancient Americas Object Workshop. 3 Credits.

Analysis of ancient Americas collection held in the Johns Hopkins Archaeological Museum.

Prerequisite(s): AS.010.105 OR AS.010.407 OR AS.010.398 OR AS.010.365 OR AS.010.389 OR AS.010.366 OR AS.010.214 or in consultation with professor prior to registration.

Distribution Area: Humanities

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3), Projects and Methods (FA6)

Writing Intensive

AS.010.398. Tombs for the Living. 3 Credits.

Drawing on case studies from North America, Mesoamerica, and the Andes this course considers various approaches to entombment and funerary ritual. Our analyses bear upon beliefs about death and the afterlife, ancestor veneration, fear of the dead, and the body as a site of embodied values. Tombs provide a specific context for interpreting object offerings and their attendant meanings. Collections study in regional museums.

Distribution Area: Humanities

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

AS.010.405. The Medieval Image and Concepts of Authenticity. 3 Credits.

The course examines the notion of the authentic in conjunction with medieval images, relic veneration, and the practice of law. It investigates the construction, reception, and theoretical grounding of authenticity of reliquaries, icons, and imprints on cloth or seals, and legal documents. These objects elucidate artistic strategies such as cross media references, abstraction, mimesis and bricolage to convey an aura of authenticity. We address other authenticating factors, such as complex ritualized forms of communication. This is a new course for the undergraduate section, existing course is AS.010.644. Will be taught as a hybrid this Fall 2020.

AS Foundational Abilities: Culture and Aesthetics (FA3)
Writing Intensive

AS.010.407. Ancient Americas Metallurgy. 3 Credits.

This course addresses the technology, iconography and social significance of metals and draws on case studies from the Americas. Collections study in museums.

Distribution Area: Humanities

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

AS.010.410. The Epistemology of Photography. 3 Credits.

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

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)
Writing Intensive

AS.010.413. Historical and Conceptual Bases of Art History. 3 Credits.

This course introduces students to the principal methods and theories of art history. Students will work through readings foundational for the discipline, texts that define key methodological consolidations in the twentieth century, and more recent (e.g. feminist, visual studies, global, post-colonial, and/or ecological) critiques and rethinking. Specific texts will vary by instructor, but the course seeks—in any instantiation—to include a plurality of perspectives.

Distribution Area: Humanities

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

AS.010.414. The Cartographic Imaginary: Maps, Charts, and the Navigation of the Early Modern Globe. 3 Credits.

In the early modern world, people traveled further and more routinely than ever before. This course looks at the tools used to facilitate such endeavors—from maps to navigational charts, from atlases to astrolabes. However, beyond mere logistical instruments for imperial expansion, colonial settlement, and commercial trade, these objects and pictures structured new ways of thinking about and imagining the world and its spaces. An armchair traveler in Amsterdam could envision a journey to and travel within a place like modern-day Indonesia; a Spaniard living in the highlands of present-day Bolivia could imagine, in period terms, “all the cities of the universe and more.” This course attends to excavating the representational economies forged from the mass-production and wide circulation of navigational objects and pictorialized territories. Though the focus will be on the early modern period, we will read broadly and engage a wide range of theories; and students are encouraged to use the tools we develop in class to research representation from any time and place.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)
Writing Intensive

AS.010.416. Leonardo da Vinci: Lives and Afterlives of a Premodern Artist. 3 Credits.

Beginning in the present, the course will examine how popular constructions of “Da Vinci” are used to legitimate contemporary obsessions with art, genius, and technological innovation. We will examine how, since the 1500s, the biography and “character” of Leonardo has been produced, often in the absence of historical evidence, and the cultural and political interests that these productions serve. The primary focus of the course will be a revisionist approach to the writings and imagery of Leonardo, to be considered with regard to questions of artistic selfhood in the Renaissance, and of the artisan as author figure.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.418. On Weaving: Feminism, Ecology, Care. 3 Credits.

How might a critical and material art history contribute to contemporary debates in theory? Feminist and queer theories, on the one hand, and ecological thought, on the other, have often turned to metaphors of weaving in their attempt to think antihierarchical forms of relationality. Against models of autonomous selfhood, weaving is evoked to foreground the material fact of our interdependence with human and other forms of life, and to articulate relations that are all too often discounted in western liberal cultures – along with the care work that goes into maintaining them. This seminar lends texture to metaphors of weaving by looking at material practices. We consider how the study of textile and fiber arts informs theoretical concerns, while also attending to the ways in which our reading of theory impacts our appreciation of artistic techniques and practices. The course will include two group excursions on Saturdays to the exhibition “Woven Histories: Textiles and Modern Abstraction” at the National Gallery of Art in Washington DC, sponsored by the Faculty-Student Engagement and Enrichment Fund.

Distribution Area: Humanities

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

AS.010.419. The Passion and Resurrection from Middle Ages to Modernity: Image, Narrative, Drama, Film. 3 Credits.

What makes the Gospel story of Jesus of Nazareth's arrest, trial, execution, burial, and resurrection not only Christianity's defining narrative but one of the enduring "root paradigms" of western culture? This seminar takes a long-range look at the transformations in European religious consciousness surrounding the Passion narratives, and explores the myriad developments in story-telling, image-making, and play-acting they urged forward. Our historical survey moves from the earliest icons associated with the Holy Places in Jerusalem, through the artful fictions conjured in the realist tradition by painters such as Hieronymus Bosch and Peter Paul Rubens, to late medieval Passion plays, Passion meditation and cult-forms, and finally to the silver-screen phenomenon that includes Paolo Pasolini's "The Gospel According to St. Matthew" (1964), Martin Scorsese's "The Last Temptation of Christ" (1988), and Mel Gibson's "The Passion of the Christ" (2004).
Distribution Area: Humanities
AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)
Writing Intensive

AS.010.421. An Empire's Diversity: Ottoman Art and Architecture beyond the Imperial Court. 3 Credits.

The established historiography of Ottoman architecture is dominated by the patronage of the sultans and their elites, particularly as it shaped the empire's third and final capital, Istanbul. While this focus on the "center" and its leadership reflects the Ottoman state's own hierarchical structure, it also obscures the larger network of places and people that enabled the imperial system to develop and acquire meaning in the first place. This course will explore Ottoman architecture and its patronage from the perspective of these neglected regions and actors, covering such examples as Christian vassal states along the empire's European borders, Arab lands with existing traditions of Islamic art, the curious persistence of Gothic models in the former Crusader kingdom of Cyprus, and the distinctive architectural practices of non-Muslim minorities within Istanbul itself. Drawn primarily from the early modern and modern periods, our case studies will be treated not as imitations of or deviations from the metropolitan mainstream, but as vital expressions of Ottoman culture that assertively engaged with, and themselves contributed to, the better-known strategies of the sultan's court. We will also go beyond issues of architecture and patronage and consider these buildings as lived spaces whose associated objects, furnishings, and social and ceremonial activities were no less constitutive of the empire's diverse architectural landscape.
Distribution Area: Humanities
AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.426. Sacred Connections: The Arts of Pilgrimage in the Islamic World, c. 1500–1900. 3 Credits.

As a central practice of the Muslim faith, pilgrimage has long animated the arts of the Islamic world, not only by generating countless monuments and objects, but also by facilitating the movement of artists, artifacts, and ideas across vast distances. This course explores the rich visual and material products of the Islamic pilgrimage tradition during the early modern and modern periods, including the architecture of the sacred sites themselves, the processions and ceremonies enacted by those who journeyed to these destinations, and proxy monuments and artworks created for those unable to perform the pilgrimage in person. Although our focus will be on the Hajj—the main annual pilgrimage to Islam's holiest city, Mecca—we will also consider the arts associated with other pilgrimage sites, in particular the Shi'i shrines of Iraq and Iran, as well as the pilgrimage practices of non-Muslim communities in the Middle East. We will bridge the gap between these geographies and our own vantage point in Baltimore through locally housed artworks, among them a seventeenth-century Ottoman tile at the Walters Art Museum that shows the Great Mosque of Mecca and a printed Hajj certificate—probably designed by an Indian artist but published in Istanbul in 1895—recently acquired for Hopkins' own Special Collections. Through close engagement with these objects and other materials, the course will address such themes as sacred spectacle and ritual, pilgrimage as a locus of female patronage, and the impact of modernity on the Hajj and its traditions.

Prerequisite(s): Students who have taken or are enrolled in AS.010.626 are not eligible to take AS.010.426.

Distribution Area: Humanities

AS.010.432. Therapies of Art and Literature from Antiquity to Early Modern Europe. 3 Credits.

This seminar examines the myriad ways artists and writers geared their work toward the therapeutic healing of mind, body, and soul, and the role images and texts could play in programs of individual and collective transformation. Taking as our point of departure the ancient tradition of spiritual exercises and inner dialogue, Petrarch's therapy of the passions, and the revival of consolatory letters, we will consider how the Christian artist could invest their work with medicinal, magical, sacramental, or spiritual efficacies, and even take on the mantle of a "physician of souls." Intersections with the histories of medicine and religion will lead us to the ways natural medicine and the thaumaturgical practices associated with pilgrimage could be transposed into the arena of spiritual therapy. Featured authors include Cicero, Marcus Aurelius, Augustine of Hippo, Boethius, Petrarch, Michel Foucault, Pierre Hadot, and Alain de Botton; artists include Hieronymus Bosch, Albrecht Dürer, Matthias Grünewald, and many others.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)
Writing Intensive

AS.010.444. Classics/History of Art Research Lab. 3 Credits.

This research-driven course focuses on joining together and mapping the largest known corpus of mosaic fragments (1st-6th centuries CE) from the heterogeneous 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)

AS.010.445. Picturing Power across the Ancient Americas. 3 Credits.

In the ancient Americas, power was told through objects and objects told of power. Portraits rendered a king's visage in stone while mural programs depicted formidable deities. Towering pyramids were climbed by rulers and the open plazas below were structured spaces for spectacles. Hieroglyphic texts could picture authoritative narratives. Literacy was controlled by those who wielded power, yet pictographic literacy could place power in the hands of the viewer. But how did powerful images or places of power come into being? And how were these works of art received, and challenged, by those not in power? Extending geographically from North to South America, this course explores how power was imaged during the ancient period (beginning in the 2nd millennium BCE). The last third of the course will be devoted to exploring not only how powerful images were received by Spanish invaders but also how the Indigenous elite continued to garner power through art under the rulings of New Spain.

Distribution Area: Humanities

Writing Intensive

AS.010.451. Script, Character, Scribble: Writing and Pseudo-Writing in Modern and Contemporary Art. 3 Credits.

Almost readable, but not quite: artists in the twentieth and twenty-first century played with script of all kinds, from ancient glyphs and Persian script to Roman typefaces and Korean Hangul. Artists also scribbled in ways that evoke writing without script or meaning. This course takes on the question of meaning-making in art through the form of script—flirting with that tantalizing feeling that we can almost read the work of art through the marks on its surface. We will engage with artists from around the world whose work grapples with knowledge, meaning, and script, and discuss the limits and possibilities of legibility, knowing, and language. In addition to painting and drawing, we will also discuss conceptual art, installation, video, architecture, tapestry, ceramics, graphic novel forms, book arts, and sculpture. We will have opportunities to situate these works within longer histories of script and pseudo-script and image-text relations. Our discussion-driven seminars will be guided by readings in art history and theory. The course carries no expectation that you are multi-lingual or have experience with multiple scripts. Central to our semester will be group trips to see art in person in DC and Baltimore. Assignments include an option for short, focused writing with feedback and opportunities to experiment with genre and to rewrite, or a longer seminar paper, chosen in consultation with the professor.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.010.458. Visualizing Travel, Movement, and Interaction in the Ancient Americas. 3 Credits.

In photographs and museum displays, the visual culture of the ancient Americas is made static. Pyramids stand vacant, sculptures appear frozen, and once portable objects remain stationary. But ancient American small-scale objects were designed to be set in motion for ritual and pilgrimage, free-standing stelae and altars were meant to be circumambulated and engaged with directly, and architecture (and spaces bound by architecture) influenced the shape of bodily movement. Notably absent from a twenty-first century vantage point are the ways that these spaces, and the spaces around art, were interacted with and how objects such as polychromed ceramics and carved pieces of precious stone were moved from place to place by the region's ancient Indigenous residents. Exploring a rich visual and material record and considering the movement of both people and objects, this course asks how works of art influenced the ways ancient peoples physically interacted with and moved throughout the three-dimensional world. By considering a series of case studies from the ancient Americas, this course seeks to better understand the full aesthetic dimensions of this visual culture in the context of its rich social use. Additionally, we will also engage with issues related to contemporary travel, tourism, and migration that crosses through these places and materials. No prior knowledge of the field is required.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.459. The illuminated charter: visual splendor, performance, and authenticity of medieval legal documents. 3 Credits.

This course investigates the complexities of medieval legal documents, their specific visuality and materiality, as well as practices of copying and forgery. We will address the aesthetics of legal documents, their graphic signs, seals, and paleography and the authenticating strategies used to corroborate their legitimacy. Another emphasis is set on the performative aspects of the medieval charters in court and church rituals. Comparison with contemporary illuminated sacred books will reveal the tight connections of monastic scriptoria and royal/imperial chanceries. The geographic focus is set wide, ranging from medieval Spain, to Carolingian and Ottonian chanceries in France and Germany, to the papal court in Rome and the imperial and monastic scriptoria in Byzantium.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.465. Renew, Reuse, Recycle: Afterlives of Architecture in the Ottoman Empire. 3 Credits.

Designed from the outset to be inhabited and used, works of architecture are inherently susceptible to changes in purpose, appearance, and meaning over time. This was particularly so in the Ottoman Empire (c. 1299–1922), a multiethnic and multireligious transcontinental polity whose territories were already marked by long and eventful architectural histories. Through such case studies as the Parthenon in Athens, the Hagia Sophia in Constantinople/Istanbul, the Citadel of Cairo, and the Dome of the Rock in Jerusalem, this course investigates the ways in which buildings and sites have been appropriated, repurposed, transformed, and/or reconceptualized in response to changing sociopolitical and artistic conditions. Topics to be addressed include the conversion of places of worship, (re)decoration as a vehicle of ideology, and the phenomenon of spoliation—the recycling, whether for practical or symbolic reasons, of existing building materials. In addition to the monuments themselves, we will address the objects that filled them and the human activities they hosted. While our focus will be on the Ottoman context and its relationship to the past, the course will also consider comparable examples in other geographies as well as developments in the post-Ottoman era, including the current debate over the Parthenon marbles and the recent reconversion of the Hagia Sophia into a mosque.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.467. Rethinking Artistic Geography – The Renaissance in its Global Dimensions 1450-1650. 3 Credits.

A seminar focusing on recent scholarship that seeks to conceptualize a “global Renaissance,” beginning with Italy and the Mediterranean and then addressing exchanges between Europe and Southern/Eastern Asia. Case studies of the mobility of artists and artifacts, artistic adaptation and translation, materials as commodities and bearers of meaning.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.468. What is in a Landscape. 3 Credits.

This is a seminar on the histories and theories of the art of landscape as knowledge, medium, and contesting field of power and identity.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.010.469. Quarried, Sculpted, Carved: Lifecycles of Mesoamerican Sculpture. 3 Credits.

Stelae, altars, colossal heads, thrones, figures, lintels. This course considers how artists created these stone monuments in Mesoamerica, the historical region that encompasses Mexico, Guatemala, Belize, and Honduras, and El Salvador. Sculptors meticulously carved stone blocks to shape and then scribes expertly incised their surfaces with hieroglyphic text or iconography. These stone monuments were then transported and moved into position, their physical placements structuring social hierarchy and mediating interactions with the divine. In reviewing recent literature within the fields of art history and material studies, we will explore the full cycle of production for monumental works of art.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.474. Picturing Performance. 3 Credits.

Picturing Performance takes up the material traces of ancient Greek performance—the remains of theaters, paintings, masks, and musical instruments, as well as epigraphic, papyrological, and other textual transmissions of these works—alongside contemporary receptions of these performances, which have been such a rich site of reworking. Examples include: the Homeric Hymn to Demeter and Anais Mitchell's *Hadestown*, Euripides' *The Bacchae* and Hope Mohr Dance's *Before Bacchae*, and Sophocles' *Antigone* and Theater of War's *Antigone* in Ferguson. These ancient performances engage questions of gender and sexuality, constructions of race, migration, citizenship, and belonging, power, governance, and resistance, disease and collective healing, among the subjects that have also inspired contemporary interpretations. All texts will be read in translation. We will visit museum collections in the region and, where possible, see live performances of these works.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Writing Intensive

AS.010.501. Independent Study. 1 - 3 Credits.

Independent work

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

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.502. Independent Study. 1 - 3 Credits.

Independent work

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

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.010.521. Honors Thesis. 1 - 3 Credits.

Open to students by arrangement with a faculty advisor in the History of Art Department. Interested students should review the program description available in the department office.

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

AS Foundational Abilities: Culture and Aesthetics (FA3)

Writing Intensive

AS.010.522. Honors Thesis. 3 Credits.

You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

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

AS Foundational Abilities: Culture and Aesthetics (FA3)
Writing Intensive

AS.010.603. A Republic in Crisis: Florence 1490-1530. 3 Credits.

The era identified as the "High Renaissance" in Florence was one of the most dystopian in the history of the city, a period of terror and explosive political crisis beginning with the expulsion of the Medici, followed by the theocratic Savonarolan regime in 1494, the repressive Medici restoration of 1513 and concluding with the fall of the "Last Republic" in 1530. Much of the most distinctive cultural production associated with this period - the sermons of Savonarola, the writings of Machiavelli, and major works of art by Michelangelo and others, is concerned with the relocation of Florentine identity following an experience of rupture with history and tradition, leading to a fundamental revaluation of the past and of the significance of history and memory. We will examine cultural transformation under a succession of Republican and autocratic regimes, with a particular attention to the process of "image-making" on the part of the state, of factions within it, of writers and ideologues, and - not least - of artists.

Distribution Area: Humanities

AS.010.604. Contested Patterns: Islamic Art History and Its Challenges. 2 Credits.

Formed against the backdrop of nineteenth- and twentieth-century Orientalism and colonialism, the field of Islamic art history continues to grapple with the overwhelmingly Eurocentric assumptions, narratives, and approaches that shaped its emergence and development. These inherited perspectives and the debates they have sparked are the focus of this seminar, which critically examines the foundational characterizations of Islamic art—as ornamental, iconophobic, and timelessly other—together with the exhibitory, commercial, and scholarly contexts in which such ideas took root. Adopting a simultaneously thematic and chronological approach, the seminar will trace the ways in which diverse constellations of actors—including those from within the Islamic world itself—have variously established, consolidated, or challenged the field's underlying concepts. We will explore how this discursive process has intensified in our own time, in which a spate of scholarly and popular treatments have laid bare the tension between calls to reevaluate the field and an enduring impulse to reinscribe its established contours. Alois Riegl, Oleg Grabar, Gülru Necipoglu, Yasser Tabbaa, and Wendy Shaw are among the authors whose writings will be assessed and compared. Throughout the seminar, we will ground our historiographical inquiry in discussions of specific works and categories of Islamic art—particularly those like carpets that traditional frameworks have fetishized as decorative—and consider more fruitful avenues for addressing such material, making use of local collections to the extent that we can.

Distribution Area: Humanities

AS.010.607. The Epistemology of Photography. 3 Credits.

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

AS.010.611. Seminar in Near Eastern Art. 2 Credits.

Study of topics relevant to the field of Near Eastern Art.

AS.010.613. Geographies of Art: Theories and Cases Studies from the Renaissance to the Present. 2 Credits.

The role of place in the art historiography of the Renaissance, with readings in geographical theory. The seminar will also consider the role in the art of Lorenzo Lotto, Gaudenzio Ferrari, Cesare da Sesto, Romanino, Moretto, Pordenone, Titian, and other artists active before the canon-formation enterprise of Giorgio Vasari definitively altered the map of Italian art after 1550.

AS.010.615. Therapies of Art and Literature from Antiquity to Early Modern Europe. 3 Credits.

This seminar examines the myriad ways artists and writers geared their work toward the therapeutic healing of mind, body, and soul, and the role images and texts could play in programs of individual and collective transformation. Taking as our point of departure the ancient tradition of spiritual exercises and inner dialogue, Petrarch's therapy of the passions, and the revival of consolatory letters, we will consider how the Christian artist could invest their work with medicinal, magical, sacramental, or spiritual efficacies, and even take on the mantle of a "physician of souls." Intersections with the histories of medicine and religion will lead us to the ways natural medicine and the thaumaturgical practices associated with pilgrimage could be transposed into the arena of spiritual therapy. Featured authors include Cicero, Marcus Aurelius, Augustine of Hippo, Boethius, Petrarch, Michel Foucault, Pierre Hadot, and Allain de Botton; artists include Hieronymus Bosch, Albrecht Dürer, Matthias Grünewald, and many others.

Distribution Area: Humanities

Writing Intensive

AS.010.616. Leonardo da Vinci: Lives and Afterlives of a Premodern Artist. 3 Credits.

Beginning in the present, the course will examine how popular constructions of "Da Vinci" are used to legitimate contemporary obsessions with art, genius, and technological innovation. We will examine how, since the 1500s, the biography and "character" of Leonardo has been produced, often in the absence of historical evidence, and the cultural and political interests that these productions serve. The primary focus of the course will be a revisionist approach to the writings and imagery of Leonardo, to be considered with regard to questions of artistic selfhood in the Renaissance, and of the artisan as author figure.

Distribution Area: Humanities

AS.010.618. On Weaving: Feminism, Ecology, Care. 3 Credits.

How might a critical and material art history contribute to contemporary debates in theory? Feminist and queer theories, on the one hand, and ecological thought, on the other, have often turned to metaphors of weaving in their attempt to think antihierarchical forms of relationality. Against models of autonomous selfhood, weaving is evoked to foreground the material fact of our interdependence with human and other forms of life, and to articulate relations that are all too often discounted in western liberal cultures – along with the care work that goes into maintaining them. This seminar lends texture to metaphors of weaving by looking at material practices. We consider how the study of textile and fiber arts informs theoretical concerns, while also attending to the ways in which our reading of theory impacts our appreciation of artistic techniques and practices. The course will include two group excursions on Saturdays to the exhibition "Woven Histories: Textiles and Modern Abstraction" at the National Gallery of Art in Washington DC, sponsored by the Faculty-Student Engagement and Enrichment Fund..

Distribution Area: Humanities

AS.010.620. Theories and Geographies of the Baroque: 1600 to the Present. 2 Credits.

Topics in artistic theory and multimedia practice from seventeenth century Italy and Spain to other early modern and modern global baroques.

Distribution Area: Humanities

AS.010.621. An Empire's Diversity: Ottoman Architecture and Patronage beyond the Imperial Court. 3 Credits.

The established historiography of Ottoman architecture is dominated by the patronage of the sultans and their elites, particularly as it shaped the empire's third and final capital, Istanbul. While this focus on the "center" and its leadership reflects the Ottoman state's own hierarchical structure, it also obscures the larger network of places and people that enabled the imperial system to develop and acquire meaning in the first place. This course will explore Ottoman architecture and its patronage from the perspective of these neglected regions and actors, covering such examples as Christian vassal states along the empire's European borders, Arab lands with existing traditions of Islamic art, the curious persistence of Gothic models in the former Crusader kingdom of Cyprus, and the distinctive architectural practices of non-Muslim minorities within Istanbul itself. Drawn primarily from the early modern and modern periods, our case studies will be treated not as imitations of or deviations from the metropolitan mainstream, but as vital expressions of Ottoman culture that assertively engaged with, and themselves contributed to, the better-known strategies of the sultan's court. We will also go beyond issues of architecture and patronage and consider these buildings as lived spaces whose associated objects, furnishings, and social and ceremonial activities were no less constitutive of the empire's diverse architectural landscape.

Distribution Area: Humanities

AS.010.626. Sacred Connections: The Arts of Pilgrimage in the Islamic World, c. 1500–1900. 3 Credits.

As a central practice of the Muslim faith, pilgrimage has long animated the arts of the Islamic world, not only by generating countless monuments and objects, but also by facilitating the movement of artists, artifacts, and ideas across vast distances. This course explores the rich visual and material products of the Islamic pilgrimage tradition during the early modern and modern periods, including the architecture of the sacred sites themselves, the processions and ceremonies enacted by those who journeyed to these destinations, and proxy monuments and artworks created for those unable to perform the pilgrimage in person. Although our focus will be on the Hajj—the main annual pilgrimage to Islam's holiest city, Mecca—we will also consider the arts associated with other pilgrimage sites, in particular the Shi'i shrines of Iraq and Iran, as well as the pilgrimage practices of non-Muslim communities in the Middle East. We will bridge the gap between these geographies and our own vantage point in Baltimore through locally housed artworks, among them a seventeenth-century Ottoman tile at the Walters Art Museum that shows the Great Mosque of Mecca and a printed Hajj certificate—probably designed by an Indian artist but published in Istanbul in 1895—recently acquired for Hopkins' own Special Collections. Through close engagement with these objects and other materials, the course will address such themes as sacred spectacle and ritual, pilgrimage as a locus of female patronage, and the impact of modernity on the Hajj and its traditions.

Prerequisite(s): Students who have taken or are enrolled in AS.010.426 are not eligible to take AS.010.626.

Distribution Area: Humanities

AS.010.639. Obsessed with the Past: the Art and Architecture of Medieval Rome. 3 Credits.

In antiquity, Rome became the capital of an empire, its growing status reflected in its sophisticated urban planning, its architecture, and the arts. While an abundance of studies explores the revival of this glorious past in the Renaissance, this seminar discusses various ways of the reception of antiquity during the medieval period. We address the practice of using spolia in medieval architecture, the appropriation of ancient pagan buildings for the performance of Christian cult practices, the continuation of making (cult)images and their veneration, the meaning and specific visuality of Latin script (paleography and epigraphy) in later medieval art. We discuss the revival and systematic study of ancient knowledge (f. ex. medicine, astronomy, and the liberal arts), in complex allegorical murals. As we aim to reconstruct the art and architecture of medieval Rome, this course discusses ideas and concepts behind different forms of re-building and picturing the past, as they intersect with the self-referential character of a city that is obsessed with its own history.

Distribution Area: Humanities

Writing Intensive

AS.010.644. The Medieval Image and Concepts of Authenticity. 3 Credits.

The course examines the notion of the authentic in conjunction with medieval images, relic veneration, and the practice of law. It investigates the construction, reception, and theoretical grounding of authenticity of reliquaries, icons, and imprints on cloth or seals, and legal documents. These objects elucidate artistic strategies such as cross media references, abstraction, mimesis and bricolage to convey an aura of authenticity. We address other authenticating factors, such as complex ritualized forms of communication.

AS.010.656. The Cut. 3 Credits.

This seminar focuses on “the cut”—both as material practice and conceptual trope. Looking specifically at the early modern period, we will attempt to stitch together arts of cutting that have all too often been thought of separately or entirely in isolation—decoupage and inlaid stone, silhouette and turned ivory, repurposed drawing and perfectly hewn precious gem, pared-down panel and paper cut-out. To do so, we will look to expansive modern treatments and theorizations of “the cut” as literal gesture and figurative process, material technique and metaphoric mode. At stake is a reappraisal of creative paradigms that rest upon myths of wholeness, finitude, completion, generation, etc., and that thus undergird the early modern emergence of the very notion of “Art.” This seminar thus asks whether recentering the cut has the potential to position the art object within more expansive fields of material culture and to resituate artistic production within less hegemonic frameworks of creation and creativity. Though focused on the early modern period, students are encouraged to pursue research in their own fields/periods of study.

Writing Intensive

AS.010.659. The Passion and Resurrection from Middle Ages to Modernity: Image, Narrative, Drama, Film. 3 Credits.

What makes the Gospel story of Jesus of Nazareth’s arrest, trial, execution, burial, and resurrection not only Christianity’s defining narrative but one of the enduring “root paradigms” of western culture? This seminar takes a long-range look at the transformations in European religious consciousness surrounding the Passion narratives, and explores the myriad developments in story-telling, image-making, and play-acting they urged forward. Our historical survey moves from the earliest icons associated with the Holy Places in Jerusalem, through the artful fictions conjured in the realist tradition by painters such as Hieronymus Bosch and Peter Paul Rubens, to late medieval Passion plays, Passion meditation and cult-forms, and finally to the silver-screen phenomenon that includes Paolo Pasolini’s “The Gospel According to St. Matthew” (1964), Martin Scorsese’s “The Last Temptation of Christ” (1988), and Mel Gibson’s “The Passion of the Christ” (2004).

AS.010.660. The Hegemony of Bodies. 3 Credits.

Bodies—material, artistic, political, cartographic—and their breakdown, form the focus of this seminar. Situating this inquiry in the ancient Mediterranean, we will analyze the human body as an organizing term, giving rise to a robust set of practices and performances. We will consider the conception of atoms as bodies in motion, the role of direct democracy and assembly as they intersect with artistic practices of both figuration and other non-figural corpora, and the emerging body of medical knowledge that would eventually be gathered under the Hippocratic corpus. The Mediterranean sea itself as it connects with other bodies of water and forged connections between different land bodies will also be among the topics we explore. While organized around the ancient Mediterranean and its afterlives, students from all formations are very welcome.

Distribution Area: Humanities

AS.010.662. Script, Character, Scribble: Writing and Pseudo-Writing in Modern and Contemporary Art. 3 Credits.

Almost readable, but not quite: artists in the twentieth and twenty-first century played with script of all kinds, from ancient glyphs and Persian script to Roman typefaces and Korean Hangul. Artists also scribbled in ways that evoke writing without script or meaning. This course takes on the question of meaning-making in art through the form of script—flirting with that tantalizing feeling that we can almost read the work of art through the marks on its surface. We will engage with artists from around the world whose work grapples with knowledge, meaning, and script, and discuss the limits and possibilities of legibility, knowing, and language. In addition to painting and drawing, we will also discuss conceptual art, installation, video, architecture, tapestry, ceramics, graphic novel forms, book arts, and sculpture. We will have opportunities to situate these works within longer histories of script and pseudo-script and image-text relations. Our discussion-driven seminars will be guided by readings in art history and theory. The course carries no expectation that you are multi-lingual or have experience with multiple scripts. Central to our semester will be group trips to see art in person in DC and Baltimore. Assignments include an option for short, focused writing with feedback and opportunities to experiment with genre and to rewrite, or a longer seminar paper, chosen in consultation with the professor.

Distribution Area: Humanities

Writing Intensive

AS.010.664. Classics/History of Art Research Lab. 3 Credits.

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.010.665. Renew, Reuse, Recycle: Afterlives of Architecture in the Ottoman Empire. 3 Credits.

Designed from the outset to be inhabited and used, works of architecture are inherently susceptible to changes in purpose, appearance, and meaning over time. This was particularly so in the Ottoman Empire (c. 1299–1922), a multiethnic and multireligious transcontinental polity whose territories were already marked by long and eventful architectural histories. Through such case studies as the Parthenon in Athens, the Hagia Sophia in Constantinople/Istanbul, the Citadel of Cairo, and the Dome of the Rock in Jerusalem, this course investigates the ways in which buildings and sites have been appropriated, repurposed, transformed, and/or reconceptualized in response to changing sociopolitical and artistic conditions. Topics to be addressed include the conversion of places of worship, (re)decoration as a vehicle of ideology, and the phenomenon of spoliation—the recycling, whether for practical or symbolic reasons, of existing building materials. In addition to the monuments themselves, we will address the objects that filled them and the human activities they hosted. While our focus will be on the Ottoman context and its relationship to the past, the course will also consider comparable examples in other geographies as well as developments in the post-Ottoman era, including the current debate over the Parthenon marbles and the recent reconversion of the Hagia Sophia into a mosque.

Distribution Area: Humanities

AS.010.667. Rethinking Artistic Geography – The Renaissance in its Global Dimensions 1450-1650. 3 Credits.

A seminar focusing on recent scholarship that seeks to conceptualize a “global Renaissance,” beginning with Italy and the Mediterranean and then addressing exchanges between Europe and Southern/Eastern Asia. Case studies of the mobility of artists and artifacts, artistic adaptation and translation, materials as commodities and bearers of meaning.

Distribution Area: Humanities

AS.010.668. What is in a Landscape. 3 Credits.

This is a graduate seminar on the histories and theories of the art of landscape as knowledge, medium, and contesting field of power and identity.

Distribution Area: Humanities

Writing Intensive

AS.010.671. The illuminated charter: visual splendor, performance, and authenticity of medieval legal documents. 3 Credits.

This course investigates the complexities of medieval legal documents, their specific visuality and materiality, as well as practices of copying and forgery. We will address the aesthetics of legal documents, their graphic signs, seals, and paleography and the authenticating strategies used to corroborate their legitimacy. Another emphasis is set on the performative aspects of the medieval charters in court and church rituals. Comparison with contemporary illuminated sacred books will reveal the tight connections of monastic scriptoria and royal/imperial chanceries. The geographic focus is set wide, ranging from medieval Spain, to Carolingian and Ottonian chanceries in France and Germany, to the papal court in Rome and the imperial and monastic scriptoria in Byzantium.

Writing Intensive

AS.010.672. Pictura/Scriptura: Visual and Literary Culture 1400-1600. 3 Credits.

The seminar explores common ground between literary and art historical scholarship on Early Modern Europe and beyond; it seeks to further conversation between art historical and literary critical methodologies as well as media theory, and is designed to appeal to students of literature and of art history. Seeking to move beyond the mid-20th century discourses of iconology, it will re-consider the potential of Aby Warburg's psychological and anthropological approach to the trans-cultural and trans-historical migration of symbols, and its implications for a “global Renaissance.” We will focus on antiquarian scholarship with its considerations of visual and material evidence, ekphrasis and the picturing functions of language, inscription and the legibility of images, the printed book as sylloge and “collection,” the dynamic interrelation of writing and drawing, Renaissance controversies about theater and epic and their implication in debates about art. In addition to Warburg and more recent writing on Warburg and the Renaissance, readings will be drawn from an array of interdisciplinary inquiry in Classics, Medieval and East Asian fields.

Distribution Area: Humanities

AS.010.674. Picturing Performance. 3 Credits.

Picturing Performance takes up the material traces of ancient Greek performance—the remains of theaters, paintings, masks, and musical instruments, as well as epigraphic, papyrological, and other textual transmissions of these works—alongside contemporary receptions of these performances, which have been such a rich site of reworking. Examples include: the Homeric Hymn to Demeter and Anäis Mitchell's *Hadestown*, Euripides' *The Bacchae* and Hope Mohr Dance's *Before Bacchae*, and Sophocles' *Antigone* and Theater of War's *Antigone in Ferguson*. These ancient performances engage questions of gender and sexuality, constructions of race, migration, citizenship, and belonging, power, governance, and resistance, disease and collective healing, among the subjects that have also inspired contemporary interpretations. All texts will be read in translation. We will visit museum collections in the region and, where possible, see live performances of these works.

Writing Intensive

AS.010.675. Transnational Asian Art: Modernism in Motion. 3 Credits.

This seminar will examine a constellation of readings and moments in the history of Asian art since c. 1900 through the lens of the transnational. We'll unpack this term and some of its relations including cosmopolitan, diaspora, and global, and then turn to several case studies of exchange, contact, engagement across geographies in the long 20th century. These include: pan-Asian aesthetics as discussed in India-Japan exchanges in the 1910s, Chinese artists who study and live in Paris in the 1920s and (sometimes) return to China, the concept of “international contemporaneity” as articulated in 1960s Japanese art, India's engagement with internationalism and “indigenism” in the 1960s, Japan-US interfaces in the 1960s and 1970s, Marxist art and art histories in India in the 1970s and 1980s, the “East Village” in Beijing and NYC in the 1980s and 1990s, and the Chinese avant-garde in a post-Maoist context.

Distribution Area: Humanities

AS.010.680. Craft and Interaction in the Near East and Aegean during the Bronze and Iron Ages. 3 Credits.

This graduate seminar investigates the intersection of crafting and cultural interaction among the regions of the Aegean, eastern Mediterranean and Near East from 3000-500 BCE (Bronze and Iron Ages).

AS.010.681. Figuration after Formlessness. 3 Credits.

What would an art history of modernism look like that sought not to overcome or eliminate painterly figuration, but to attend to displaced and disparaged figures in it? At least since Benjamin Buchloh's important 1981 warning about a "return to figuration" in European painting, figuration has been linked with questionable, if not highly suspect, aesthetic and political values – from nostalgia to repression. Buchloh inherits this view from the historical avantgardes, which sought to counter conventions of figuration by developing disparate strategies of abstraction. And it is this view of figuration that guides both formalist and social art histories: For both share an anxiety about the authoritative figure of the human form. This seminar invites an alternative perspective on the artistic project of figuration. We look at modern and contemporary practices of figuration that cannot so easily be dismissed as retrogressive or authoritarian. These practices suggest ways of thinking the figure without an appeal to its coherent visibility or sovereign standing. We will read broadly in the contemporary critical theory, feminist and queer theory, Black thought, and critical disability studies that share this investment (e.g. Butler, Cavarero, Garland-Thomson, Halberstam, Hartman, Honig, Sharpe, Wynter). We will critically reconsider Rosalind Krauss and Yve-Alain Bois' project *Formless: A User's Guide*, along with the turn of the twenty-first century debates about abjection, feminism, and "body art" it engaged. Artists under discussion include Maria Lassnig, Ana Mendieta, Alina Szapocznikow, Kara Walker, and Hannah Wilke, amongst others. For the final research paper, graduate students are encouraged to bring their own archives to the questions addressed in the seminar.

Distribution Area: Humanities

AS.010.706. The Double in Premodern Art. 3 Credits.

Inspired by the recent (2022) exhibition at the National Gallery in Washington, "The Double: Identity and Difference in Art Since 1900," this experimental seminar extends the conversation to selected manifestations of the double in European medieval and Renaissance culture: ancient archetypes such as Medusa and Narcissus, and their reinterpretation as philosophical images; post-mortem Doppelgängers glimpsed in the diverse genres of the macabre (memento mori, transi tombs, legendary encounters with the living dead); doublings of personhood in the identification portrait, mask imagery, portrait effigies, and allegorical personification. We will also examine a range of contexts and motifs that enabled double-vision and seeing-double: mirror-gazing, the Eucharist, double-sided panels and diptychs, anthropomorphic landscapes, and more. Throughout we will keep up the dialogue with modern and modernist paradigms of the double.

Distribution Area: Humanities

Writing Intensive

AS.010.708. Topics in Late Medieval Art. 3 Credits.

A critical interrogation of past and current interpretative approaches to the devotional arts of western Europe, c. 1300-1500.

Distribution Area: Humanities

Writing Intensive

AS.010.730. Vulnerable Images. 3 Credits.

What is a vulnerable image? The Latin *vulnus* points us in two directions: toward the relational vulnerability arising from the sight of wounds and the action of wounding; and toward the raw disclosure of the body's interior. This seminar, team-taught so as to bring the perspectives of the modern and the long premodern era into dialogue, attends to vulnerable images in both senses: we will consider not only works that picture vulnerable subjects, but images that, in their vibrant materiality or through their use and circulation, themselves become vulnerable. Across both domains we will examine what is arguably their shared capacity: to make viewers aware of their own vulnerability, and to provoke a range of responses, from the "tragic" emotions of pity and fear, to horror and disgust, compassion and care, pleasure and pain. Each week involves the critical juxtaposition of artworks and texts drawn from modern and contemporary culture with those from the long premodern past. Topics include pain as spectacle and perceptions of pain; care, attention, and maternal inclination; the vulnerability of gendered and racialized bodies; representations of torture, punishment, and war; laughter and grotesque humor; the subjects and objects of iconoclasm; material decompositions and forms of fragility. Readings run the gamut from Aristotle to Arendt, Freud to Butler, Warburg to Hartman, Sontag to Scarry.

Distribution Area: Humanities

Writing Intensive

AS.010.801. Special Rsrch & Problems. 3 - 9 Credits.

This course is for students who wish or need special instruction in areas of art history not included in the currently offered courses.

AS.010.802. Spec Research/Problems. 3 - 9 Credits.

This course is for students who wish or need special instruction in areas of art history not included in the currently offered courses.

AS.010.803. Individual Work. 3 - 20 Credits.

Students preparing dissertations will enroll in this course with the permission of their doctoral advisers.

AS.010.804. Individual Work. 3 - 20 Credits.

Students preparing dissertations will enroll in this course with the permission of their doctoral advisers.

AS.010.807. Summer Research. 9 Credits.

Summer research for doctoral students

AS.010.815. History of Art Teaching Assistant. 3 Credits.

For History of Art PhD students that are actively participating as a TA as required by the program.