

FACULTY OF HUMANITIES AND SOCIAL SCIENCES SPRING 2018– COURSE DESCRIPTIONS

HSS2 (A-N) Texts and Contexts: Old Worlds and New (Core course, 3 credits).

This course is offered in multiple Sections. A study of texts and topics from 1500 to 1800, with emphasis on literary expression and cultural context. Contextual topics include the formation of modern states, exploration, encounter with the new world, the crisis 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.

HSS4 The Modern Context: Figures and Topics (Core course, 3 credits). A study of important figures or topics from the modern period whose influence extends into contemporary culture. Requirements include individual research and writing projects and is offered in multiple sections:

HSS4 A & B: Adorno. This section of HSS4 focuses on one of the most significant philosophers of the 20th century, Theodor W. Adorno. In his work, Adorno analyzes the contradictory situations of modern society, which was founded on the myth of enlightened Reason and yet gave rise to Auschwitz. His effort, therefore, is to explore the very concept of modernity in order to understand the situations of crisis of our time. All this finds a natural application in his analysis of modern art. For Adorno, art should preserve memory and at the same time show the ‘other’ dimensions of what simply exists, in order to maintain that critical function that is at the basis of our own possibility of existence.

3 credits. Diego Malquori

HSS4 C & D: The Refugee: Transnational History, Global Present. Our topic is the historical experience of flight, displacement, and forced migration in the twentieth and twenty first century. 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. Your task is gain perspective on the general topic in historical terms in and to delve deeply into the particular case you choose to examine in a research project.

3 credits. Atina Grossmann

HSS4 E: Modern Drama. This section of HSS4 aims to show the vitality and types of modern drama, chronologically, from its roots in Ibsen, “the father of modern drama”, who expanded its possibilities (“Ghosts”), to Chekhov, whose Moscow Arts Theater created a new “realism” (“The Cherry Orchard”), onto Strindberg’s expressionist chamber plays (“The Ghost Sonata”), Jarry’s dadaist “Ubu Roi”, Beckett’s Theater of the Absurd “Waiting for Godot” and Synge’s miniature “Riders to the Sea”. If time permits we could include other important playwrights such as Pirandello, Brecht, Tennessee Williams and Eugene O’Neill. While the emphasis will be on a careful study of the play itself, which we will read at home and in class before oral reports and discussion , we will also address such topics as the meaning of Modernism, and deal with e.g. Symbolism, Realism, Expressionism and Surrealism. Attempting to see the plays in their time, we will also look at e.g the Moscow Arts Theater and Dublin’s Abbey Theater.

3 credits. Brian Swann

HSS4 F: The Art of Speech: the spoken word. Most of us experience anxiety and “butterflies” when called upon to speak in public, whether it be a class presentation, job interview, lecture or public gathering. Whether we intend careers in the world of science or art, architecture or engineering, or intend to become lawyers, doctors, educators or just about anything else, chances are we will be called upon to speak in public. The spoken word, one of the oldest forms of communication, is a powerful way of expressing ourselves and is an essential part of being a citizen in a democratic society where it has special status because word-of-mouth communication lies in everyone’s power. Its importance is indicated by our Constitutional guarantees against interference by Congress with freedom of speech and assembly. This class is a practical, learning by doing experience, where students learn how to research a speech, marshal arguments and use language effectively by speaking clearly and eloquently. Students will be given clear instructions, written and oral, for each kind of speech. There are two kinds of speech: Expository and Persuasive, though the distinction is not hard and fast. The Expository speech is intended mainly to transfer knowledge or understanding, how to do something, while the Persuasive (or Argumentative), which was used in ancient Rome and Greece as the essential form of public discourse, is concerned with making a persuasive argument to convince the audience of an attitude or opinion; it is the art of persuasion. We will start with an Impromptu speech, a brief speech on the spur of the moment, without any specific preparation, before moving onto an Extemporaneous speech, one delivered from a carefully prepared outline, and a Written speech, carefully composed and read from a manuscript, which will be handed in. We will end with a memorized speech. After each speech, the audience will ask the speaker questions. After, there will be discussion of the speech. Each speaker will receive a filled-out “Speech Critique Form” from the class, including the teacher. Students wishing to take this section as a Humanities Elective, should notify the Humanities and Social Sciences Advisor. *3 credits. Brian Swann.*

HSS4 G: 1968. A half-century ago, wars raged across Southeast Asia and Africa against the backdrop of the Cold War, popular movements challenged state power in Prague, Mexico City, and Chicago, struggles for civil and human rights around the world faced their most turbulent days. Meanwhile, China and India pursued vast projects to transform society. For many, the postwar order seemed to be coming undone, with the whole world on the verge of revolution. Taking the year 1968 as a figure in its own right, this course examines the notion of the “turning point” in the study of global history. We will discuss political and literary works, movements in art and music, and historical essays that evaluate the legacy of the ideas, movements, and conflicts of 1968. *3 credits. Jack Loveridge*

HSS4 H: Buckminster Fuller. A study of the writings, speeches and ideas of Buckminster Fuller (1895-1983), architect, inventor, designer and poet. Fuller was witness to the horrors of the world wars and the holocaust, as well as the promise of art, science and philosophy in the 20th century. Through his enigmatic personality, we will study the ways in which the rapidly-diverging fields of science and humanism were creatively harnessed to imagine a new and universal future for humankind. *3 credits. Ninad Pandit*

HSS4 I Irish Modernisms. The Irish had one of the most distinctly modern experiences—being colonized by the English—earlier than arguably any people. The linguistic, religious, and cultural effects of this incursion produced wave after wave of crisis as a nation was forged out of what had been distinct regional tribes. By the nineteenth and twentieth centuries, Ireland lived out a set of familiar paradoxes: traditionalism and progressivism at war or strangely aligned, profound political divides along identitarian lines, political violence that some characterized as terrorism and others as anticolonial resistance. The literature that emerged in this context—W.B. Yeats, James Joyce, Samuel Beckett, Elizabeth Bowen, etc.—has been profoundly influential, even if it hasn’t always been read *within* that context.

In this course, we'll consider a wide variety of texts, those that are famous, those that are much more obscure, and everything in between. Out of this reading, students will develop individual research projects that think about this literature in the Irish historical context.

3 credits. Kit Nicholls

HSS4 J: James Baldwin. James Baldwin (1924-1987) was a novelist, essayist, playwright, poet, and major figure in the American Civil Rights movement. The son of a Harlem preacher, and a teenage preacher himself, he ended up turning away from the church and devoting himself to his searing, truth-telling writing and to the fight for racial equality. In this class, we will read several works of fiction and excerpts from his non-fiction writing (on both personal and political themes, which were always entwined for Baldwin in any case). We will engage in close reading and literary analysis, as well as using Baldwin's texts as a lens through which to explore questions of race, sexuality, and identity. Some specific explorations spurred by Baldwin may include the meaning of home/homeland; the role of art in social movements; the politics of identity; the troubled history of race in America; and the changing face of the discourses around race and sexuality, leading up to the present day. The major writing assignments will ask you to develop your own analytical interpretations of the texts, as well as do research on both literary criticism of Baldwin's work and political/historical topics related to his life and writing.

3 credits. Pam Newton

HSS4 K: The Arab Spring. The series of violent and non-violent protests unfolding in the Arab World – in Tunisia, Egypt, Libya, Yemen, Syria and Bahrain -- starting in December, 2010 and continuing to this day were a catalyst for rich and varied cultural productions from the region. Through explorations of memoirs, documentaries, protest songs, graffiti art, vlogs, Tweets, and with a theoretical grounding, together, in this course, we will analyze what happened. We will consider the terms “revolution”, “disorder”, and “resistance” as verbs, rather than nouns. That is, what is revolving in a revolution? What is being put into order? What and who is being resisted and through what linguistic, cultural and aesthetic modes? Most of the materials will be read in their English translation.

3 credits. Nada Ayad

HSS4 L: Michel Foucault. French philosopher Michel Foucault (1926-1984) worked across disciplines to investigate power, knowledge and agency. His work on the organization of practices that regulate behavior in society is one of the most significant contributions to critical thought in the second half of the 20th century and raises questions about the human sciences, social institutions and subjectivity. In this section of HSS4, we will focus on Foucault's work on discipline, power and knowledge. We will read from his lectures including the “Discourse on Language” and *Lectures on the Will to Know* as well as selections from his critical works *The Order of Things* and *Discipline and Punish: The Birth of the Prison* and his essay “Preface to Transgression.” Students will be encouraged to pursue research projects that examine a contemporary issue through the lens of Foucault's work; critically engage one of his arguments; explore his influence on contemporary thinkers; or investigate how he situates himself within the philosophic tradition.

3 credits. Avra Spector

HSS4 M: Minimalism. This section explores cases of Minimalism across a diverse array of art and literature, paying close attention to the aesthetics, poetics, and politics of its origins, developments, and legacies. Artists include Stella, Judd, Morris, Andre, Cage, Hesse, Truitt, Smithson, Holt, De Maria, Markopoulos, Reinhardt, Kawara, Serra, Lin, Gonzalez-Torres, and Horn. Writers include Williams, Robbe-Grillet, McCullers, Beckett, Lax, Kincaid, Melgard, Carver, Davis, Robertson, and McCarthy. Critics include Fried, Howe, Chave, Rose, Lippard, and Krauss. Site visits will be required of all students in order to experience and contextualize works firsthand.

3 credits. Tim Anderson

HSS4 N: Djuna Barnes and New York Modernism. This section will focus on the work of novelist and playwright Djuna Barnes. We spend the bulk of the semester reading her cult classic, "Nightwood," though we also explore the related, controversial writings of her contemporaries in Greenwich Village of the early 20th century. The literature of this New York modernism is studied in the context of a bohemian ethos, which challenged the conservative social and literary norms of its day. Other authors whose work we may consider along the way (within and without of the downtown scene) include: Edmund Wilson, Edna St. Vincent Millay, James Joyce, T.S. Eliot, Marianne Moore, and Wallace Stevens. Students develop critical skills over the course of the semester by completing a series of exercises (from etymological to bibliographic research); the course culminates in a research paper on an original topic, devised by each student, in consultation with the instructor.

3 credits. Daniel Braun

HUMANITIES (3 credits)

HUM 307: Theater Collaborative. An examination of theater-making both theoretical and practical, the class will work together to explore the act of play from the various perspectives of the actor, writer, director, designer, and producer. Beginning with improvisational exercises and progressing to written texts (both original and established), students will explore ensemble driven devised theater-making as well as more traditional methodologies in a study of process that will pose the question: what does it mean to successfully collaborate and how can that be put to action? Working on their feet, this fully participatory introduction to theater-making, will foster public speaking skills and dynamic physical engagement and will culminate in student written group projects. Throughout the semester students will be expected to attend several performances and respond during subsequent in-class talkback sessions with guest artists.
3 credits. Joshua Gelb

HUM 308: Introduction to Creative Writing. Starting with exercises and word games, then moving to, e.g., the objective poem, collage and concrete poetry, metrics, translations. As well as writing, students are expected to read widely in poetry and fiction. Attendance at a poetry or prose reading is obligatory. Grade based on class performance and portfolio of work.
3 credits. Brian Swann

HUM 327: The History of Cinema. A history of the motion picture from its origins until now, emphasizing the evolution of the language of cinematic representation in feature, documentary, animated and experimental filmmaking. Canonical works and the major figures of the silent and sound cinema are treated, including Griffith, Chaplin, Eisenstein, Vertov, Renoir, Welles, Deren, Hitchcock and Godard. *3 credits. Sueyoung Park-Primiano*

HUM 330: Postmodernism and Technology. This course will explore postmodern theory and practice and its relationship to the problems and solutions posed by technology in contemporary society.
3 credits. Sohnya Sayres

HUM 334: Plato's Republic. A seminar devoted entirely to a close reading and critical analysis of Plato's greatest dialogue, the Republic, and its reverberations down through the ages as a model of political theorizing, if not a template for an ideal society. As we work through the text book by book, we will create our own "Socratic dialogue," that is, a series of problems, questions, deliberations, and considerations that would run parallel to the text, with the ultimate aim of assessing what Plato means, and intends, with this enigmatic work. Comparative material in the form of historical and contemporary (to Socrates and Plato) influences, precedents, and references will be introduced where appropriate. We will then venture briefly into the analogous genre of "utopian" literature which the Republic inadvertently engendered, finishing with the most influential modern critique, that of Popper.
3 credits. Mary Stieber

HUM 335: Pythagoras: The Philosophy of Number. This course explores the intense and extensive intellectual activity of the Pythagorean school, which extends from mathematics to philosophy, from cosmology to music, and whose legacy had a decisive influence from the Greek world to the Renaissance. For the Pythagoreans, in effect, those we now consider as separate disciplines were inseparable aspects of a unique inquiry, inspired by a mystical enthusiasm and carried out through a profound philosophical and mathematical search. In Pythagoreanism, then, sifted through Platonic philosophy, we may find the first historical antecedent of many of the components which contributed to the birth of the modern world. The course starts from such premises and explores the meaning and the implications of the mysticism of number in Pythagoreanism, with particular emphasis on its influence on

mathematics, art, and philosophy. Advanced knowledge of mathematics is not expected of students taking the course.

3 credits. Lidia Serrano

HUM 337: Philosophy and Contemporary Art. It is not easy to express the ‘meaning’ of art. Even less, certainly, in the era of post-modernity, when not only the splintering of perspectives prevents from seeing a single line, but the artist, along with the search for meaning, definitively renounces the idea of defining what art should be, merely expressing the ‘appearance of an instant’. Hence that fragmented nature concerning both the works and the reading of the art of our time. As Adorno writes in his *Aesthetic Theory*, it is precisely through a fragmentary form, through a ‘synthesis of the diffuse’ which renounces the idea of consonance, that art can express the reality of our time. Still, it is not possible to escape this need to express the inexpressible, even knowing that thought can only approach the essence of things, never achieving it. But it is precisely through this, as a negative presentation, that such an invisible essence can sometimes be understood. For spring 2018 the course focuses on the work of Richard Serra among other contemporary figures. *3 credits. Diego Malquori*

HUM 352: The Personal Essay. In this course we will study and discuss essays in Phillip Lopate, ed., *The Art of the Personal Essay*, and we will also write our own, on any topics we choose, on all manner of subjects--the daily round, pleasures and pains, taking a walk, solitude, friendship, in short, our personal responses to any number of objects and situations, multiplying ourselves in the process.

3 credits. Brian Swann

HUM 355: Race and Gender in Literature. In this course we will engage different contexts in which women have been and are communicating their responses to the social, political, religious, and engendered conditions of their respective nations. Our themes include the politics of canon formation, the challenges of language, “Third World” and Western feminism. Thus, we consider the larger traditions into which women’s writings have been absorbed, or which their writings resist, or change. We will explore the following questions: Can we probe the traditional value of mothers and wives with the gender roles and behavioral expectations that go with them, without banishing them from the realm of political resistance or without reifying them? What rhetorical or narrative methods are used to express gendered realities where acts of writing do not always equate with authority, truth, or stability? How are politics inscribed on the gendered and racialized body? What narrative styles are deployed to articulate gendered participation in the national fabric? While we engage primarily in literature, we will also consider music and visual art. The works we will explore include Sojourner Truth, Jamaica Kincaid, Assia Djebar, Betool Khedairi, among others.

3 credits. Nada Ayad

***HUM – HSS4 F: The Art of Speech: the spoken word, may be taken as an Elective.**

SOCIAL SCIENCES (3 credits)

SS 308: Public Policy in Contemporary America. Issues such as conservation, environmental law and policy, mass transportation, transfer of development rights, incentive zoning and historic preservation, beginning with an introduction to and general analysis of the policy process.

3 credits. Anne Griffin

SS 333: The Politics of Ethnonational Conflict: The Politics of Migration and Borders. From the pessimistic projections of Thomas Malthus to on-going debates surrounding U.S.-Mexico border policy, the regulation of populations and the management of the movement of people have been chief concerns of the modern nation-state. This course explores how nations and international institutions have attempted to surveil, regulate, and restrict human populations over the past two centuries. We will examine

the varied experience of migration and the economic, social, and strategic justifications for the drawing of political boundaries across, Asia, Africa, Europe, and the Americas.

3 credits. Jack Loveridge

SS 339 African History: History of West Africa. This course is an introduction to some of the major themes and debates in the study of West African history. Students will gain an appreciation for the diversity, depth, and dynamism of West African history. Students are encouraged to think broadly about historical processes, lasting changes, and the movement of people and ideas across geographic and intellectual space. The course is rooted in West Africa, but it places West Africa and West Africans at the center of dynamic global movements. We will study how Africa and Africans shaped many world orders, from Islam to the Atlantic World to the Third World. This course begins with the great West African empires and continuing through the eras of slave trades, the formation and consolidation of the Islamic and Atlantic worlds, and the end of colonization. We conclude with some post-colonial questions and debates with great bearing on independent Africa. Throughout the roughly 700 years this course spans, we will ask questions about long-term processes of change. How have states and state power changed over the course of the seven hundred years or so this course covers? Equally importantly, how have people's relationships to states changed? How did Africans build new forms of power and authority? How did they resist others? How did different dividing lines—ethnic, gender, race, and class—change over time in African social, political, and cultural life?

3 credits. Elisabeth Fink

SS 345: The Ray Brown Seminar: American Higher Education and Policy. This seminar, focused on progressive issues, is named after Professor Ray Brown, an economist and an historian of labor. A person of wide and liberal interests, he not only wrote and thought about social and political matters but was actively engaged in them. He taught at The Cooper Union between 1968 and 1983. Publics and policymakers are currently debating how to regulate higher education. For this semester the seminar explores, in the American context, the purpose of higher education, the history of higher education, kinds of institutions of higher education, the present regulatory environment, and new policy ideas under consideration to regulate higher education. This seminar is designed to help students understand and contribute to this debate. The course culminates in the writing and presenting a research paper on a topic such as the reauthorization of the Higher Education Act, the College Transparency Act, the Integrated Postsecondary Education Data System, Title IX, the DREAM Act, or the College Scorecard. (Enrollment is by permission of the Instructor only. Contact Acting Dean Buckley for further information.)

3 credits. Nicholas Tampio

SS 347: Macroeconomics. Macroeconomics is the study of fluctuations in aggregate output, employment and inflation. We begin by examining the nature and meaning of economic development, the theory of national income accounting and measures of human development. We then proceed to study the history of U.S. macroeconomic performance, with emphasis on the current crisis and its international dimensions. We then turn to competing theories on what drives macroeconomic activity in a capitalist economy. Topics covered include: Theories of economic growth, business cycle models, labor market dynamics, financial markets, foreign exchange rates and the impacts of monetary and fiscal policy on the trajectory of the system.

3 credits. John Sarich

SS 350: The Colonial City. Colonial cities were major centers of trade, commerce and manufacturing, attracting money and immigrants from across the world. By focusing on the ways in which they shaped industrialization, urbanization and culture production, we will learn about technology and modern work practices, developments in housing, infrastructure and urban planning, new ideas of political resistance and artistic expressions of discontent

that originated in these cities. In doing so, we will highlight the prominent role of colonial cities in shaping modern cosmopolitan life as well as the lasting legacies of colonial rule.

3 credits. Ninad Pandit

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

ART HISTORY (2 credits)

HTA 102 A-D: Modern to Contemporary: An Introduction to Art History 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.

2 credits. Raffaele Bedarida, Colby Chamberlain, Stephanie Jeanjean

HTA 211: The Renaissance in Italy: Gender, Science, Religion and Visual Culture in the Renaissance. Gender, geography, and religion were important markers of identity in the early modern world, an identity whose traces remain in the visual and material culture of the period. After the Counter-Reformation, the Papal State of Bologna became a hub for the flourishing of female artistic talent. The eighteenth-century biographer Luigi Crespi recorded over twenty-eight women artists working in the city, many of whom were lost and ignored by modern art criticism. These women were often given prestigious commissions, including illustrating the catalogue for an important cabinet of curiosities, a legacy of the period’s interest in wonder and science. What were the factors that contributed to Bologna’s unique confluence of women with art, science, and religion? This course combines iconography, patronage, and reception studies to explore the work of two generations of Italian women artists. Our journey travels from the sixteenth-century artist Lavinia Fontana, whose career emerged during the aftermath of the Counter-Reformation and whose work incorporated important cross-cultural influences from early Netherlandish art, to her brilliant seventeenth-century successor, Elisabetta Sirani, who organized the first school for women artists. The importance of material culture in the period also highlights women’s active role in underrepresented media, such as popular prints, book illustration, and textiles. Finally, we will look at case studies of the representation of the other, the

Ottoman Turk, whose identity in the early modern Mediterranean was constructed and disseminated in popular prints by western artists, including Sirani's male colleagues.

2 credits. Patricia Rocco

HTA 264: Black Artists of the Americas. Studies the influence of African art and culture on black painters and sculptors in North and South America. Symbols, myths, religious rituals and deities will be explicated in terms of the correspondence they develop between distant antiquity and the present, allowing, in some cases, for new creative possibilities.

2 credits. James Wylie

HTA 273: Topics in the History of Photography. Writing by the critics, historians and photographers that have influenced creation and reception of photography throughout its history. Issues include definitions and redefinitions of art, documentary debates and revisionist canons and histories.

2 credits. Maren Stange

CANCELLED -HTA 278: Modernism in Latin America: Muralism. This course will provide an overview of Mexican muralism, beginning with the work of Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros. We will then consider Mexican muralism's legacies, both within Mexico and abroad, including cases from the United States (WPA murals, Chicano muralism), Argentina, Chile, and Nicaragua. We will also discuss how muralism has been used locally during visits to the MoMA and the Orozco mural at the New School. Students will engage in conversations on key issues such as race, class, gender, sexuality, modernization, and cultural nationalism.

2 credits. Mya Dosch

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 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 inter-relationships 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. Celia Bergoffen

HTA 300: Single Artist Seminar: Rembrandt. Rembrandt's name is one of the most famous in global art, yet which paintings are actually by his hand, and thus the meaning of his art, remain mysterious, perhaps more so than with any other artist. The economic and cultural value of the "brand" has encouraged gross inflation of the number of works assigned to Rembrandt and clouded our sense of his art. The problem also has fascinating ramifications for the theory of art, its reception, art history, and aesthetics. After a half century and unlimited funds, the Rembrandt Research Project (RRP) recently ended inconclusively, unable to decide which paintings are by Rembrandt, their order, his

development, and what he achieved. Our seminar, a Cooper Rembrandt Research Project (CRRP) seeks to establish all these dimensions. Some of Rembrandt's best-known paintings are beyond doubt, but still pose riddles: did his *Nightwatch* cause a scandal that ruined his public career and why?; Who are his "Syndics" (of the "Dutch Masters" cigars) looking at and what event is portrayed?; Why was his *Oath of the Batavians* rejected, and what did he mean to accomplish?; What is the primary idea of his Anatomy Lessons? Other paintings have been wrongly rejected as Rembrandt's, and remain misunderstood, such as his "Polish Rider" (young David before Jerusalem) and his early *Self-portrait in a Gorget* in The Hague (a paradigm shift in self-portraiture). Still others must be re-assigned to Rembrandt's students, including New York's "Noble Slav" (Govaert Flinck) and Berlin's *Man in a Golden Helmet* (Willem Drost), and at least three-quarters of the paintings displayed as Rembrandt in the Metropolitan and other major museums, including many variations of the same subjects. Rembrandt's etchings are his, and therefore key to identifying his paintings, although some of the most accomplished—"Faust," *The Phoenix*, *Christ Presented to the People*—involve unidentified subjects or allusions. Only a tiny portion of drawings assigned to Rembrandt are his, yet these include relevant masterworks. Along with his unique skills, style, and conceptions, the CRRP must rethink Rembrandt's approach to himself, women, Jews, his nation, and tradition. Further relevant, is Rembrandt's best student Carel Fabritius, five-sixths of whose oeuvre remains unrecognized, who was the primary inspiration for Vermeer. In sum, our seminar will introduce you to and, through your active participation, (re)define Rembrandt's art.

2 credits. Benjamin Binstock

HTA 306 Ephemeral Art. This course will examine the notion of the ephemeral, in other words, objects and materials of short duration, and how they raise questions of time, materiality, and matter that relate to changing political, social, and cultural contexts. Art historians have long focused their attention on the singular masterpiece and their attendant notions of enduring value, aesthetic perfection, and the ideal. Yet recent scholarship in fields such as media studies have demonstrated that the ephemeral and obsolescence or the outdated have played an equal role in our understanding of the work of art and its materials. What if a work of art was meant to last for just 15 minutes? What would it mean to make a work of art that lasted the span of a snapchat? We will explore the notion of the ephemeral through a series of readings organized around conceptual terms such as dust, the archive, the monumental, celebrity, and happenings. Theoretical readings and class discussions will be anchored in the study of works of art ranging from paintings, sculpture, decorative arts, film, and performance art, from antiquity to the present. These discussions will be supplemented by visits to museum collections and conservation labs at the Metropolitan Museum of Art, the Morgan Library and Museum, and other institutions in the New York area. The aim of the course is to demonstrate that artworks are not only the object of an artist's intentionality, but subject to changing cultural perceptions of time.

2 credits. Iris Moon

HTA 314: Art Exchange Across National Boundaries. The course focuses on the exportation and promotion of contemporary art across national boundaries, from the mid-20th century to the present. Exhibitions, publications, and artists' global mobility can function as vehicles of cultural dialogue and mutual understanding, but also as means of propaganda or cultural imperialism. We will study the exportation of art as a translation process and we will raise questions about the transformative effect of this process on both ends of the dialogue.

2 credits. Raffaele Bedarida

HTA 324: Museum as Frame: Art in New York. Through class meetings and museum visits we will investigate the idea of the museum, its history, cultural significance, meaning and societal influence. In particular, we will consider how the museum experience affects the attitudes and assumptions of museum visitors. We will explore the intellectual under-

pinnings of the modern museum since the Enlightenment, with special attention to issues of nationalism and eurocentrism; the complexities of museum sponsorship (public, private, and corporate), and how they shape cultural presentation; and the emergence, since the 1960s, of community-oriented museums alongside the growing importance in society of multi-culturalism and ethnic identity. We will also consider standard art-historical issues of style and society as they relate to the various artworks we see. *2 credits. Andrew Weinstein*

HTA 240 Asian Contemporary Art: Chinese Art. Over the past three decades, modern and contemporary art scenes have spanned the globe from the western world to China and thus had a great impact on Chinese art. A greater number of Chinese artists have emerged and addressed in their work the issues of modernity contemporaneity in China in terms of political tensions, cultural conflicts, globalization, changing social and family conditions, as well as gender issues within their own cultural context. Topics of the course will cover political Pop, installation art, New Literati Paintings, experimental ink paintings, conceptual art, performance art and feminist art. We will attempt to investigate the phenomena of social-political transition in contemporary China as the background of its contemporary art, the impact of western ideas on the Chinese contemporary art world and their various interpretations, as well as the struggle to maintain tradition and cultural identity. Meanwhile, we have to take into account the disparate historical development and political background of different locations in the contemporary Chinese world, namely Mainland China, Hong Kong, Taiwan and also touch upon areas of diaspora Chinese artists. Against this background we will reflect on the subtle variations in the representation of images concerning art and visual culture in different sites of Chineseness. This course will be composed of slide lectures, films, possible museum/gallery visits and talks by visiting artists. *2 credits. Fu-Chia-Wen Lien*