

FACULTY OF HUMANITIES AND SOCIAL SCIENCES
SPRING 2019— 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 & B Philosophy of Liberation. The aim of this section of HSS4 is to reflect on some of the social and political movements of the last century that have fought the forms and structures of 'modernity', considered not so much as a cultural heritage of the Enlightenment, but rather in the broader sense of domination. This is the sense of what the Argentinian philosopher Enrique Dussel defines as "philosophy of liberation": the articulation of new possibilities for humanity in light of the creative drive of those who have been excluded from Western Modernity and neoliberal rationalism. In this course, the choice of historical moments and movements reflects a diversity of cultures, aims, and forms of struggle: the Dalit movement in India, the Zapatista uprising in Mexico, and the triumph and decline of the revolution in Cuba. Indeed, in a world where an awareness of the social constraints on the individual is increasingly difficult, the voice of the Dalits or of the indigenous peoples lets us reflect. Through these voices, the idea that arises is a struggle for a better world as a space of diversity, not for a single answer or a voice speaking for everyone. The ultimate structure of the course, therefore, will necessarily remain open: each student will follow a different path through the final research project. The material of the course is composed of a selection of readings of important philosophers, sociologists, writers, and political activists from these countries, as well as of three documentary films about these social movements, written and directed by the instructor.

3 credits. Diego Malquori

HSS4 C The Refugee: *Transnational History, Global Present.* Our topic is the historical experience of flight, displacement, and forced migration in the twentieth and twenty first 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 D W.E.B. DuBois. This section will examine the career and thought of W.E.B. Du Bois, from his early contributions to the sociology of race, to his years editing the influential magazine *The Crisis*, his landmark study *Black Reconstruction in America* (1935), and his later Soviet period writings, as well as his experimental fiction, and his major autobiographical text *Dusk of Dawn* (1940). Along the way we will also explore the work of several of his contemporaries, among them Booker T. Washington, Ida B. Wells, Nella Larsen, Claude McKay, Zora Neale Hurston, and Langston Hughes, and investigate a variety of topics and controversies, including the emergence of the idea of the ghetto, the color line and its global reach, the intersections of race and class theory and the place of gender in these discourses. *3 credits. Daniel Braun*

HSS4 E 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 F Planning the Modern Metropolis (formerly "Patrick Geddes") This Hss4 seminar explores a number of key theories behind the making of the modern metropolis. It traces their realization in urban settings, focusing on the lasting implications today, particularly with respect to socio-ecological impact. The seminar will cover a range of urban planning concepts - from what Patrick Geddes termed unilateral "sweeping clearances" to balanced "conservative surgery." By closely examining such seminal theories, as the Garden City of Ebenezer Howard, the Cité Industrielle of Tony Garnier, and the Ville Radieuse of Le Corbusier, students will question and critique the continued relevance of their real-life applications from the early twentieth century to the present day. These radical utopian visions are put to the test through the lens of more mediated approaches by planners and theorists, such as Jane Jacobs, Lewis Mumford, and Geddes himself. In particular, the seminar will underscore the social and ecological implications of these models and will analyze the role that urban planning plays in shaping our built environment. The seminar is based on close reading of a selection of texts by the protagonists, as well as on analyzing a wide range of visual materials and representations.

As an HSS4 course, this section is both reading and writing intensive. Students are expected to read about 50 pages a week, participate in class discussions, develop a research paper and present the research to their colleagues.

3 credits. Anna Bokov

HSS4 G 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 H 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 I 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 J Derrida. Born to a Jewish family in Algeria, Jacques Derrida’s (1930-2004) work is credited with having impacted disciplines ranging from humanities, linguistics, and anthropology to political theory, gender studies, and architecture, among others. Derrida’s concepts of *différance* and deconstruction, and his critiques of metaphysics, language, and law are largely informed by his readings of Husserl, Heidegger, and Benveniste. His more than 40 published books, hundreds of printed essays and numerous lectures greatly impacted thinkers including Lyotard, Nancy, and Kristeva. In this section of HSS4, our focus will be on Derrida’s method—he once said *il n’y a pas de hors-texte*--as well as his work on language, politics, and

ethics. Our readings may include *Monolingualism of the Other; or, The Prosthesis of Origin*, *Given Time/Give Time: 1. Counterfeit Money*, *Politics of Friendship*, and *The Truth in Painting*. We will contextualize these readings both through putting his ideas in motion as well as reading his iterations on concepts next to his contemporaries' respective positions. In addition, we will look at thinkers who have built on his ideas, including his translators, Gayatri Spivak, Barbara Johnson and Peggy Kamuf. Students will have the opportunity to develop and research a range of topics concerning Derrida's work, his collaboration/intellectual battles with other thinkers, as well as concepts central to his philosophy including sexuality, life/death, law, economy, and literature, among others. *3 credits. Avra Spector*

HSS4 K 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 section, 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 L Clarice Lispector (1920-1977). Clarice is considered one of Brazil's most influential writers and is a central figure in literary modernism. Born in what is now known as the Ukraine, at age five Lispector and her family fled the pogroms to Brazil. She studied law and worked as a fashion journalist before publishing, at age 23, her first novel, *Near to the Wild Heart*. From 1940 to 1977, Lispector wrote numerous newspaper columns, literary sketches, four children's books, nine novels and more than 85 short stories. Known for its innovative writing style, or what philosopher Hélène Cixous calls "window-writing," Lispector's work raises phenomenological questions about language, writing, subjectivity, perception and experience. In this section of HSS4, we will read selections of Lispector's work as well as explore critical responses--from her translators, philosophers, and other writers--to it. We'll contextualize our readings of Lispector's works through her historical, cultural, and literary milieus. Students will have the opportunity to develop and research a range topics concerning literature, politics, modernity, gender, sexuality, language, and subjectivity, among others. *3 credits. Avra Spector*

HSS4 M Milton Friedman and Neoliberalism. In the wake of the New Deal's redistribution of wealth, a group of economists returned to the "liberal" theory of the nineteenth century. The result, depending on who you consult, has been a wave of innovative and effective economic policy or a world in which every human concern has been reduced to a mere transaction, all while inequality has soared. In this section we will examine writing that, alternately, reflects

and contests the social and cultural norms that have emerged within this economic paradigm. We will consider neoliberal economics in contexts of race, gender and sexuality, in relationship to contemporary technology, in the arts, and more. *3 credits. Kit Nicholls*

HSS4 N Sigmund Freud: The Wolf Man. This section examines Freud's case history of the Wolf Man both as a quintessential Freudian text—that is, as a work that reveals Freud's methods as a clinician and his practice as a writer—and as a quintessential modernist (or proto-modernist) narrative; that is, simultaneously as a psychoanalytic and a literary text. We will begin by reading the case for the psychoanalytic concepts that it introduces (infantile sexuality, *nachträglichkeit*, trauma, the primal scene), pairing it with readings from other psychoanalysts and psychoanalytically-influenced thinkers reflecting on Freud's work with the Wolf Man: Jacques Lacan, Jacques-Alain Miller, Nicolas Abraham and Maria Torok, Gilles Deleuze and Felix Guattari. We will then read two other cases by Freud (the case of the Rat Man and of Schreber), as well as Lacan's commentaries on those cases, as a way of situating the Wolf Man in the genre of the case study and opening up the question of diagnosis. Lastly, we will read literary works by writers like Dostoevsky, Melville, and Woolf in order to think about the case study in the context of literary works of modernism and proto-modernism, and about the ways in which the style and structure of the Freudian text reflect—or perhaps institute—a new understanding of subjectivity. *3 credits. Emma Lieber*

HUMANITIES (3 credits)

HUM 242 Greek Mythology. The course will concentrate not just on the endlessly fascinating stories of the gods drawn from the classic sources, but on a critical analysis of the question: How do the gods fare throughout the course of western history? Periods to be focused on include the time of Homer, Hesiod and the Homeric Hymns; the Archaic period (the time of the Lyric poets); the high Classical period (the golden age of Greek tragedy); the late Classical and Hellenistic periods (the age of the great philosophers and their schools); the Augustan era of the Roman Empire (the time of Virgil and Ovid); and the Renaissance. *3 credits. Mary Stieber*

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 315 Science and Contemporary Thought. The aim of this course is to reflect on the role of science in our society, with particular emphasis on the philosophical, political and social aspects of contemporary thought. Although the importance of science in our daily life is indisputably assumed—giving rise to a sort of myth of technology—it is important to analyze its influence on other aspects of contemporary thought, as well as on the very concept of knowledge. The essence of science, in fact, lies in the desire for searching, leading to a necessarily provisional knowledge which survives as a *paradigm* until it is eventually

contradicted by new investigations. Moreover, it is important to acquire consciousness of the political, economic, and cultural constraints acting on both the methodology and the goals of contemporary science. Nowadays these constraints cannot be ignored, but few are really prepared to reflect free from political or philosophical bias. *3 credits. Diego Malquori*

HUM 325 Puppet, Automaton, Robot. They are us, and not us: puppets, automata, and robots are toys or machines that look like us (or parts of us). From antiquity to the present, we have imagined, and then invented, inorganic versions of ourselves, sometimes for entertainment, sometimes to perform essential tasks. This course will draw upon an interdisciplinary range of materials –from philosophy, the history of science, and psychoanalysis to drama, popular culture, art and modern medical prosthetics. Instead of separating the “scientific” from the “poetic,” this course will introduce and explore ways in which we can think about what we want from our “artificial life,” and how the boundaries between living/non-living require constant rethinking. *3 credits. William Germano*

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 356 Issues in Contemporary Fiction. Study of literary topics including particular genres, themes, sensibilities and critical approaches. The focus of this course will change in individual semesters. *3 credits. Sohnya Sayres*

HUM 358 Studies in Cinema: Laughing Matters: Comedy & The Moving Image. This cinema history and media studies course traces the eclectic development of visual and verbal humor, styles and sensibilities from the earliest days of vaudeville and silent film up to contemporary video art installations. Classic and obscure films, videos, TV shows and media works will be viewed and discussed in thematic sessions focused on conceptual approaches, significant performers, directors, writers and artists. Lectures, out of class screenings and assigned readings by a wide range of humorists and theorists will provide students with historical and critical context to inform their written assignments. *3 credits. Andrew Lampert*

SOCIAL SCIENCES (3 credits)

SS 321 America Presidency. The nature and sources of the power of the American presidency, the ways in which it is wielded and the Constitutional restraints upon its exercise.

3 credits. Anne Griffin

SS 335 Science and Technology in the Long 18th Century (1687-1839). This course will examine the changing roles of science and technology in the West during the 18th and early 19th centuries. We will use a case-study approach to consider such topics as color in theories (light and optics) and color in practice (painting, dyeing and glassmaking); geology mineralogy and the development of ceramic industries in Europe; the invention, use (and misuse) of the natural classifications; and automation and automatons: Vaucanson's duck, Jacquard's loom, Babbage's Difference Engine.

3 credits. Sarah Lowengard

SS 347 A & B 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 371 "AM I THAT NAME?" Topics in Gender and Sexuality. This course offers an introduction to the fields of inquiry that have come to be known as women's, gender, and/or queer studies, and to the feminist theory that informs those studies. Students will engage in an interdisciplinary examination of the ways in which gender (that is, femininity and masculinity) has been constructed by visual media, literature, political theory, and social, political, and economic institutions; the historical bases for these constructions; and the activism that challenges some of these gender constructs. We will pay particular attention to the interlocking of gender with other forms of hierarchy, including race, ethnicity, class, and sexuality. We will read current scholarship in works of literature, film, history, social science, and theory, but above all, we will work our way through some of the "canonical" texts which inform that current scholarship, theory, and indeed popular culture (and our own ideas about women and men, gender and sexuality).

3 credits. Atina Grossmann

SS 382 Game Theory. Since its introduction in 1943 by John von Neumann and Oskar Morgenstern, the general theory of games has been instrumental to our understanding of various social behaviors. With key contributions of such renowned scholars as John Nash, Kenneth Arrow, Thomas Schelling and John Harsanyi, among other Nobel Laureates, game theory has quickly gained a large following among students of economics, evolutionary biology and even political science. Though at times seemingly abstract, game theory has shown us that it has practical value with applications in firm-level management and strategic decisions making

in military campaigns. The course has two dimensions: the first is to explore the theoretical basis of games; the second is to consider the application of these concepts in economics and political science. *3 credits. Jennifer Wilson*

SS 384 Anthropology and the Other: Anthropology of Technology and its Others: Race, Gender, and belonging in the Digital Age. Modern computers and artificial intelligence systems have ushered in both enthusiasm and fear of the intersection of people and machines. In this class, leveraging the anthropological explorations of “the other,” we will think more broadly about the recent human-machine entanglements and the forms of otherness this technology has helped to produce. We will discuss how the concept of technology, that is the very decision about what to count as “technology,” expresses and foregrounds familiar social divisions, including binaries like nature/culture, primitive/modern, deviant/normal, subjective/objective, insider/outsider, and human/machine. We will also focus closely on how questions of race, gender, and disability inflect the contemporary technological imagination. This class will conclude by considering another kind of world where human life as we know it has all but disappeared – a future differently envisioned by posthuman scholars, Silicon Valley entrepreneurs, and theorists writing about destructive consequence of contemporary machines. *3 credits. Yuliya Grinberg*

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, Nana Adusei-Poku, Stephanie Jeanjean*

HTA 273 History of Photography: Episodes in American Documentary Photography. This course highlights thirteen documentary photography projects published as photo books over the course of a little more than one hundred years (1888-1992) in the United States. All of the projects address to a greater or lesser degree what it means to be American, an increasingly embattled question in recent years. By examining the development and evolution of documentary photography in the United States, we will consider why the genre has been so appealing and productive for photographers, how documenting the "American experience" has shaped that experience, and which groups the documentary mode has favored and/or maligned. We will look at important historical moments and movements (the rise of progressive politics in the early twentieth century, feminism, racial struggles from the Civil Rights

movement to Black Lives Matter, and counterculture movements from the Vietnam protests to Punk) as well as important stylistic and trends like New Journalism, New Documentary, and New Topographics. Students will be encouraged to understand the documentary mode historically, aesthetically, technically, and theoretically through a combination of in-class discussion and outside projects. *2 credits Danielle Stewart*

HTA 278 Modernism in Latin America: From Moscow to Mexico City-Mural and Wall Painting in the Interwar Years. This course explores the global interest in painting on the wall in years between World War I and World War II and considers examples of mural and wall painting ranging from large scale Soviet Photomontage, Mexican Muralism and American WPA projects to the polychrome architectural collaborations of Le Corbusier and at Bauhaus, which were located in private homes and communal spaces, in public institutions and at temporary exhibition sites. The course will investigate this move from the easel to the wall in the interwar years and will consider the political, social, economic, and national factors that contributed to this shift in painting support and the avant-garde goal of integrating art and life. The semester is divided into two units, the first is focused on painting and architecture and the second looks at muralism. The course will utilize wall paintings across New York City and include fieldtrips and specific site visits. We will consider the new and rediscovered techniques such as fresco paintings and photomontage and issues of restoration and relocation of site-specific works. We will explore the shared goals which unite the varied wall painting practices, while also understanding divergent political and economic contexts, from communism to capitalism and fascism, and old and new world. *2 credits. Morgan Ridler*

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 during the time period ca.3000BC - 300AD. The primary focus this semester will be on the Greek civilization -with emphasis on the interrelationships between Egypt, the Near East and the Greek Aegean. We will look at the art, architecture, archaeology and a sampling of the literature, of the periods and places under consideration. *2 credits. Haitham Abdullah*

HTA 283 The Baroque: Objects in Motion across the Global Spanish Empire. This course focuses on the visual culture of the global Spanish Empire. We will explore the so-called Spanish Golden Age through the lens of the circulation of ideas, artworks and artists as a practice that significantly shaped the early modern World. The course is imagined as a journey in which we will navigate and discuss the mutual artistic exchanges between Spain and its territories in Europe, Africa, Asia and the Americas, as part of an extraordinarily extended network of political and cultural relationships and conflicts. First, we will introduce and discuss theories on mobility, circulation, and the contact zone. Then, taking advantage of this theoretical framework, we will analyze in depth several outstanding cases of works of art in motion across the early modern world, such as: the conquest of the New World and the first exchanges with American indigenous culture; Moorish roots and Renaissance art in Iberia; the Virgin of Guadalupe and the visual responses to the miraculous images in Latin America; Ivory carving

from Philippines to Flanders; the Italian tomb of Saint Francis Xavier in India; Jesuit painters in Japan; Rose of Lima, the first saint of the New World. *2 credits. Fernando Loffredo*

HTA 298 History of Graphic Design: Avant-Garde Graphic Design. The course will explore the development of early 20th century avant-garde advertising, graphic design and typography movements from its artistic origins to the visual language of the Russian Constructivists. Concentrating on the interwar years, we'll discuss the rapid expansion and influence in Germany, Netherlands, Switzerland, Italy, Eastern Europe (Czechoslovakia, Poland, Hungary), South America and Japan concluding with the arrival of modern graphic design in the United States. The course will investigate its' pioneers (including many lesser-known and unrecognized figures who expanded upon these ideas) and their attitudes, evolving ideologies, principles and struggles, distinctive visual vocabularies and formal characteristics, technological advancements, landmark exhibitions and publishing programs, institutional pedagogies and the utopian ideas and spirit that helped contribute to the cultural transformation of everyday life. Course includes slide lectures, original materials, primary readings, class discussions, individual research assignments and written essays. *2 credits. Greg D'Onofrio*

HTA 303 Global Renaissance. This course seeks to reframe the Renaissance in a global context by analyzing the migration of visual culture via conditions of reception and cross-cultural contact. In doing so, it revisits the euro-centric humanist model of the Renaissance and seeks instead to offer a new paradigm based on an analysis of global exchange. Themes covered include art, empire and propaganda, colonial identities, hybridity, rituals of devotion and the translation of sacred space. In addition to an understanding of post-colonial theory, and the cultural mediation of images, the course considers hybrid objects in the words of Homi Bhabha as not having a single fixed meaning, but as incorporating "slippages," that are part of the conditions of colonialism. It also offers up a critique of any analysis based on a simplistic framework of cultural parallelism, and seeks to present hybrids as having multiple and at times contradictory meanings evolving from cross-cultural exchange. In addition to lectures and readings, students will participate in one museum field trip. Attendance on this field trip is mandatory. Although the format of this class is a lecture, student participation in weekly discussions is encouraged and expected. *2 credits. Patricia Rocco*

HTA 313 O Seminar: Art and Violence: A History. Art and violence have a long and complex history. This class will explore the role that violence has played in the making and reception of art, from ancient Greece and Rome to contemporary New York. Alongside theoretical readings, we will look closely at the works of artists such as Peter Paul Rubens, Giambologna, Chris Burden, Carolee Schneemann, and Zhang Huang. Classical antiquity was filled with scenes of abduction, murder, torture, and destruction, which later artists retold in painting, sculptures, prints, and other forms of image-making. How might this troubling "tradition" reframe recent debates on violence in contemporary visual culture? *2 credits. Iris Moon*

HTA 313 P Seminar Off-Center: Constellations of Contemporary Art. Over the last three decades, the practice and theory of contemporary art has been transformed by the conflicting logics of globalization. While the capitalist global economy finds its origins in the sixteenth

century, that “world-system” has expanded exponentially with profound consequences for a transnational art network of individuals and institutions. This course will ask how the global turn at the end of the twentieth century opens new spaces to reconsider the encounter of Western and non-Western cultures. It seeks to map the relays between politics, economics, and art that generate complex representations of the homogeneous and the hybrid, the center and periphery. It will draw on revised histories of colonialism, attending to recent art in Asia, the Middle East, Africa, and South America. The course will be organized around five often overlapping nodes: discourses, institutions, technologies, histories, and subjects. Together, they will sketch a partial picture of a heterogeneous whole. The first will enable students to think through the contemporary and the global, using approaches from history, philosophy, sociology, and geography. The second will consider the impact of globalization on art’s institutions. We will investigate the rise of international biennials and the discourses on art’s production and circulation advanced by four specific shows. The third will examine the consequences of technology for art—for instance, new media hybrids and exhibition formats. The fourth will question the model of continuity and rupture that narrates much of Western art history; for instance, how might Brazilian modernism and the Chinese avant-garde reshape our understanding of past and present art practices? Finally, the fifth will articulate the other faces of globalization: how are their subjects constituted by dire political realities and the precarious conditions of migrancy and labor?

2 credits. Melanie Mariño

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

2 credits. Andrew Weinstein