

COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
COURSE DESCRIPTIONS
FALL 2018

HSS1 (3 Credits)

HSS1 Freshman Seminar. A literature course concentrating on poetry and drama. Selected texts from antiquity and the Renaissance are common to all sections, with works from other genres, periods and cultures chosen by individual instructors. The course develops aesthetic appreciation of literary texts and encourages a range of critical responses. Through close reading and extended discussion students learn to articulate their responses in written and spoken form. *3 credits.*

HSS3 (3 Credits)

HSS3 The Making of Modern Society. A study of the key political, social and intellectual developments of modern Europe in global context. This course is organized chronologically, beginning with the Industrial and French Revolutions. Students develop an understanding of the political grammar and material bases of the present day by exploring the social origins of conservatism, liberalism, feminism, imperialism and totalitarianism. In discussions and in lectures students learn to study and to respond critically in written and spoken form to a variety of historical documents and secondary texts. *3 credits*

HUMANITIES (3 Credits)

HUM 105 Fundamentals of Music: Songwriting as Creative Process. The creative process is crucial to artists, architects, engineers, and students of all persuasions. Yet "creativity" as a concept and as a process remains shrouded in mystery, both in academia and in everyday life. This class will use music as a launching pad for examining different approaches to creativity, drawing from scholarly and instructional literature on music-making and the creative mind. A number of prominent cognitive psychologists and neuroscientists have hypothesized that music is an ideal medium for developing creative modalities, with some of them theorizing that the development of problem-solving skills is one possible reason music exists in evolutionary terms. This class will be dedicated to expanding students knowledge of the creative process and potential for musical creativity, developing strategies that may be applied to other types of creative tasks and situations outside of music. *3 credits.*

Jason Oakes

HUM 250 Shakespeare. Our course will be devoted to really reading Shakespeare – understanding how the plays work, what characters say and do, the imagery and thematics of Shakespeare's dramas, and the performance practices of the Elizabethan and Jacobean era. We

will also consider the cultural milieu of the plays—the historical, political, and religious world they inhabit—in order to deepen our access to Shakespeare’s language and to hear it with both his ears and our own. This semester we will study and explore six plays: *Titus Andronicus*, *A Midsummer Night’s Dream*, *Henry V*, *As You Like It*, *Hamlet*, and *The Winter’s Tale*.

3 credits.

William Germano

HUM 323 The Presence of Poetry. This will be a class in which the center of attention is the poem itself. We will concentrate on modern English and American poetry. The common text will be *The Norton Anthology of Modern and Contemporary Poetry* Vol. 2, third edition (Jahan Ramazani, Richard Ellmann, and Robert O’Clair) but students are encouraged to look into other anthologies and studies of Poetry.

3 credits.

Brian Swann

HUM 332 Lucretius, *On the Nature of Things*. Stephen Greenblatt’s Pulitzer Prize-winning 2011 book, *The Swerve: How the World Became Modern*, re-introduced Lucretius and his amazing philosophical epic poem, *De Rerum Natura*, to the modern world. Its title derived from the most famous theory associated with the Roman philosopher/poet, Greenblatt’s book features a fascinating chronicle of the discovery in 1417 by Poggio Bracciolini, in the library of a remote German monastery, of the only surviving manuscript of Lucretius’ Latin text. Greenblatt skillfully interweaves a real-life detective story with a comprehensive account of how this chance discovery caused the modern world itself to “swerve.” *The Swerve* (via Greenblatt’s energetic style and flair for story-telling, no doubt) has inspired a resurgence of interest in this relatively little known but highly influential Epicurean philosopher of the first century B.C.E., whose magnum opus, *De Rerum Natura* (best translated, “On the Nature of Things”), stands as the richest extant repository of our knowledge of ancient atomism and Epicurean philosophy, otherwise lost with the exception of a few fragments of Epicurus, himself. *On the Nature of Things* is hands-down the most important philosophical poem ever written (what a delightful way to get your philosophy!), and the single most important source for our knowledge of one of the most important and influential schools of Hellenistic philosophy, Epicureanism. But it is also an exquisitely beautiful work of poetic art and a gold mine of information and ideas on subjects as wide-ranging as mythology, religion, morality, science, sex, cosmology, geology, history, horticulture, agriculture, meteorology, astronomy, humanism, sociology, the senses, pleasure, life in the late Roman Republic, and much more besides. The course, which will be conducted seminar-style, focuses exclusively on a close-reading of the six books of *De Rerum Natura* in translation (the instructor has also read much of the text in the original Latin), ending with a reading of Greenblatt’s *The Swerve* and a discussion of the modern reception of Lucretius. Along with the text of Lucretius, we will read excerpts of many additional primary texts which either influenced or were influenced by *De Rerum Nature*. 3 credits.

Mary Stieber

HUM 352 The Personal Essay. In this course we will study and discuss essays in Philip 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,

social issues, in short, our personal responses to any number of topics and situations, enlarging ourselves in the process. *3 credits.*

Brian Swann

HUM 363 Caribbean Societies. The Caribbean region is known for lush landscapes, pristine beaches, and iconic bits of culture such as reggae, Rastafarianism, salsa, calypso, and carnival. The beauty of these islands belies serious economic, political, and social issues of which visitors are generally unaware. However, the history and cultural practices of the region paint a different picture. In this course, we will examine how the earliest institutionalized and intertwined forms of violence and economics—including genocide of the indigenous population, slavery, the rise of the plantocracy, and the impact of globalization on the economies of the region—and their attendant/resultant forms of cultural production continue to shape present Caribbean life. We will examine the various systems of colonial and imperial power, past and ongoing, and their lasting impact in various ways across the region. Finally, we will consider the idea of the Caribbean as a haven for tourists that depends upon a sanitized representation of the region’s history of institutionalized violence and exploitation. We shall conduct our investigations through film, literature, history, sociology, and theory. Students will submit weekly 2-page analytical response papers before weekly meetings, and a final 10-page argument driven sourced essay grounded in questions, issues, problems and concepts arising during study. *3 credits.*

Harold Ramdass

HUM 373 F Seminar: Life, in New Perspectives. Back in the 1930s, philosopher (of phenomenology) Edmund Husserl coined the term “life-world” to express his concerns that modern science structurally could not find its way back to lived experience. Hence, the “life-world” would be misunderstood. We are at a wonderful juncture where biology, neuroscience, ethics, branches of politics and humanities have new ways of speaking together. For example, there is very recent evidence that even our genes respond to our thoughts that wish well to others! This course explores these new perspectives. First we take up Husserl’s challenge and then ask some important questions about the phenomenological approach to existence. Then we explore some important discoveries about our bodies and minds, particularly around the concept of “intention” and its opposite “reveries” and with an overall concern for “ethics.” No science background is required. Readings include such figures as Husserl (philosopher), Bachelard (mathematician, thinker), Diane Ackerman (poet, essayist), Frans de Waal (primatologist, ethicist) and Antonio Dimasio (physician and brain theorist of emotions). *3 credits.*

Sohnya Sayres

HUM 392 Ethics. Did human beings invent ideas of right and wrong? Are there such things as moral facts, that is, facts that dictate how we ought to live and what sorts of actions are worth pursuing? This course surveys three central traditions in ethical theory in the West as typified by the works of Aristotle, Immanuel Kant, and J. S. Mill, together with a radical critique by Friedrich Nietzsche and ending with selections from 20th-century philosophy. *3 credits.*

Diego Malquori

SOCIAL SCIENCES (3 Credits)

SS 318 L Seminar: Higher Education Projects. Project classes do not always have titles but this seminar proposes to create a “The Natural history of the Carnegie credit hour.” Like an “acre” where a scope of work (an area ploughed in a day by two oxen) became a unit of area, the credit hour has become its own self evident measure of time, controlling a student’s passage to graduation, faculty workload, institutional resource allocation, college accreditation, federal funding distributions and much else besides. How does this ubiquitous measure advance learning in the United States, how might it retard innovation? This seminar will create a natural history of the unit because, firstly, there is not one. After an initial flurry to define a credit hours, mainly by the Carnegie Foundation at the turn of the 19th century there has been surprising little writing about how it came into being, or the effects of its extraordinary multiplication across the face of higher education in the United States in the first decade of the 20th century. There is no book on the subject and few articles. The Cooper Union was an early adopter, perhaps because of Carnegie’s own personal interest in us and certainly because of the way Abraham Hewitt was tied into the currents of educational reform as judged by his correspondence with Nicholas Murray Butler. (founder of Columbia's Teacher College 1887 and also of the College Entrance Examination board 1899). Part of the work of the seminar will be to pursue and document that history engaging perhaps the student archive club in the process. Another need for a “natural” history is to develop an ecology of the surrounding environment that produced the unit at the turn of the 19th century and to see how it had changed by the turn of the 20th. What populations are judged to benefit from its continued existence? How has student “work” changed in the intervening century and beyond. Has the need for transferability increased? What advantage accrues from its maintenance? How is technology disrupting the passage of classroom seat time? What nostrums have been advanced and fallen away in the intervening years. What alternative models of measuring student achievement can be envisaged. These may be some of the questions engaging students in the project class, but with all project classes so organized, not all of the necessary material and only some of the questions can be anticipated in advance. The seminar will proceed through building an archived site of work and resources, through group collaboration, through invited guest contributors both from inside Cooper and without. The amount of “finished” writing required remains the same as other electives. *3 credits.* *Peter Buckley*

SS 334 A & B Microeconomics. Microeconomics is the study of individual economic behavior and how it leads to specific social outcomes in a capitalist economy such as relative prices and the distribution of income. This course presents an overview of the essential theoretical, historical and policy debates in the study of market processes in capitalist economies. We begin by developing fundamental economic concepts and examining some of the pertinent historical facts relating to life in capitalist economies such as wages, prices, profits, productivity and technological change. We then compare and contrast theories that purport to explain these historical trends. Course topics include: consumer behavior; supply and demand; production and the business firm; allocation of resources and business competition; the distribution of income; financial markets; global trading systems; and the relationship between markets, hierarchies and democracy. Questions that we will address include: How, exactly, do

individuals and firms relate to the institutional structures in which they find themselves (the fundamental question of microeconomics vs macroeconomics)? Are there empirical regularities and patterns produced by market processes that can be explained using economic theory? Are the forces that produce these phenomena historically determined? Are social phenomena simply the sum of individuals' choices? How are individual choices constrained by social institutions? How do legal/political institutions shape market outcomes such as prices and profit? How do competing economic theories explain these phenomena? Do market processes lead to fair and optimal outcomes? What is meant by the term 'efficiency'? Are market processes stable? What are the benefits and costs of business competition? How should governments regulate and shape market behavior? What is the role of financial markets? Is 'free trade' desirable? The course is intended for students who have little or no background in economics. *3 credits.*

John Sarich

SS 345 Raymond Brown Seminar: Bodies in Formation: Anthropology of a digitally scripted life. Can digital sensors "read" our minds? Will we soon be able to upload and store copies of ourselves online? The metaphor of "reading" mediates contemporary relationship to digital data. But what does it mean to say that sensors placed on our bodies, in our phones, and in the ambient environment increasingly "read" our gestures, thoughts, and patterns of behavior, creating digital duplicates of our lives? We will approach these questions and the view of the body as information from an anthropological and an ethnographic perspective. Students will consider the idea of embodiment and the relationship between the body and the digital dataset from a comparative and a cross-cultural lens, complicating the idea that lives and bodies can be digitally scripted and "read." Leveraging the ethnographic method, students will also conduct micro-ethnographies of digital self-monitoring, practicing working with field notes and situating analysis within key theoretical debates. This course is centered around five themes. (1) Transparent Machines explores nineteenth and early twentieth century shifts in the social reception of technology that have contributed to the view of automated technology as sources of objective knowledge and helped to spur the belief that, as Katherine Hayles (1999) had put it, people and computers are "brothers under the skin." (2) Bodies in Formation pairs classic anthropological literature that has proposed to see culture as a text to be read with one's body and as that which can be read off of one's body with contemporary work that demonstrates ways technology has variously mediated cross-cultural experience of the body. (3) Bio-Information and Capital explores the commodification of bio-information and personal data. (4) Political Technology of the Body delves deeper into the politics of representation to consider the way contemporary technology like PET scans, DNA analysis, and sensor data collected by computers are shaping how different bodies can be "read," counted, and made accountable. (5) Politics of the Archive explores ways to read the (digital) archive for its gaps, its silences, and its multiple connotations. *3 credits.*

Yuliya Grinberg

SS 346 Urban Sociology: Reading The City. Over 75 percent of Americans and 40 percent of the world's population live in urban areas. These figures are growing. Consequently, the city has become one of the most important and powerful social phenomenon of modern times. It is therefore imperative that we come to understand its influence on our lives. This course will provide a basic introduction to urban life and culture from the framework of urban sociology.

Classic and modern theories of urbanization and urbanism will be examined in order to understand the historical growth, decline and renewed growth of cities, along with the lifestyles they evoke. While the main frame is a sociological one, perspectives taken from urban planners, architects, landscape architects, artists, political economists, and writers will also be incorporated as will economic and political dynamics and their role in creating and resolving problems. Most importantly, we will consider the effect that urban environments have on our social interactions and daily lives. *3 credits.*

Gail Satler

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 21st 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 369 Cognitive Psychology: Sensation and Perception. Our experiences of the world through vision, touch, smell, taste, and hearing inform most everything that we believe to be true. This course is an introduction to the scientific exploration of how the senses and perception operate. We will look at the latest discoveries from the fields of cognitive psychology and cognitive neuroscience, methodologies, history, as well as currently unanswered questions. People tend to think, naively, that there is not much to perceiving the world: we simply open our eyes and, hey presto, the world appears. However, there is a huge amount of complicated processing going on (most if not all of it unconsciously), and it is these processes, which have been discovered through empirical investigation, that we will be looking at over the course of the semester. Some representative questions we will be seeking to answer are: How do scientists go about studying sensations and perceptions? How is energy from light converted into the electrical signals that lead to vision? How do we see the world in three dimensions given the two-dimensional retinal image? How is color created by the brain and what is it for? What role does attention play in perception? How do movies create the perception of objects in motion? What are the physical and psychological qualities of sound? How important is embodiment to cognition? What are some of the physical and psychological factors that influence our sense of touch, including its sensitivity and perception? Hopefully, this course will make students question the nature of what is real and what is illusion, and cause them to wonder how we can ever be sure of the difference. It will make them think about the huge complexity of the brain and how it produces such a phenomenal world. They will also be amazed at how much of a talent they have. As vision scientist Donald Hoffman writes in the introduction to his book “Visual Intelligence” your visual intelligence constructs what you

see...in the phenomenal sense: you construct your visual experience. When you look at this book, everything you see, i.e., everything you visually experience, is your construction: the thickness of the spine, the white color and rectangular shape of the pages, the black color and the curved shape of the Letters..." Readings for this course will be from primary-source material (e.g. peer-reviewed papers) as well as secondary-source material (chapters from a textbook.) The textbook I am considering using is *Sensation and Perception* by Jeremy Wolfe et. al. Students will be assessed by two exams (a mid-term and a final), papers amounting to 20 finished pages of writing, including one extended piece of writing on a topic that they decide early in the semester, and other assignments, including class discussion, homework, and active participation in class demonstrations. *3 credits.* *Maria Kuvaldina*

SS 372 Global Issues. This course will examine current issues of global significance and their implications for policy and decision-making. We will consider such trends as the tensions between resource competition and authority; the emergence of a global economy; the environment and sustainable development; demographic change; and the emergence of new security issues, including societal and environmental stress. *3 credits.* *Anne Griffin*

ART HISTORY (2 Credits)

HTA101(Fall), 102 A-D (Spring) Modern to Contemporary: An Introduction to Art History. This two-semester art history core course, developed as part of the Foundation year for students in the School of Art but open to all students, is organized around a set of themes running through the history of modernity from the 18th century to the present. Within specific themes, significant works, figures and movements in art/design will be presented chronologically. Students will be able to identify and critically evaluate significant works, figures and movements in art/design in the modern period; be able to describe the main social and political contexts for the changes in art/design over the last two hundred years; and engage, in writing and class discussion, with theoretical perspectives on art/design production. The course will involve museum visits. Grading will be based on class participation, papers and exams. *2 credits.* *Adusei-Poku, Bedarida, Jeanjean*

HTA 211 The Renaissance in Italy: "Virtual Space – Renaissance Perspective (1400-1700)" Linear perspective is an analog, optical representational technique that fundamentally altered our visual world. Bridging the domains of art and science, perspectival representations simultaneously reveal a mathematically reasoned space and a fantastic reality. It appealed widely to early modern visual artists, writers, scientific thinkers, politicians, and explorers. The ambiguities and open-endedness of perspective suggested new possibilities for visual communication and thinking. In many ways, our era of virtual realities, digital projections, avatars, and social media space are intricately tied to this artistic technique and mode of spatial thinking.

This class explores the history of virtual space - or more precisely, of Renaissance spatial representations that are moments of contact between real space and the mental space of our

interior worlds. We will trace the history of perspectival representation chronologically (1400-1750, roughly) and thematically to gain a broad overview. The course examines fields as diverse as painting, building and urban design, prints, theater design and performance, cartography, natural science, and philosophy - primarily in Italy and Europe, where the discourse emerged during the early modern period, but also elsewhere. While surveying an array of objects and sites, our focus will often be on methods of seeing. The course encourages discussion on issues of mediality, the so-called "period eye," temporal representation, spectacle, mechanization of vision, and virtuality. *2 credits*

Yoko Hara

HTA 221 Buddhist Art: Origins to Modernity. As a part of the ongoing discourse on the tripartite interrelation among art, religion and modernity, this class investigates "Buddhist art," the visual culture of one of the world religions, rooted in the premodern societies of India, Central, South East and East Asia and Tibet, from which its distinctive material forms, visual principles and ritual practices developed. More recently, the presence of Asian Buddhist material/visual cultures has asserted itself anew through transnational exchanges and confrontations, particularly between Asia and the modern and contemporary West. This course attempts to historicize this phenomenon by taking a macro approach to Buddhist art (without sacrificing specifics related to individual cases) by investigating two possible constituents of modern/contemporary Buddhist art: its core historical principles carried over from its origins, which have been considered "timeless," and its uniquely "timely" complication of or deviation from its original systems. We will spend half of the course studying some original principles of historical Buddhist art in areas such as visuality, representation, copy, agency, function and performativity, while quickly tracing the geo-historical spread of the religion throughout Asia over a period of more than 2,400 years. In this section, we will visit selected works and sites that represent some typologies of premodern Buddhist art, such as relics, icons, mandala, pagoda, gardens and "Zen art," and examine them in context, i.e., concerning their relations to the ritualistic/ symbolic practices and fundamental philosophy of the religion. The latter half of the class will explore the issue of collisions in modernity between two claims: an insistence on the immutability and authenticity of persistent premodern systems of Buddhist art and experimentations reflecting the ever-changing globalizing identities of the religion and regions in Asia, corresponding to recent social, political and cultural landscapes, including museum displays, temple politics, Orientalizing commodification and appropriation by avant-garde artists. *2 credits.*

Yasuko Tsuchikane

HTA 232 Is Painting Like Poetry? Inspired by the famous dictum, "ut pictura poesis" (literally, 'as painting, poetry,' or more loosely, 'poetry is like painting'), from Horace's *Art of Poetry*, the course examines the interconnections between literature and the visual arts, whether as rivals or as allies, from antiquity through the present. A diverse group of topics will be considered, within a specific historical time frame and context, with the goal of seeking a common ground for a discourse with which to evaluate the nature, significance, and aesthetic parameters of each of the two modes of expression in the shared enterprise of the representation of reality and/or the world of ideas. *2 credits.*

James Wylie

HTA 263 African Art: Contemporary African Art & Film. The 1960s represent a dramatic turning

point in African (and global) history, bringing independence and upheaval to nations across the continent. Through a variety of themes and regional case studies, this course introduces the world of contemporary African art from the 1960s to the present. Lectures and discussions will navigate the formation of postcolonial theory and its application to the arts as we analyze the fraught politics behind much of contemporary African art. The diverse selection of examined works includes examples of film, video art, photography, painting, sculpture, installation art, and textiles. *2 credits*

Dana Liljegren

HTA 278 Modernism in Latin America. This course examines the emergence and development of Latin American modernisms in their so-called first and second waves. The first one, which unfolded from the 1920s to the 1940s in Brazil, Mexico and Cuba, witnessed the artists' combination of imported European avant-garde tendencies—such as post-impressionism and Cubism—with local motifs to produce an art that could reflect a national identity. The second wave pertains to the post World War II rise of abstract tendencies in South America, specifically, concrete abstraction in Argentina and Brazil, and op and kinetic art in Venezuela. Artistic modernisms in the region will be studied in connection with the political and cultural context in Latin American countries, specifically, the process of nation-state building, the rise of populist ideologies, and the incidence of *developmentalism* in the Southern Cone during the 1950s and 1960s. We will analyze a range of artists, such as Tarsila do Amaral, Candido Portinari, Diego Rivera, David Alfaro Siqueiros, Frida Kahlo, Wifredo Lam, Mario Carreño, Pedro Figari, group MADÍ, Lygia Clark, Helio Oiticica, Carlos Cruz-Diez and Jesús Rafael Soto. Topics might include: the strategies of modernity in Latin America, the new concept of “inverted utopia,” the role of the avant-garde group manifestos, the post-colonial, and the meaning of abstraction within a turbulent political milieu. We discuss crucial concepts that define cultural modernism in Latin America; among them, identity, *indigenismo*, *costumbrismo*, *transculturation*, *syncretism*, *hybridization*, and *race politics*. *2 credits.* *Elizabeth Donato*

HTA 313 L Design and the Women's Movement in New York (1850s to Today). This course is organized in correlation with the exhibition *Printing Matters: Design and the Women's Movement (New York, 1850s to Today)* [working title] co-curated with Alexander Tochilovsky for 41 Cooper Gallery, to take place in October–November 2018. Along with the exhibition, this course will consider the creation of women in design and production of printed ephemera (such as: flyers, magazines, posters, tee-shirts, buttons, etc.) participating in the women's movement in New York, from the 1850s to today. Collectives and women's initiatives to be discussed in the course will include: The Women's Art School at The Cooper Union, Heterodoxy Club in Greenwich Village, New York Radical Women, Redstocking, The Black Panthers, The Young Lords, Colab, Fashion Moda, ABC No Rio, Guerrilla Girls, Group Material, Grand Furry, fierce pussy, WAC, Black Lives Matter, #MeToo, and others. The printed materials they created proposes a continual address on a large diversity of causes, beyond feminism *per se*, that expands the history and themes of the women's movement—if compared to the way it is currently know and written about. This course will be an opportunity to discuss the succession of feminist waves and to question their effects on the formulation of conceptions of “feminist,” “anti-feminism” and “post-feminism.” Finally, the material value of printed ephemera will be presented as part of a continuous effort to document, collect and archive actions and

accomplishments of the women's movement. More recently, this effort met with the possibilities offered by more recent—and maybe more immaterial and intangible media—such as Internet and social media, which will provide an alternative mode of action for the evaluation of what constitutes an efficient social movement. *2 credits. Stephanie Jeanjean*

HTA 313 M Seminar: Art of the AIDS Crisis. This course aims to create a more nuanced and multifaceted understanding of artists' response to the AIDS crisis, and thereby more generally the art of the 1980s, by exposing students to a wide array of artists, and tracing the legacy of the AIDS crisis in their works. The past decade has shown an increased art historical interest in the AIDS crisis, which has resulted in various books, exhibitions, and films, and most recently, the delayed "discovery" of transgender artist Lorenza Böttner at Documenta 14 (2017). While the AIDS crisis affected the entire queer community, those who don't fit into the dominant narratives of male artists (such as Felix-Gonzalez Torres, Keith Haring, and David Wojnarowicz, who have largely come to define the period), are often overlooked. When considering the AIDS crisis not merely as a medical condition, but as a cultural phenomenon and a pivotal moment in human history, a more inclusive art history needs to be practiced. This course will therefore examine not only the work of well known artists such as those mentioned above, but also explore the work of those who have fallen outside the dominant narrative, most notably queer women artists such as Marlene McCarty, Monica Majoli, and Julie Tolentino. We will closely analyze the representative strategies of these artists and consider how the AIDS crisis functioned as a decisive moment in their artistic careers. Furthermore, we will consider how a queer lens can make us rethink art history, and more generally address the question of "what is queer art?" *2 credits. Ksenia Soboleva*

HTA 313 N The Bauhaus. Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith. Walter Gropius founded the Bauhaus in 1919 with this utopian message. Out of the wreckage of World War I, the Bauhaus emerged as fusion of the traditional art academy and the Arts and Crafts school, in order to educate a new type of designer, one who could design and construct, could create prototypes for mass production and join art and technology into a new unity. This course will explore this important and influential school from its Arts and Crafts, Jugendstil and German Werkbund origins to its many later chapters, locations, directors, and prominent teachers. The course is structured around the major phases of the school in Weimar, Dessau, Berlin and its afterlife and influence. These include the expressionist early Weimar years and the work of Johannes Itten, the constructivist shift of 1923 with the arrival of László Moholy-Nagy, the move to Dessau and building of the new school building, Hannes Meyer as a radical and innovative new director, the appointment of Mies van der Rohe and the closure of the school, and finally to the school's important legacy in the United States at institutions such as Black Mountain College and the New Bauhaus in Chicago. The work and teaching of the painters Wassily Kandinsky, Paul Klee, Oskar Schlemmer will be considered as well as the Bauhaus trained young masters, Josef Albers, Herbert Bayer, Marcel Beuer, Hinnerk Scheper, Joost Schmidt, and Gunta Stölzl. The course will deal with issues of historiography, in particular the exceptional women, who are often overlooked, like Marianne Brandt and Lou Scheper-

Berkenkamp. All major facets of production from student studies and projects, prototypes for industry such as chairs, teapots or wallpaper, and the buildings, will be covered.

Magdalena Droste's comprehensive and critical history *Bauhaus 1919-1933* provides a basic text for the course. This is supplemented by primary texts, like Gropius's 1919 Manifesto and Program, and recent secondary literature, such as T'ai Smith's *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (2014), Joyce Tsai's *László Moholy-Nagy: Painting After Photography* (2018) and essays from the many 2009 publications including the MoMA exhibition catalogue *Bauhaus 1919-1933: Workshops for Modernity*. Given the expansive scholarly interest in the Bauhaus, the course will also include a discussion of the evolution of art historical methods and historiography. Students will be tested on iconic and important examples of Bauhaus production. A historiography research paper focused on one aspect of Bauhaus production concludes the semester. *2 credits* *Morgan Ridler*

HTA 319 Reading Surfaces: painting techniques over time. The course will consider the histories of artists' materials, tools and techniques as they play out on the surfaces of primarily Western paintings c.1300-1800. Close and long looks will be given to paintings inside local museum collections. These sensory experiences will provide a tactile overview of past strategies to represent aspects of the world in two dimensions, from light to dark grounds, from direct to indirect application of color, and from egg to oil. Mechanisms by which paintings deteriorate, and the methods used to stall or quiet that deterioration, to restore the image, will also be observed and discussed. We will begin with 14th century Italian paintings and move forward in time with alternating focus on paintings from northern and southern Europe, and with connections and contrasts drawn to contemporary Ethiopian, Persian, and Latin American paintings. The relative sparseness of research focused on non-Western painting traditions will be critically engaged. Attention will be given to how technique can interact with content, how duration of gaze can manipulate perception, how mutability persists within every apparently static physical object, and how past methods of making can inspire those of today. *2 credits.* *Annika Finne*

HTA 333 Islamic Art and Architecture. A chronological study of Islamic art and architecture, including an introduction to Islamic aesthetics, history and philosophy. The course will examine samples from religious and literary texts, architectural monuments, painting, ceramics, metal works and calligraphy from Spain, North Africa, the Levant, Iraq, Central Asia and India. *2 credits.* *Haitham Abdullah*

HTA 342 Exhibition as Medium. This course explores key moments in the history and theory of art exhibitions, from the experimental shows organized by Futurist and Dada artists in the early twentieth century to the present. Rather than focusing on the objects on display, as in an art history survey, we will discuss how the mode of display, the venue, the language, and other curatorial choices help shape the experience of an art exhibition. We will also explore the economy, politics, geography, and institutional framework of art shows as an integral part in the construction of meaning. Special emphasis will be placed on artists who, starting in the 1960s, have used exhibitions as their medium. *2 credits.* *Rafaelle Bedarida*