FACULTY OF HUMANITIES AND SOCIAL SCIENCES
SPRING 2020– 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, offered in multiple sections:

HSS4 A Ang Lee. In this course we will explore how recurring themes, such as family, marriage, love, and identity, in Ang Lee’s films reflect his East-meets-West aesthetics and his approach to cultural convergence. Wedding Banquet (1993) that unfurls like a screwball comedy features a Taiwanese gay man in New York who marries a Chinese woman out of family obligation. Transcultural musings on marriage, family, and love are manifest in his Austen adaptation Sense and Sensibility (1995) and martial art film Crouching Tiger Hidden Dragon (2000)—both exemplify his hybrid aesthetics. Brokeback Mountain (2005), based on Annie Proulx’s 1997 short story of the same title, presents homosexual lovers’ struggle against the homophobic climate in Midwest America and further glorifies the lasting love. In Life of Pi (2012) the quest for identity epitomizes in the protagonist’s religious view and floating journey. We will also read primary texts that are adapted into films, including Austen’s Sense and Sensibility, Proulx’s “Brokeback Mountain,” and Yann Martel’s Life of Pi. 3 credits. Yu-Yun Hsieh

HSS4 B V. S. Naipaul. This course focuses on three major modern novels from the English speaking Caribbean by V. S. Naipaul: A House for Mr. Biswas, The Mystic Masseur, and A Bend in The River. Student’s will explore in their papers an interest or issue of concern arising from their close engagement with these texts. Brief selected readings in history, theory and criticism will further enrich students’ reading and writing processes. Among the myriad questions open to debate in these novels are the ways notions of home, colony, third world, underdeveloped, developed, history, race and gender often complicate how Caribbean subjects formulate, perceive and express their identities. How do these identities change as characters try to inhabit alternative spaces within the Caribbean, other colonies, or the metropole? What are the opportunities and challenges that movements such as emancipation, decolonization, independence, and an expanding US/receding English presence create within our texts? 3 credits. Harold Ramdass

HSS4 C Toni Morrison. Toni Morrison (1931-2019) is one of the most important American writers of our time. In her 11 novels, written between 1970 and 2015, she wrote from deep
inside the black experience, at the same time drawing on universal human experiences of pain and joy, love and hate, loss and longing, and filling her fictional worlds with unforgettable characters. She was also a long-time book editor, fostering writers whose voices might otherwise have never been heard. In her artfully crafted non-fiction essays, Morrison offered razor-sharp cultural and literary criticism. In 1993 she was awarded the Nobel Prize in Literature, becoming the first black woman of any nationality to receive the award. Since her death in August of 2019, much has been said about her singular voice and her powers as both a storyteller and truth-teller. In this course, we will engage in close reading of Morrison’s work, including two novels and a handful of essays, and we will read journalistic and scholarly writing about her and her work. Some specific explorations spurred by our study of Morrison may include race in America, blackness/whiteness, African-American/American history, language, music, family, religion, folklore, and magic. The two major writing assignments will ask you to develop your own interpretations of her texts, as well as to do research on literary criticism and/or political and social issues related to Morrison’s work. 3 credits. Pam Newton

HSS4 D J.M. Keynes: "Ideas [that] shape[d] the course of history". John Maynard Keynes (1883-1946), a British economist, that is by far the most influential economist of modern times. His ideas were so revolutionary that it led to a profound shift in the way economists think about the economy and resulted in an entire school of economic thought named after him. Keyne’s revolutionary ideas emerged as the world economy was dragged on the longest and deepest economic downturn in history, known as the Great Depression. During the interwar period, the global economy was hit by a strong recession that started in 1929. After a series of panics among investors and multiple bank failures, the Great Depression caused drastic declines in output, severe unemployment, and acute deflation in the industrialized economies. In 1936, Keynes wrote his most famous book "The General Theory of Employment, Interest and Money" to investigate the causes of the Great Depression and the reasons for the soaring unemployment in Britain. In The General Theory, Keynes argued for the importance of government policy in stimulating the economy through investing in public works and hiring the unemployed to increase demand. This policy, called Expansionary fiscal policy, is now taken as given, and was "successfully" implemented during the Great Recession. Keynes also participated in the Bretton Woods conference in 1944 that re-shaped the global economy and resulted in a monetary system that the entire world followed until the 1970s. In this course, we focus on Keynes's economic and political ideas that reshaped the world during his lifetime and continued to influence current economic and political thinking. To better understand the development of his ideas, we will study the nature of Keynes's social network that affected his thinking. We will think about how economists thought about the economy in the early 1900s and how the economic and political developments in the Western world to shifting Keynes's views. We will spend most of the course thinking about Keynes contributions to economics and the world economy, and we will end the course by examining the fall of the Keynesian school in the 1980s and its revival with the Great Depression in 2008-09. 3 credits. Loujaina Abdelwahed

HSS4 E 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 F 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 G 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

**HSS4 H Annie Proulx.** Annie Proulx’s fiction—including works like “Brokeback Mountain” and *The Shipping News* that have achieved both critical and popular success—occupies an unusual place in recent American writing. Her exhaustively researched stories and novels represent people (especially working people) and places (especially rural landscapes) in fine-grained detail. Yet this precision often belies her surprisingly broad aims of capturing hidden social truths: the complexity of sexuality, the surprising ways that market forces affect communities, and in her most recent novel, *Barkskins,* the consequences of competing conceptions of the non-human world.

3 credits. Kit Nicholls

**HSS4 I Sylvia Rivera and Marsha P. Johnson:** Sylvia Rivera and Marsha P. Johnson were early transgender and gay rights advocates based primarily in New York City. Despite their centrality to the city’s queer communities and its landmark revolt – the 1969 Stonewall Riots – they were long marginalized from historical narratives of LGBT history that focused on cisgendered and white participants. Recent research on the pair, led primarily by queer and trans activists, has
brought their stories to a broader audience. This course follows the lives of Rivera and Johnson as a starting point for understanding the broader sweep of LGBTQ struggles across the second half of the twentieth century. Rivera and Johnson’s advocacy work took shape as radical community-building, extended over decades, and addressed a wide range of issues including police repression, racism, poverty, housing access, sex work, and HIV/AIDS. By tracing their work, this course introduces students to major topics in the social history of New York City. Topics include queer life and concepts of gender and sexuality before Stonewall, the beginning of the gay liberation movement, attitudes towards gender nonconformity in the gay rights and feminist movements of the seventies, the AIDS Crisis and activist responses to it, and the politics of contemporary representations of the history of queer and trans struggle. In producing their research projects, students will locate interpret a variety of historical primary sources including pamphlets, newspaper and magazine articles, speeches, memoirs, oral histories and interviews. 3 credits. A.J. Murphy

HSS4 J & K Gandhi, MLK, and Non-Violence. Using Non-Violence as a new, and singularly 20th-century strategy that emerged to fight all kinds of modern oppression—colonialism, segregation, apartheid—the course will place the writings and speeches of two of its greatest advocates, Mohandas K. Gandhi of India and Rev. Martin Luther King of the United States, in conversation with each other. The course will use a combination of historical analysis and close readings of texts to understand the contribution of Non-Violence in shaping the history of the twentieth century. 3 credits. Ninad Pandit

HSS4 L Franz Fanon. This section of HSS4 focuses on one of the most significant philosophers of revolution of the 20th century, Frantz Fanon. Born in the Caribbean, educated in France, and a freedom fighter in Algeria, he became a seminal theorist of revolution for people across the world. Fanon brought his medical training as a psychiatrist to his descriptions of colonialism’s effects on individuals and on societies. As he decried the violence and destruction of colonialism, he saw the challenge of both fighting it and building new societies of the future. This semester we will situate our readings of Fanon’s revolutionary visions in the histories of decolonization, the Cold War, and think about the legacies of his work and his moment for the possibilities of revolution today. 3 credits. Elisabeth Fink

HSS4 M Minimalism: Literature and Art. This section traces minimalism through a diverse array of art and literature, acknowledging the aesthetics, poetics, and politics of its origins, developments, and legacies. We will consider how differing media expand upon and contextualize the sculptural forms most commonly referred to as minimalism by studying literary precedents for the concept’s emergence in visual art, multi-disciplinary examples from the movement’s peak in the 1960s, and various post-minimal creations that continue to shape our understanding of the canon. Particular attention will be paid to the critical positioning of minimalist works as art and/or objects. 3 credits. Timothy Anderson

HSS4 N Samuel Beckett. The Irish novelist and playwright Samuel Beckett (1906-1989) is one of the towering figures of modern literature. Beckett’s work explores the limits of expression and raises questions of what happens to the body, identity and history when language collapses; if
language is exhausted, how can the self speak? In this section of HSS4, we will focus on selections of Beckett’s work in which he explores the idea of “impoverishment...subtracting rather than...adding.” We will read Beckett’s plays *Krapp’s Last Tape* and *Endgame*, the novel *The Unnameable*, and some of his essays on such writers as Dante, Joyce and Proust. Students will be encouraged to pursue research projects that consider Beckett’s literary circle and lineage, his cross-genre exploration, bilingualism and practice of self-translating, as well as the implication of his work on 20th-century European artists.  

**HUMANITIES (3 credits)**

**HUM 305 Leonardo, Scientist and Engineer.** This course uses the life and work of Leonardo da Vinci (1453–1519) to explore science, medicine, engineering and art in Renaissance Europe. We will use Leonardo's notebooks, work of his contemporaries and writing about his interests across the centuries to examine the institutions and influences that served Leonardo’s imagination, his inventiveness, and his arts.  

**3 credits. Sarah Lowengard**

**HUM 308 Introduction to Creative Writing.** Starting with exercises and word games, e.g. “Exquisite Corpse”, then moving to e.g. “Exphrasis” (writing about art), Collage, Metrics, Sudden/Flash Fiction, short plays, and so on. Students develop their own interests, talents and voice. As well as writing, students are expected to read widely and attend a reading. Grade is based on class performance and portfolio of work.  

**3 credits. Brian Swann**

**HUM 331 Eros in Antiquity: Plato’s Erotic Dialogues.** A course on love in the ancient world, theory and practice, and its legacy in the modern, as viewed through primary textual and visual sources. This semester we will focus entirely on Plato’s erotic dialogues: *Lysis*, *Symposium*, *Phaedrus*, and *Alcibiades*, followed by a selection of relevant Neo-platonic writings from Plotinus, Augustine, Abbot Suger, Marcilio Ficino, Theresa of Avila, and P. B. Shelley, among others. These readings will be supplemented with a sampling of erotic literature from Egypt, Mesopotamia, Archaic and Classical Greece, and Rome.  

**3 credits. Mary Stieber**

**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 373 G Seminar: Children's Literature. Children’s literature is fun, fascinating, and important because it provides children and young adults with a window to the world. It shows readers how to respond to literature and to reflect the beauty of children’s world. Passing down wisdom from generation to generation, children’s literature teaches us to creatively cope with difficulties in life and to appreciate the oral and literary traditions where the genre stems from. In this class we follow a historical trajectory of the storytelling foundation and explore major themes of children’s literature and its various adaptations of later generations. We will examine how this particular genre has evolved from passing moral and religious messages to children to resonating with adults and children alike. We will study many classic children’s books with understanding of their historical contexts while thinking of their relevance to our times. We will have some nostalgic time together by rereading picture books and graphic novels we love. The semester will conclude with our end of semester conference.

3 credits. Yu-Yun Hsieh

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 emphasizing 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

HUM 383 Opera. This course will examine the history, materials and structures of opera, a rich and complicated art that is both musical and theatrical. We will address such topics as the origins of opera in 17th-century Italy, the Baroque style, the art of bel canto, opera and politics, Wagner's revolutionary ideas, realism and impressionism in music, experiments in tonality, and opera in English. Several works will be considered in detail. Classes will combine lecture-discussion and screenings of performance on DVDs. An interest in music is essential, but no ability to read scores or play an instrument is required.

3 credits. William Germano

SOCIAL SCIENCES (3 credits)

SS 323 Politics and Collective Memory. The political uses of collective memory can range from defining national and social identities to shaping public opinion. In exploring the interactions between memory and politics, this course will focus on the nature and forms of collective memory, its development and reconstruction and its relationship to structures of authority. Emphasis will be placed on examples from recent political history.

3 credits. Anne Griffin

SS 345 The Raymond Brown Seminar: Understanding Capitalism: Competition, Conflict, Crises and Change. In this course, we will attempt to explain what capitalism is, how (and in what sense) capitalism works, why (and in what sense) it doesn't work, where and when it
works, how it changes over time and how our policy actions influence and condition its trajectory and very existence. A key question is the tension between: (1) the changing and varied institutions of the capitalist mode of production across time and space and (2) the apparent repetitive patterns identified by economic historians, which suggests that there exist ‘economic laws of motion’ that are, in some sense, independent of particular policy and specific historical institutional structures. The long-term repetitive patterns include persistent unemployment; repeated cyclical patterns (of varying periodicities) as well as severe economic crises affecting the global capitalist world every 40-60 years. Addressing these questions demands moving beyond typical economic theory, which tends to model the economic system as separate from historical/institutional factors, particularly the ‘Developmental State’ as it is often called in the literature. We will look at ‘the State’ as inherently connected to the basic foundations of markets; production process and technological change; business costs and profitability and overall macroeconomic performance. To frame these questions we are compelled to use a multidisciplinary approach, making extensive use of case studies and examples from history, anthropology, and the other behavioral sciences as well as recent developments in economic theory such as "complexity theory". The emphasis will be on understanding the relationship between state policy and persistent regional, national and global inequality; inequality across demographic/social groups, including persistent wage differentials, gender and racial pay gaps and the history of the labor process, working conditions and technological change; environmental degradation and climate change. A fundamental question might be: If the ‘State’ has been instrumental in framing, shaping (and sometimes taming) capitalism development – can social/political forces push the system toward economic transformation and technological change that is more tailored to environmental and social justice?

3 credits. John Sarich

SS 347 A & B Macroeconomics. For the past decade, the US (and the global) economy has been expanding. We have experienced rising income, employment, and living standards. But ten years ago, particularly in 2008 - 2009, the situation was MUCH worse. The world economy was hit by the Great Recession, where income declined and unemployment increased sharply. Why do we experience these ups and downs in the economy? What happened in 2006 - 2008 that led to such a crisis in the world economy? How did the government respond to the crisis and was this response effective? We currently hear in the news about the very long recovery of the US economy. We hear news about the Fed manipulating interest rates and Trump calling on the Fed to reduce interest rates to zero. Why is the Fed changing interest rates? Why might the Fed bring interest rates down to zero, and what are the risks associated with this? In Macroeconomics, we explore answers to these questions and much more. We will study why the economy experiences good and bad days and what the government can do to minimize the negative effects of the bad days. We will study how interest rates are determined and how the Fed’s interest rate decisions can affect the rest of the economy. We also address other interesting questions like why do we have inflation and unemployment, and whether they are actually bad things.

3 credits. Loujaina Abdelwahed
SS 351 20th Century History: “What we are talking about when we talk about Fascism”. This is a transnational history course that seeks to sharpen our thinking about definitions and resonances of fascism; it examines the past and asks, how such investigation might help us to act in the present when we confront situations that seem to be, or are quickly termed, “fascist.” Using theoretical and historical sources, we will study the European origins of fascism beginning with the dramatic upheavals of World War 1 and the interwar years through World War II, the Holocaust, and its aftermath, and then turn our attention to the development of a new global authoritarian populism and right-wing nationalist xenophobic leaders and regimes in the 21rst century. We will examine historical roots and current appeal as well as efforts at resistance, in a variety of contexts from Britain, Western and Eastern Europe to Russia, India, the Middle East, and East Asia. All of our work will require close analysis of entangled categories and experiences of race, class, nation, and gender and reference to “current events’ in the United States as well as globally.

3 credits. Atina Grossmann

SS 372 Global Issues. This course will examine current issues of global significance and their implications for policy and decision-making. Among the trends we will consider are the tensions between resource competition and authority; the emergence of a global economy; the environment and sustainable development; demographic change; the connections between power, knowledge production, and representation; and the emergence of new security issues, including societal and environmental stress. 3 credits. David Gersten

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 391 Introduction to Mind and Brain. The goal of this 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. Maria Kuvaldina
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 270 The Art of Greece and Rome. An introduction to the sculpture, painting, and architecture of ancient Greece and Rome with attention to the impact of the classical imagination on the art of succeeding ages. 2 credits. Celia Bergoffen

HTA 280 International Futurism. Futurism (1909-1944) was the first avant-garde movement to emerge from the peripheries of modernity. Founded by Italian and Egyptian artists, Futurism embraced a problematic ideology. Yet the movement has functioned ever since as a strategic model for several groups of artists fighting against dynamics of exclusion. The first part of the course focuses on Futurism and its international network. The second part discusses more recent artistic movements from Russia, Argentina, Japan, Italy, and the US, which have adopted Futurism’s guerrilla-like methods to strike an attack on the hegemonic center. 2 credits. Raffaele Bedarida

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 I Seminar: History of Video. This course is organized chronologically and thematically and intends to define major moments, preoccupations, and opportunities offered by video, as a new medium for visual artists. We will examine the beginning of video art, in the 1960s and early 1970s, with video sculptures and installations, militant and sociological video, as well as within Fluxus and Body Art. In this context we will discuss the use of video in relationship with
other media such as: painting, performance, television, and cinema. Considering the evolution of video art in contemporary works and artists’ films, we will reflect on themes such as: self-representation, narration & fictional, immersion and viewer’s relationship with the screen. The course will also approach questions relative to the formats and temporalities specific to video, its terminology, its access and institutionalization learning from exhibition and collection histories. Examples discussed in the course will be found principally in the United States, UK, and France and present a significant number of works by women, as a result of them being pioneers and major contributors to the history of video.

HTA 313 U Seminar: Color, Race, and Art. Why do we use color to talk about race, and what role has art played in the construction of the racialized subject? This seminar explores color and race in art, from the Renaissance to the present, focusing primarily on Europe and the Americas. This course has two central aims. The first is to understand why color has operated as the primary vehicle for categorizing racial difference, without an engagement with color’s complex, dynamic, and ambiguous history in the field of art. The second and equally important aim is to place the issue of race at the center of art historical discourses on color. Key theoretical texts we will consider include W.E.B. Du Bois’s notion of “double consciousness,” the negritude movement and the opposition voiced by Frantz Fanon in Black Skin, White Masks. We will read about the Renaissance debates on colore vs. disegno. How did these European art theories take on different meanings in colonial Latin America, particularly in the context of mestijaze and acculturation? How did Newton’s Opticks (1704), a treatise that argued that color was not a material property, change the way artists used hues, especially pigments used to paint flesh? Beyond painting, we will look at the ways in which marble and porcelain, artistic materials fetishized for their whiteness, mobilized the slave trade in the eighteenth century. We will study Anne Chen’s notion of a “melancholy of race” alongside the use of black and white photography in the nineteenth century by abolitionists documenting the truths of slavery, as well as the ambiguous reception of color photography in the 20th century. 2 credits Iris Moon

HTA 313 W Seminar: Art and Politics: East and West Germany in the Cold War. This course considers art in Germany during the Cold War, from 1945 to 1989. West Germany has been studied extensively in the history of twentieth-century art. Artists like Gerhard Richter, Sigmar Polke, and Joseph Beuys are celebrated and exhibited extensively. Meanwhile, their lesser known colleagues across the wall in East Germany such as Bernhard Heisig or Werner Tübke are considered kitschy or party stooges. This course reconsidered both Eastern and Western artists in the context of the Cold War. Germany’s recent past, from Weimar Era modernism to the National Socialist regime and the horrors of World War II loomed large in the collective German consciousness. The East and West dealt with this past in divergent ways and used conflicting ideologies to move forward. The socialism of the East shaped the role of art and the artist in society, while in the West American-style capitalism and the Marshall Plan nurtured a modernist avant-garde. Instead of prioritizing Western ideologies and narratives of post-1945 Germany, this course uses a horizontal approach to consider the history of art in the East as well as the West. Themes include the role of the artist in socialism and capitalism, the East German emigrants in the West, the influence of USSR and Soviet-style Socialist Realism, and the CIA directed exportation of the American avant-garde. 2 credits Morgan Ridler
HTA 313 X Seminar: The Harlem Renaissance. The course The Harlem Renaissance will take an interdisciplinary approach to the 20th century (1917-1935) African-American urban cultural phenomenon. We will examine primary texts crucial to the movement's foundation as well as the intellectual antecedents and the historical artistic and cultural aftermath. There will be a focus on key figures from the visual arts such as Romare Bearden, Aaron Douglas, Lois Mailou Jones, Jacob Lawrence, Augusta Savage and James Van der Zee; as well as contributors in literature, music, theatre, dance and politics. The course includes numerous site visits to the era's important cultural landmarks within the Harlem landscape. Case studies of exhibitions such as the Metropolitan Museum of Art's groundbreaking and highly controversial Harlem on My Mind and MoMA's recent One Way Ticket: Jacob Lawrence's Migration Series will be included. Additionally, we will examine period works from the Permanent Collection of the Studio Museum in Harlem and the MET. 2 credits. Karen Elizabeth Jones

HTA 313 Y Seminar: Magic Realism. In between the two wars, in Europe and in the United States, several artists took distance from the Avant-gardes and embraced Realism again. Even Picasso, in 1917, paints Olga in a beautiful gown in an armchair in a perfect naturalist style. In the same way, one of the major figures of the Italian Futurist movement, who had destroyed figuration with provocative works such as Suburban Train Arriving in Paris (1915), Gino Severini, all of a sudden painted Maternity (1916) which looks like a Mantegna or a Ghirlandaio. This shift has been called "A Return to Order" and "A Classical Revival" among other names. It started during the First World War and spread around Europe rapidly after the peace was declared. At the same time in the United States, the strong tradition of Realism thrived producing the oeuvre of some of the most compelling artists of the century. This course looks at the work of this phase of some giants of the art scene of the XX century, such as Picasso, Leger and De Chirico and to some movements such as Neue Sachlichkeit, Valori Plastici and Magic Realism in the two continents. The latter originated in Europe and spread in Latin America, as mostly a literary movement, and in the United States; yet forms of Magic Realism can also be found in other countries such as Japan and India. The movement, with a name which is in itself an oxymoron and a challenge, is one of the most captivating phenomena of the art of this time, but it has been awfully understudied. With a look at its exhibition history the course will focus on the work of some of the most significant artists in the field, including Felice Casorati and Antonio Donghi, Carel Willink and Henny Koerner, and Edward Hopper and Andrew Wyeth. 2 credits. Viviana Bucarelli

HTA 313 Z Seminar: Out of Place: Art and Migration. This seminar will consider artistic responses to migration through the framework of significant historical exhibitions as well as current exhibitions in New York City. Departing from the premise that competing logics of globalization have transformed the field of contemporary art, this course will examine case studies that engage the crises ushered by the uneven geographies between North and South. Specifically, we will look at artistic and curatorial strategies that focus on migrants and refugees who seek to escape political repression, xenophobic relations, and militarized borders. Key themes include the relationship between art and exile, the mobility of mediums, and the new politics of representation. 2 credits. Melanie Mariño
HTA 322 Global Mediterranean (391-1492). The focus of this course will be the Mediterranean Sea, between the late antique and modern period (ca. 391 and 1492), in a number of its distinctive manifestations, political, religious, social, cultural, and economic. Once upon a time, the Mediterranean Sea was possessively defined as the mare nostrum (our sea), and claimed by the Roman Empire or some other superpower. As a result, the Mediterranean, since then, has been viewed almost exclusively with a Eurocentricity, founded on colonialism and exploitation. Current historiography, the social sciences, has broken away from that single local, and ultimately incomplete narrative for the Mediterranean. The primary goal for this course is to provide a “wider and more humane history” that is more inclusive of “invisible people and cultures” and provides alternate narratives to the ones currently in the history books. The conception of the ‘Great Sea’ as a boundary-less space allows us to address the many lacunae in its history that are now being acknowledged.

2 credits. Michelle Hobart

HTA 343 Expanded Curatorial Practice. The recent “decolonial” and “global” turn in museums and curatorial practice often ignores the fact that art history provides the disciplinary foundation for the museum as a colonial institution. What would it mean to curate against Euro-American narratives of art history? How do you curate artists and exhibition histories that aren’t found in institutional archives? How does curatorial practice offer alternate art historical evidence? This course thinks through such questions by engaging with theories and activist practices of decolonization, postcolonial theory, Black studies and Asian studies to move towards other epistemologies and methods of curatorial practice. It will foreground minoritized artists and transnational exhibition histories across Western Europe and North America, and the global South, while considering alternate epistemologies, aesthetics and collections beyond the hold of both art history and the museum. We will study texts, artists, artifacts, art objects, embodied practices, museum collections, exhibition histories, and modes of display and their relationship to questions of history, temporality, translation, untranslatability, spectatorship, provenance, stewardship and the life of objects.

2 credits. Sadia Shirazi