

HUMANITIES AND SOCIAL SCIENCES THE COOPER UNION



COURSE DESCRIPTIONS SPRING 2024

HSS 2 – TEXTS AND CONTEXTS: OLD WORLDS AND NEW

A study of texts and topics from 1500 to 1800, with emphasis on literary expression and cultural context. Topics include the formation of states, exploration, the encounter with the New World, the crises in religious orthodoxy, the origins of modern science and the beginnings of political and economic individualism. This semester develops both cultural and political understanding through close reading, class discussion and careful writing.

3 credits. Instructor varies by section.

HSS 4 – THE MODERN CONTEXT: FIGURES AND TOPICS

A study of an important figure or topic from the modern period whose influence extends into contemporary culture. The figures and subjects are chosen from a broad range of disciplines (including literature, history, politics, technology, and art history, among others). Through concentration on a single figure or focused topic students are encouraged to develop a deep awareness of works of great significance and to understand them in the context of modernity. Guided independent writing projects and oral presentations give students an appreciation for what constitutes research in the humanities and social sciences.

3 credits. Instructor varies by section.

HSS 4 – SECTION A & SECTION B – POVERTY AND INEQUALITY IN THE US

TBA.

3 credits. Loujaina Abdelwahed.

HSS 4 – SECTION C – THE REFUGEE: TRANSNATIONAL HISTORY, GLOBAL PRESENT

Our topic is the historical experience of flight, displacement, and forced migration in the twentieth and twenty first centuries. Starting with the global population “transfers” and refugee crises produced by the first World War and its aftermath, we trace the development of a “refugee problem” and “refugee nation” during World War II, the Holocaust and the postwar “DP” (displaced persons) era in Europe. We will then focus on the continuing refugee crises resulting from partition decisions in South Asia and the Middle East and the genocides of the post-1945 period, and finally paying particular attention to the present mass displacements, often described as “the greatest refugee crisis since World War II” which now so powerfully affect local, national, and global politics. Our “figure” is the “Refugee,” women, men, and children, embedded in a web of transnational family, ethnic and religious, and institutional contexts whom we seek to understand via multiple sources.

3 credits. Atina Grossmann.

HSS 4 – SECTION D – ROCK‘n’ROLL: COUNTERCULTURE AND THE GLOBAL SIXTIES

Rock‘n’Roll is a contested terrain. At face value, it is a genre of music with influences on fashion, visual culture, lifestyles, and attitudes of youth since the 1950s. As a pop-cultural phenomenon with unprecedented global reach, however, Rock‘n’Roll prompted controversial responses, hailed for its potential to foster dissidence while also critiqued as the epitome of mass consumerism and standardized “formula” cultural production. Using Rock‘n’Roll as our conceptual locus, in this course, we will explore interconnected concepts that continue to influence our world today: popular culture, mass media, consumption, consumerism, “youth dissent,” counterculture, transnationalism and globalization. We will read into the multilayered history of Rock‘n’Roll and its capacity to influence cultural, social and political attitudes and ways of being in the world. Beyond Western metropolises, we will explore the global aspects of this phenomenon. How did Rock‘n’Roll figure in different spaces, places, and times? How do we read

diverse aesthetics as part of a common historical moment away from the binaries of local/global, imported/domestic, modern/traditional cultures? Negotiating the liminal spaces between reality and representation we examine artistic products in their capacity as archival sources, the necessary implement for historical writing, and their potential to inform alternative modes of reading into the past.

3 credits. Mohamad Hodeib.

HSS 4 – SECTION E – THEORIES OF THE ARTISINAL COMMODITY

This course explores the ethics and aesthetics of making by hand in an industrial age. We will examine writing--largely theoretical but also practical--about issues such as fair trade and cultural appropriation, by a range of figures including Donna Haraway, M.K. Gandhi, Karl Marx, Martin Heidegger, Arjun Appadurai and bell hooks.

3 credits. Tara Menon.

HSS 4 – SECTION F – NEOLIBERALISM

In the wake of the New Deal's redistribution of wealth, a group of economists returned to the "liberal" theory of the nineteenth century. The result, depending on who you consult, has been a wave of innovative and effective economic policy or a world in which every human concern has been reduced to a mere transaction, all while inequality has soared. In this section we will examine writing that, alternately, reflects and contests the social and cultural norms that have emerged within this economic paradigm. We will consider neoliberal economics in contexts of race, gender, and sexuality, in relationship to contemporary technology, in the arts, and more.

3 credits. Kit Nicholls.

HSS 4 – SECTION G – AUTOBIOGRAPHY AS HISTORY

This course explores the intersection of personal narratives and historical contexts in the form of the autobiography. We will examine the ways in which this literary-historical form has been used to locate personal experiences and perspectives within larger historical contexts and study the role of memory and ethics in shaping history. Focusing on the 20th and 21st centuries, we will read autobiographical works including memoirs, diaries, letters, and other first-person accounts to gain an understanding of how individual experiences intersect with and influence broader historical narratives. We will also read scholarly texts on oral history and the ethical questions surrounding it. Students will conduct independent primary-source research for their writing through interviews, archives, and other memoirs to develop an autobiographical research project. A portion of the course will be dedicated to students (and at times the instructor) sharing autobiographical writing with their peers and invited guests.

3 credits. Ninad Pandit.

HSS 4 – SECTION H & SECTION I – THE KOREAN WAR

This course explores the history of the Korean War by analyzing its potential causes; its impact upon society's understandings of the Cold War and decolonization; and its legacies as conveyed in contemporary media. We begin the semester by investigating Korea's division following the end of Japanese colonial rule. We then review the establishment of separate states on the Korean Peninsula in 1948, followed by an exploration of factors that led to the outbreak of war in 1950. Grounded in these historical contexts, we will examine shifting representations of Korea alongside the global movement of peoples and ideas precipitated by the conflict.

How do museum exhibitions, film, music, photography, and poetry of and about Korea's past help us better understand the social, political, economic, or cultural history conveyed in texts? Throughout the semester, we will develop and hone longform independent research projects seeking to answer a version of this question. Through writing assignments and oral presentations, we will sharpen our research methods, consolidate findings, and practice communicating those findings to an array of audiences. The sum of these parts is a course that centers the example of the Korean War to demonstrate the skills that emerge out of critical historical inquiry.

3 credits. Eilin Pérez.

HSS 4 – SECTION J & SECTION K – CONTEMPORARY CULTURAL STUDIES

After the Centre for Contemporary Cultural Studies (CCCS) was founded in 1964, cultural studies became the analysis of the conditions in which socio-cultural formations emerge, are transmitted, translated, and evolve instead of reports wagering on the output of these processes. Founded by Stuart Hall alongside work on socio-genesis by Sylvia Wynter, CCCS principles--that race is how class is lived, gender how race is lived--were an extension of W.E.B. DuBois' sociological program. We will explore how culture is an infrastructure of norms and institutions and study counter-cultural experiments from the 20th century onward. Our class will be divided into a seminar and a lab. Students will research a socio-cultural or political movement of their choosing and conduct experiments with practitioners across multiple fields during lab sessions.

3 credits. Victor Peterson II.

HSS 4 – SECTION L – WHAT IS RADICAL? WHAT IS A LIBERAL?

KARL MARX AND JOHN MAYNARD KEYNES IN THE AGE OF CLIMATE CHANGE

In this course we will explore some of the roots of radical and modern liberal traditions as exemplified by the original writings of Karl Marx and John Maynard Keynes. For most of the semester we will discuss the origins and development of Marx's analysis of the capitalist economy in sustained comparison with Keynes's theories. Our ultimate goal is, however, not merely to build Marxian and Keynesian economic models, nor simply to recover the original ideas of Marx and Keynes, but to explore their political content. Marx and Keynes were both intimately involved in, and profoundly influenced by, the events of their time. Many of their ideas underlie current debates on strategies to initiate change and on the likely outcomes of various actions. We will explore this interaction between theory and political action and try to shed some light on the issues of today—in particular, the challenges of dealing with climate change, capitalism, and the prospects for 'eco-socialism.'

3 credits. John Sarich.

HSS 4 – SECTION M – MEXICAN MODERNITY: REVOLUTION AND STATE-BUILDING

This section studies the history of the Mexican Revolution (1910-1920) and the cultural, institutional, and political consolidation of a postrevolutionary state in Mexico (1920-1940.) We begin by discussing the social and political conditions of Mexico in the late 19th and early 20th centuries and how they were radically changed during the revolutionary process. We will comment on the different political and cultural agendas that emerged during the revolution and the ways they were implemented in the following decades. Particular attention will be paid to the ideologies of race and racial mixing, the role of intellectuals in the state, education and institutional reforms, and new technologies that circulated in postrevolutionary Mexico (including typewriters, radio, and cameras.) We will study an array of primary texts (proclaims, speeches, laws, and letters) and selected historiographical pieces.

3 credits. Emmanuel Velayos Larrabure.

HSS 4 – SECTION N – QUESTIONS ABOUT COLOR

"Colors spur us to philosophize," writes Ludwig Wittgenstein. But what are the right questions to ask about color? In this course, we will seek to think historically and critically about the place of color in material practice, subjective experience, and discourses ranging from the aesthetic to the medical. Texts will include Goethe (The Theory of Colors), Wittgenstein (Remarks on Color), and Taussig (What Color is the Sacred?); areas of special interest will include the role of human albinism in Enlightenment race theory as well as the nineteenth-century passion for synesthesia in art, literature, and elsewhere.

3 credits. Alexander Verdolini.

HUMANITIES

HUM 307 – THEATRE COLLABORATIVE

An examination of theatrical performance-making both theoretical and practical, students will work together to explore approaches to collaborative performance drawing on various modalities, including dance, theater, and performance art. Through both in-class exercises and critical readings, the course will explore body-based and time-

based approaches to performance, including physical improvisation, dramatic writing, and process-based action. Throughout the semester, students will collaborate with each other to create group performances in relation to material covered in the course. In-class exercises will be accessible, and no previous experience in theater, performance, or dance necessary, but a willingness to engage in the practices will be required.

3 credits. Buck Wanner.

HUM 308 – CREATIVE WRITING

Students will read a variety of experimental fiction and nonfiction in order to draw stylistic elements that they will include in their own writing. Additionally, students will complete a diverse range of creative writing exercises, which may lead to longer works that they have workshopped by the class. Students will leave the course with a portfolio of their own experimental writing and a deeper understanding of the relationship between form and function in literature. Readings include but are not limited to: *Levels of Life* (Barnes); *Minor Feelings* (Hong); *These Possible Lives* (Jaeggy); *The Friend* (Nunez); *Department of Speculation* (Offill); *Grapefruit* (Ono); *Don't Let Me Be Lonely* (Rankine); “The Depressed Person” (Wallace).

3 credits. Theresa Lin.

HUM 325 – PUPPET, AUTOMATON, ROBOT

They are us, and not us: puppets, automata, and robots are toys or machines that look like us (or parts of us). From antiquity to the present, we have imagined, and then invented, organic and inorganic versions of ourselves, sometimes for entertainment, sometimes to perform essential tasks. This course will draw upon an interdisciplinary range of materials –from philosophy, the history of science, anthropology, and psychoanalysis to literature, popular culture, and art. Instead of separating the “scientific” from the “poetic,” this course will introduce and explore ways in which we can think about what we want from our “artificial life,” and how the boundaries between the living and the non-living require constant rethinking.

3 credits. William Germano.

HUM 354 – PHILOSOPHY OF INFRASTRUCTURE

Buried underground, concealed behind walls, there and not there: infrastructure is overlooked, made invisible, and yet everywhere it continuously defines both the material basis and cultural scripting of modern life. This course explores infrastructure as a way of seeing and framing philosophical questions about the city, climate, and ecology. Looking at texts and media across disciplines, our approach will investigate the theory, aesthetics, and ontology of various networked, infrastructural processes and their metabolic flows and feedstocks across the globe, including water, fossil fuels and petrochemicals, transit, waste, and digital communications and data.

We will ask: What is infrastructure and what is its place in our cultural imagination? What kinds of values and norms are embodied in infrastructural design and technologies? Can infrastructure be just or unjust? How does infrastructure both constrain and open possibilities for decarbonization and alternative ways of living together? What happens when it breaks down?

3 credits. Matthew Bower.

HUM 358 – STUDIES IN CINEMA: THE COUPLE FORM

What does it mean to inhabit the world *as two*? The couple—as a form, aspiration, mandate, and obstacle—has occupied writers, artists, filmmakers, and social scientists for centuries. Shaping discursive and institutional frameworks at the level of the body, the household, and the state, the couple continues to be one of the most tenacious, if contested and ever-changing, forms of loving and living. In cinema, the couple has been a central figure for narrative experiments in companionship, complicity, and enmity: the forbidden love in Douglas Sirk’s *All that Heaven Allows* (1955); the partners-in-crime in Arthur Penn’s *Bonnie and Clyde* (1967); the neighbor-lovers of a waterlogged Taiwan in Tsai Ming-liang’s *The Hole* (1998); the paranoid, self-isolating lovers in William Friedkin’s *Bug* (2006) etc.

The course combines weekly film screenings with readings in literature, gender studies, film theory, anthropology, psychoanalysis, and philosophy, we will, first, identify and analyze the potentialities and limits of the couple form, and, second, develop analytical tools needed to understand and elucidate film form.

Students are expected to participate fully in class and keep a running journal. Class assignments will include 2 quizzes, a short response paper, and a final 8–10-page term paper.

3 credits. Hicham Awad.

HUM 373-M – MACHINE PHILOSOPHY

In this course we will investigate the functional utility of the concept of the machine. How has it been invoked historically in relationship to the concept of the human? What anxieties about—and desires for—humanness has it served to name? In particular, we will consider how the alienness of the machine has been embraced by Asian and Afrofuturisms in order to critique and reimagine both radicalized imaginaries of otherness and the concept of the human itself. We will also ask whether or not there are distinct qualities of machinic cognition that have transfigured the materiality of our planet and, if so, how? In other words, we will consider the machine as both reflecting the irresolution over what is distinctly human and as itself a mode of cognition that is alien to human consciousness. Some of the authors we will be consulting in our study are Gilbert Simondon, Gilles Deleuze & Felix Guattari, CCRU, Anne Anlin Cheng, Luciana Parisi, N. Katherine Hayles, Denise Ferreira da Silva, Mel Y. Chen, Kodwo Eshun, and Jasbir Puar.

3 credits. E Barnick.

HUM 373-N – VIRGIL'S ROME

In the opening line of her recent biography of the Roman poet, Virgil, Sarah Ruden speaks of “the tenderness and majesty” of Virgil’s poetry (*Vergil. The Poet’s Life*, Yale University Press, 2023). (Ruden is in a position to know, since she has translated the *Aeneid* herself, and is the first to render the epic in metrical English.) Ruden’s formulation perfectly encapsulates the distinctive character and universal appeal of a poetic voice that has, as the cliché goes, been imitated and emulated but never equaled over the many centuries since the poet’s death in 19 BCE. For nearly two millennia, Virgil reigned virtually unchallenged as the supreme poet not just of classical antiquity, but of all time, at least in the west. During the Christian era, this “pagan” poet was not just admitted into the fold, he was fervently embraced, on the basis of having predicted the birth of Christ in one of his early works, or so it was believed. He is Dante’s guide through Hell and Purgatory in *The Divine Comedy*. For centuries (yes, centuries!) his works were consulted for advice or predictions of the future in a process called the *sortes Vergilianae* (“Virgilian lots”) [google it]. This seminar explores the poetic output of Publius Vergilius Maro (to use his full Roman name), in the context of the Augustan era in which he lived and wrote.

Augustan Rome presents the only serious (ancient) contender for comparison with the “Golden age” of Periclean Athens. In all categories of art, architecture, and literature, the age of the first Roman emperor, Augustus (27 BCE–14 CE), rivals that of high classical Greece. The singular era Augustus shaped still resonates in our modern global world. Virgil’s poetry continually reflects and refracts the pressing issues of the day, political, social, and cultural. In a close reading of all three of Virgil’s extant works, the *Eclogues*, the *Georgics*, and the *Aeneid*, we shall focus on the historical content in particular, thereby allowing a picture of Augustan Rome to emerge, as seen through the eyes of its greatest poet.

3 credits. Mary Stieber.

HUM 375 – CRITICAL THEORY

This course begins with the post World War II generation of social thinkers and critics, such as Barthes, de Beauvoir, Foucault, Adorno, Horkheimer, Lacan, in the development of what later became known of as the critical theory of culture. We then proceed to more recent critics, each time taking our clues from real life examples. This course emphasizes learning how to "see" and think in "cultural practices." It offers a chance to have our understanding extended into everyday life and its ways of making us cultural beings.

3 credits. Sohnya Sayres.

SOCIAL SCIENCES

SS 318-N – HISTORIES OF RACE IN LATIN(X) AMERICA

This course studies the histories and cultural genealogies of race and racialization in Latin America and in the Hispanic/Latinx community in the United States. Racial hierarchies helped shape asymmetrical power relations in colonial societies and postcolonial states in the Americas. However, racial and ethnic identities also informed forms of indigenous, Black, and anti-colonial resistance. Against a backdrop of discrimination and emancipatory hopes, depictions of race and racial mixing have been prominent in representations of the Latin American identity and in national ideologies of the region's modern states. This course traces continuities and changes in colonial and modern discourses about race from Mesoamerica, the Caribbean, and South America. We will also relate these discourses to contemporary discussions about race and ethnicity in the U.S. Hispanic/Latinx community.

Throughout the semester, we will study primary texts (legal documents, chronicles, essays, census records, speeches, paintings, and photographs) and selected historiographical essays.

3 credits. Emmanuel Velayos Larrabure.

SS 318-O – ANTHROPOLOGY OF BELIEF

Why do we believe what we believe? How do we know what we "know" is true? What is "human nature"?

Anthropology of Belief explores fundamental concepts in anthropology that historically attempt to understand the behavior, traits, and patterns of human groups globally and how belief both structures and guides cultures. This course, which covers a wide variety of cultural groups across the world, grapples with these deeper questions. We examine, analyze, and discuss ethnographic texts across the subfield of sociocultural anthropology, beginning with the early work of anthropologists working under Franz Boas in New York City at the beginning of the 20th Century and continuing to contemporary work. We also look at the qualitative and immersive methodological aspects of anthropology. We think together with anthropologists, using the frameworks of social constructionism, cultural relativism, racial/ethnic analysis, conflict/warfare, kinship/descent, ritual/religion, the formation of political/economic societies, class/hierarchy, and gender/sexuality, while familiarizing ourselves with the discipline's fraught historical context.

3 credits. Joseph Russo.

SS 334 – MICROECONOMICS

Microeconomics is primarily the study of the determinants of prices and the distribution of income. The focus is on studying the strategic behavior of individual business firms, workers and consumers in dynamic interaction with the institutions that shape and constrain this behavior, while also being subject to change themselves through legal and political action. We will look at how certain aggregate patterns 'emerge' from the complicated interaction of interests while studying how societies can structure production and distribution systems toward specific goals.

3 credits. Loujaina Abdelwahed.

SS 357 – THE ARCHIVE & THE CITY

This course offers students the opportunity to engage with the resources of The Cooper Union Archives in an exploration of the history of the institution and the city in which it lies. From its beginnings, The Cooper Union has been a civic institution as well as a college and has attracted archival material that documents the history of many social groups and institutions: from the records of The People's Institute to those of the New York Electrical

Society, the speech of Chief Red Cloud to that of Ai Wei-Wei. Students will handle documents dating back to the 1860s—materials richly intertwined with individuals and events in the wider world—and conduct in-depth investigations into their choice of topics and archival material. This course follows on from an initiative of Professor Craig Steven Wilder and archivist Nora Murphy of MIT which formed the basis of the 2021 Cooper Union symposium “Slavery and Abolition: Formative Moments of the American University in the Northeast.”

The section is a research-based project class led jointly by an Associate Professor of History and the Archives Librarian. Peter Buckley will provide overviews of 19th and 20th century New York City history and the history of higher education in the U.S; Mary Mann will introduce students to the Cooper Archive and to archival practice more generally as well as direct students to material related to their developing interests. Though the primary material may be related directly to The Cooper Union, the questions students ask of it will lead towards broader social issues and movements.

3 credits. Peter Buckley & Mary Mann.

SS 371 – “AM I THAT NAME?”: TOPICS IN GENDER AND SEXUALITY

This course offers an introduction to the fields of inquiry that have come to be known as women’s, gender, and/or queer studies, and to the feminist theory that informs those studies. Students will engage in an interdisciplinary examination of the ways in which gender (that is, femininity and masculinity) has been constructed by visual media, literature, political theory, and social, political, and economic institutions; the historical bases for these constructions; and the activism that challenges some of these gender constructs. We will pay particular attention to the interlocking of gender with other forms of hierarchy, including race, ethnicity, class, and sexuality. We will read current scholarship in works of literature, film, history, social science, and theory, but above all, we will work our way through some of the “canonical” texts which inform that current scholarship, theory, and indeed popular culture (and our own ideas about women and men, gender and sexuality).

3 credits. Atina Grossmann.

SS 374 – CONTEMPORARY SOCIAL PSYCHOLOGY

Utilizing a variety of social psychological perspectives, general issues such as human nature, socialization, attitude formation and change, verbal and non-verbal language, interpersonal behavior and the art of persuasion will be explored with interest in cross-cultural comparisons. The core questions we will explore include: What does it mean to be human? How is ‘the self’ defined and determined? What impact do social groups, culture and the (built) environment have on the development of the self and on our everyday behavior?

3 credits. Gail Satler.

SS 388 – COMPARATIVE CITIES

Cities are a defining feature of humankind as they are the centers of global trade, governance, information, the arts...but are also where people experience life. This course explores various urban organization in the United States, the “First World” and the “Third World” such as New York, Paris, Nanjing (near Shanghai), any town America, Jerusalem... and how they affect immigration, education, cultural experiences and the standard of living. Students are encouraged to contribute their own perspectives.

3 credits. Edner (Billy) Bataille.

SS 391 – INTRODUCTION TO MIND AND BRAIN

The goal of this course is to introduce the student to the basic principles of psychology, to guide the student through the brain and to provide a basic understanding of the relationship between the brain and mind addressing issues of consciousness. The first third of the course will examine the brain and underlying theories in psychology. The majority of the course will be focused on the relationship between the brain and consciousness including self-awareness, theory of mind, deception, abstract reasoning, art, music, spatial abilities and language. Steeped in recent

findings in both psychology and neuroscience, the goal of this class will be to provide a modern foundation in the mind and the brain.

3 credits. Andreas Miles-Novelo.

HISTORY AND THEORY OF ART CORE

HTA 102 – ART HISTORY: MODERN TO CONTEMPORARY

This is the second of a two-semester sequence intended to introduce students to the history and development of modern art. As students progress through HTA101 and 102 they will be able to identify and critically evaluate significant works, figures and movements in the history of art in the modern period; describe the main social and political contexts for the changes in art over the last two hundred years; and engage with relevant theoretical issues in the history of art and visual culture. HTA102, the second half of the sequence, offers a thematic overview of various figures and movements within 20th and 21st Century Art. It explores topics related to Cubism, Dada, Surrealism, Abstract Expressionism, Pop, Fluxus, Minimalism, Conceptual Art, Institutional Critique, Post-Modernism, and associated theoretical ideas. The course will involve museum visits. Grading will be based on classroom discussion and participation, museum reports, essays, and exams.

3 credits. Raffaele Bedarida, Lex Lancaster.

HISTORY AND THEORY OF ART ELECTIVES

HTA 213 – ORAL ART HISTORY

The spoken word has always been a crucial component of artistic practice, transmission of memory, and production of knowledge about artists and art objects. Because of its nature, however, orality tends to be overlooked in art historical accounts. During the second half of the twentieth century and the beginning of the new millennium, artists have explored speech more and more systematically by turning to artist talks, pedagogy, participatory art as a major component of their work. Concurrently, art critics and historians have focused their attention to the non-written communication not only methodologically by utilizing interviews and other forms of conversations, but also historically by reconsidering the importance of orality and its erasure for our understanding of the past.

2 credits. Raffaele Bedarida.

HTA 217 – AMERICAN STORIES: RECONSIDERING DOCUMENTARY PHOTOGRAPHY

This course will consider selected moments in the history of American documentary photography, beginning with social documentary at the turn of the twentieth century through expanded documentary in the twenty-first century. Probing the American tradition of truth-telling, we will track the shifting artistic debates surrounding the relationship of photographic representation to social justice. How did specific projects shape the collective imagination about the American mythos of liberty, equality, and justice for all? How did alternative approaches generate different images of American democracy, its citizens and its outsiders? Finally, how have recent documentary-based practices reproduced the historical as contemporary? We will look at Lewis Hine and the Photo League (the Feature Group's *Harlem Document*); the Farm Security Administration, Toyo Miyatake's and Dorothea Lange's censored photographs; Robert Frank's *The Americans* and Roy DeCarava's *The Sweet Flypaper of Life*; Diane Arbus, Garry Winogrand, and Gordon Parks; and finally Sally Mann, Carrie Mae Weems, An-My Lê, LaToya Ruby Frazier, and Dawoud Bey.

2 credits. Melanie Marino.

HTA 231 – HISTORY OF INDUSTRIAL DESIGN

In tracing the history of industrial design from its emergence at the beginning of the Industrial Revolution to the present, this course will examine not only aesthetics (of furniture and the decorative arts, typography, advertising, machinery, toys, etc.) but also the social and political forces that have shaped the many styles. Throughout, we will

also demonstrate how movements in industrial design relate to parallel developments in the history of painting, sculpture, and architecture.

2 credits. Andrew Weinstein.

HTA 275 – 20TH CENTURY AMERICAN ART: INSTITUTIONAL CRITIQUE

This course presents the topic of institutional critique within the context of American Art in the 20th century. With leading figures like Hans Haacke in the 1960s targeting the funding to museums and galleries to Mining the Museum by Fred Wilson, to Coco Fusco and Guillermo Gomez-Peña's Couple in the Cage (1993), students will look at the political, social, and cultural aspects of Institutional Critique through key artists and writings. Emerging also during the civil rights movement, gay rights movement, and feminist movements, these movement will help students understand how recent calls for decolonization of art institutions also continue this lineage. Looking at museums, biennials, exhibitions, and other art institutions, we will think about the political and economic power of these and how they shape value and history within the context of art.

2 credits. Constanza Salazar.

HTA 281 – ANCIENT MEDITERRANEAN WORLD

This course is intended to address selected topics concerning the reciprocal relationships among the fascinating and diverse civilizations of the ancient Mediterranean littoral and their neighbors to the East. The primary focus this semester will be on the Bronze Age-- the “Age of Heroes,” to the beginning of the Classical era, and the setting of the Homeric epics, the Iliad and the Odyssey--with special emphasis on the interrelationships between Egypt, the Near East and the Greek Aegean during the time period ca. 3000 – 1100 B. C. We will look at the art, architecture, archaeology and a sampling of the literature of the periods and places under consideration.

2 credits. Henry Colburn.

HTA 298 – HISTORY OF GRAPHIC DESIGN

A study of important avant-garde and graphic design movements starting with the Industrial Revolution through the 20th century including: Futurism, Dada, Constructivism, De Stijl, the influence of the Bauhaus and the New Typography, the rise of the modern movement in America, pre- and post-war design in Switzerland and Italy, the International Typographic Style, the New York School, corporate identity, postmodernism and more. We'll examine the evolving design styles and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes; and their cultural, political and social connections. Course includes slide lectures, readings, discussions, looking at original materials (posters, advertisements, booklets, etc.), individual research assignments and written essays.

2 credits. Greg D'Onofrio.

HTA 313-M1 – ARTISTS' WRITING

This course is an introduction to artists' writing from the postwar period to today, either as an integral or a complementary part of their practice. In this course, artists' writings will be discussed in relationship to the visual works. The content is roughly organized chronologically and according to various literary genres: biography, autobiography, homage, interview, poetry, fiction, auto-fiction, as well as opinion or position pieces and theoretical essays. An alphabetic indicative selection of authors discussed in this course includes Vito Acconci, Louise Bourgeois, Theresa Hak Kyung Cha, Liam Gillick, Philip Guston, Lynn Hershman Leeson, Allan Kaprow, Robert Morris, Yoko Ono, Nan June Paik, Lorraine O'Grady, Faith Ringgold, Martha Rosler, Carolee Schneemann, Hito Steyerl, KimSu Theiler, Lucia Vernarelli, as well as a number of artists' Manifesti authored collectively. This selection particularly focuses on representing the significant but often underrepresented field of writings by women artists. As the assigned texts are in English, issues of translation as well as writing in English as a second language will be addressed; students are also encouraged to discuss writings in other languages than English for their assignments. In addition to studying artists' texts, students will produce a significant amount of writing for this

course (some of which will happen during class time) as well as be required to work closely with the Center for Writing and Learning.

2 credits. Stéphanie Jeanjean.

HTA 313-N1 – PERFORMANCE AND PROPERTY

Examining key texts from critical race theory to contract law, feminist approaches to reproduction to decolonial critiques of the museum, this course develops multiple overlapping challenges to property and situates them within histories of performed and embodied art. We will study the racial, sexual, and colonial politics of performance, considering in particular questions of subjection and objecthood; repetition and deviation; ritual and documentation; and preservation and decay. Together, we will ask: Can we use performance art to explore, contest, and renegotiate property? What is property's relationship to labor, occupation, law, and natural right, and how might performance rework those fundamental logics? What alternative methodologies and practices for the transmission and maintenance of cultural material does performance introduce in order to resist rendering expression and/or artwork into property? Students will develop a series of writing projects over the course of the semester and acquire a critical vocabulary to approach and write with performance art across culture and time.

2 credits. Sarah Richter.

HTA 320 – PORCELAIN AND THE POLITICS OF CHINOISERIE

This course explores Europe's obsession with porcelain and the "Chinese taste" in the eighteenth century and its complex afterlives today. The class will delve into the problematics of Chinoiserie, a vague stylistic term used to describe a "neutral, harmless" style of decoration shaped by European fantasies of "the East." Fueled by the early arrival of Chinese porcelain in the sixteenth century, Chinoiserie was by the eighteenth century rampant in the art, architecture, and decorative arts of Europe. Far from being neutral, this style was polemical from the outset.

The class will focus primarily in the eighteenth century, as we look at historical examples of porcelain, luxury, and commerce, reading these against the grain with the aid of theoretical writings. Analyzing the stylistic, historical and ideological dimensions of Chinoiserie, we will consider how this term can be reframed in order to construct a critical framework that takes into account issues of race, gender, sexuality, and class.

2 credits. Iris Moon.

HTA 328 – DADA AND SURREALISM

Since their appearance early in the 20th century, Dada and Surrealism have had a profound and lasting influence on the arts. This course explores the art and ideas of these two movements within the social, political, intellectual and art historical context of the years 1914–1947.

2 credits. Andrew Weinstein.

HTA 335 – ART AND ARCHITECTURE OF THE ANCIENT NEAR EAST: PERSIA FROM PREHISTORY TO THE SASANIAN EMPIRE

This class is an introduction to the art and archaeology of ancient Persia. The Iranian plateau produced a series of powerful kingdoms and empires that dominated the Near East and surrounding areas and created a cultural legacy that persists to the present day. Yet it is best known from accounts and texts written by its enemies, including the Assyrians, Greeks, Romans and Arabs. In this class we shall explore ancient Persia on its own terms through direct engagement with the material culture produced by the people living there over a period of several millennia, from prehistory to the fall of the Sasanian Empire. In doing so we shall address such topics as identity, migration and imperialism through the study of reliefs, seals, coins, architecture, pottery and statuary. We shall also consider how ancient Greek and modern European views of Persia have affected our understanding of its art and history. This course is designed for students without prior experience in ancient art or archaeology.

2 credits. Henry Colburn.