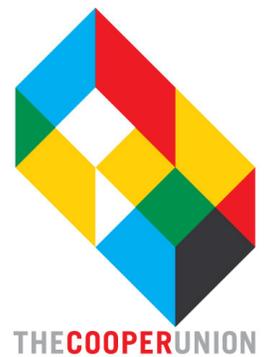


HUMANITIES AND SOCIAL SCIENCES THE COOPER UNION

COURSE DESCRIPTIONS SPRING 2023



HSS 2 – TEXTS AND CONTEXTS: OLD WORLDS AND NEW

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

2 credits. Instructor varies by section.

HSS 4 – THE MODERN CONTEXT: FIGURES AND TOPICS

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

3 credits. Instructor varies by section.

HSS 4 – SECTION A – THEORIES OF THE ARTISANAL COMMODITY

This course explores the ethics and aesthetics of making by hand in an industrial age. We will examine writing--largely theoretical but also practical--about issues such as fair trade and cultural appropriation, by a range of figures such as MK Gandhi, Anni Albers and Donna Haraway.

3 credits. Tara Menon.

HSS 4 – SECTION B – TRANSLATION

The introduction of Translation Studies as a discipline in the 1960s led to a proliferation of thinking about the impact, role and methodologies of translation. In this HSS4 section, we will think about translation as an act and, building on Arno Renken's work, as a "philosophical problem" that invites an exploration of "an experience of strangeness and the uncanny." Our investigation will draw from Roman Jakobson's tripartite definition as we think about translation as intralingual (rewording in the same language), interlingual (working across languages), and intersemiotic or transmutation (across verbal and nonverbal sign systems). Playing on the saying traduttore, traditore (translator, traitor), we will consider the politics of translation: what gets translated and when; what gets erased and what escapes in translation; what role(s) does translation have in projects of cultural dominance; how might translation reinscribe and/or deterritorialize power structures. Our investigations will take the form of experiments in translation, study of translations, interpretation of the histories of translators as well as the critical questions--about language, identity, power, form, and communication--that may arise through a study of translation. No knowledge of a second language is required. Students will have the opportunity to develop and research a range of topics concerning translation, untranslatables, language, education, and borders, among others.

3 credits. Avra Spector.

HSS 4 – SECTION C & SECTION M – QUEER THEORY AND POLITICS

In this course, we will examine the crucial role that gender and sexuality have played in producing something we call modernity. We will think about the role that identity and categorization have played in producing modern subjects who experience genders and sexualities as either "natural" or "deviant" and how sexuality and gender function to index race and class to biological determinants. But the question what is political about queerness? will ultimately lead us to questions about how the governance of desire and relationality has determined our orientations toward space, time, and embodiment in ways that use queer theory to dismantle not only naturalized conceptions of the body and how and who it desires, but also the supposed boundedness of that body by which race acquires its

sensibility, its narration as an individual in the linear time of “development” and “progress,” and its orientation within a binary of private and public that determines imaginaries and uses of space.

3 credits. E Barnick.

HSS 4 – SECTION D – THE BLEEDING OF THE STONE

Nazif al-Hajar (The Bleeding of the Stone) is the title of an Arabic novel published in 1990 by the Libyan writer Ibrahim al-Koni (born 1948). It was translated into English in 2002. Set in a Saharan mountain range, the narrative centers around various human relations to a particular caprine species known locally as the *waddan*, the barbary sheep. Driven by increasingly bizarre passions, the novel’s primary protagonists are a solitary Tuareg herdsman and the hunters and archaeologists he encounters in the desert, foreigners who seek the animal for either its prized meat or for its prehistoric petroglyphic representations.

In this course, we will critically and creatively investigate the violent continuities between human and non-human actors present in al-Koni’s arid landscape. At a historical moment when acknowledging the limitations of our comprehension and the excesses of our consumption appear vital to our survival, an examination of a pristine yet haunting elsewhere may shed light, however disquieting, onto other potential relations between bodies and places. The interactions between the novel’s characters expose the tragic deadlock of our modern present yet gesture towards the possibilities of an ecological justice achievable through inevitable sacrifice. We will critically analyze how the modern gaze perceives natural resources and localized knowledge as occult yet available, emancipatory, and pending productive extraction with little foresight towards the tragic consequences of lives and landscapes lost. Our analysis will also explore alternatives to dominant contemporary regimes of preservation and/or exploitation, actively directing our attention towards forms of local resistance and the necessity of ongoing struggle within the novel and across the world. Loyalty and betrayal towards contemporary ideals and expectations will concern us, as will the oft melancholic modern relationship to outlawry and the wilderness, the passing of historical eras, and the enchantment with foreign people, places, and their representations. Aesthetics and ethics will guide our collective enquiries.

Together, we will read *The Bleeding of the Stone* and analyze pertinent themes towards the production of individual research projects that will be presented at the end of the semester.

3 credits. Khaled Malas.

HSS 4 – SECTION E – ROCK’N’ROLL: COUNTERCULTURE AND THE GLOBAL SIXTIES

Rock’n’Roll is a contested terrain. At face value, it is a genre of music with influences on fashion, visual culture, lifestyles, and attitudes of youth since the 1950s. As a pop-cultural phenomenon with unprecedented global reach, however, Rock’n’Roll prompted controversial responses, hailed for its potential to foster dissidence while also critiqued as the epitome of mass consumerism and standardized “formula” cultural production. Using Rock’n’Roll as our conceptual locus, in this course, we will explore interconnected concepts that continue to influence our world today: popular culture, mass media, consumption, consumerism, “youth dissent,” counterculture, transnationalism and globalization. We will read into the multilayered history of Rock’n’Roll and its capacity to influence cultural, social and political attitudes and ways of being in the world. Beyond Western metropolises, we will explore the global aspects of this phenomenon. How did Rock’n’Roll figure in different spaces, places, and times? How do we read diverse aesthetics as part of a common historical moment away from the binaries of local/global, imported/domestic, modern/traditional cultures? Negotiating the liminal spaces between reality and representation we examine artistic products in their capacity as archival sources, the necessary implement for historical writing, and their potential to inform alternative modes of reading into the past.

3 credits. Mohamad Hodeib.

HSS 4 – SECTION F – MODERN POLITICAL TERRORISM

The word “terrorism” tends to carry with it normative assumptions about what terror looks like, who its targets are, how terror networks are organized, and who, exactly, “The Terrorist” is. These assumptions can work to the benefit of terror cells, which depend on sensational and reductive media coverage for the dissemination of fear and paranoia as part of their overall tactical approach. The misnomer of the “lone wolf” gunman, for example, has for decades distracted counterterrorism experts from the reality of a vast and transnational white supremacist terror network which has increasingly relied on internet communications for the dissemination of its ideology and tactical manuals. In addition, the events of September 11th, 2001, and the subsequent “War on Terror” has skewed public

perception towards a racialized understanding of terror. Far-left terror is rarely thought of (except in Germany, where “terror” often exclusively evokes memories of post-1968 left-wing radicalism), meanwhile the role of women in terror groups is poorly understood and often either sensationalized or trivialized.

This course aims to explore modern political terrorism in its many forms, identifying a range of domestic and international terror groups from the 20th and 21st centuries while troubling the popular discourses that have occurred in response to terror. We will look at numerous acts of organized political violence perpetrated by terrorist networks, cells, and “lone” actors, covering a transnational range of terror movements from across the political spectrum including the KKK and the White Power Movement (in the US and globally); the Irish Republican Army; far-left terror groups such as the Red Army Faction (West Germany); anti-colonial movements which have been labelled as “terrorist”; European neo-Nazi networks (which are often not viewed as terroristic); and Islamic extremism/Jihad. Students will also learn important research & writing skills and produce research papers of considerable length on a topic derived from the syllabus.

3 credits. Esther Adaire.

HSS 4 – SECTION G – BERTOLT BRECHT: POLITICAL CULTURE

In this section of HSS4 we will focus on the creative and theoretical work of Bertolt Brecht (1898–1956). Considered one of the 20th century’s most important playwrights, his work crosses genre and countries, political allegiances and creative collaborators. Initially influenced by German Expressionism, his interaction with Marxism (and his experiences in World War I as a medical orderly) led him to develop the theory and method of “epic theater,” an innovation that would shape the trajectory of modernist drama and writing onto a more radical path. This semester we will survey both his creative work in the form of plays (including his experimental and didactic *Lehrstücke*) and poetry, as well as his theoretical writings on aesthetics and politics through his relationships with contemporary Marxist thinkers such as Theodor Adorno, György Lukács, and Walter Benjamin. Students will give presentations and produce a research paper on a related topic of their choosing.

3 credits. Nicodemus Nicoludis.

HSS 4 – SECTION H & SECTION N – WEST SIDE STORY

This course will explore the artistic and cultural impact of *West Side Story*. Not only one of the most significant musicals of the 20th century, it is also one of the most significant films of the 20th century, and is itself an adaptation of *Romeo and Juliet*. Moreover, it captured a rapidly changing postwar New York City, and brought complicated multicultural representations to the stage and screen in ways that few musicals before had. Engaging with *West Side Story* through the lenses of theater, film, dance, urban history, and cultural criticism, this course will explore how a cultural object can become multifaceted and not only represent the culture that produced it, but can in turn come to shape that culture. Student projects will approach *West Side Story* in any of its manifestations — from the original 1957 stage production to contemporary regional productions to the 2021 Steven Spielberg film — using the critical lenses developed during the course to contribute their own analysis of the ways *West Side Story* continues to illuminate American art and culture.

3 credits. Buck Wanner.

HSS 4 – SECTION I – IRISH MODERNISMS

The Irish had one of the most distinctly modern experiences—being colonized by the English—earlier than arguably any people. The linguistic, religious, and cultural effects of this incursion produced wave after wave of crisis as a nation was forged out of what had been distinct regional tribes. By the nineteenth and twentieth centuries, Ireland lived out a set of familiar paradoxes: traditionalism and progressivism at war or strangely aligned, profound political divides along identitarian lines, political violence that some characterized as terrorism and others as anticolonial resistance. The literature that emerged in this context—W.B. Yeats, James Joyce, Samuel Beckett, Elizabeth Bowen, among others.—has been profoundly influential, even if it hasn’t always been read within that context. In this course, we’ll consider a wide variety of texts, those that are famous, those that are much more obscure, and everything in between. Out of this reading, students will develop individual research projects that think about this literature in the Irish historical context.

3 credits. Kit Nicholls.

HSS 4 – SECTION J & SECTION K – MEXICAN MODERNITY: REVOLUTION & STATE BUILDING

This section studies the history of the Mexican Revolution (1910-1920) and the cultural, institutional, and political

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

3 credits. Emmanuel Velayos Larrabure.

HSS 4 – SECTION L – RADICALS AND LIBERALS IN POLITICAL ECONOMY

This course will consist of a careful reading of Marx's *Capital, Volume I: A Critical Analysis of Capitalist Production*. Marx's economic theory emerged out of the industrial revolution and built upon the profound systemic social analyses of Hegel, the French Physiocratic School, Adam Smith, David Ricardo and the Classical school. It also expresses itself in much of modern day thinking on the dynamics of capitalist systems. The primary purpose of the course will be to assess Marx's claim that "...it is the ultimate aim of this work, to lay bare the economic law of motion of modern society..." (Volume 1, Preface to the First German Edition).

3 credits. John Sarich.

HISTORY AND THEORY OF ART CORE

HTA 102 – ART HISTORY: MODERN TO CONTEMPORARY

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

3 credits. Raffaele Bedarida, Agnes Berecz, Stéphanie Jeanjean, Melanie Marino.

HISTORY AND THEORY OF ART ELECTIVES

HTA 231 – HISTORY OF INDUSTRIAL DESIGN

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

2 credits. Andrew Weinstein.

HTA 271 – THE HELLENISTIC AGE:

ART & SOCIETY IN AN ANCIENT MULTICULTURAL WORLD

Following the campaigns of Alexander, the Greeks spread across the Middle East as far as Egypt, Central Asia and India, where they encountered many cultures vastly different from their own. The result was the creation of a diverse, multicultural world, connected by shared elements such as the use of the Greek language, but in which every individual region and society was unique. This diversity is especially evident in the art produced in this period, where we see the Greek obsession with human form, preferably nude, mixing with older artistic traditions in Egypt and Mesopotamia that relied on hierarchy and repetition to perform their functions. In Italy the Romans adopted aspects of Greek art as a means of disrupting their rather stodgy political ideology, with mixed results, whereas in

India Greek motifs, popular for reasons as yet unknown, were pressed into the service of Buddhism. In this course we shall examine the art of this dynamic period from ca. 300 to 30 BCE. It is organized geographically, beginning in the Greek mainland and moving across the Middle East, North Africa and Europe to Iran, Central Asia and India. We will focus especially on themes of interaction – how do old and new artistic traditions combine? – and identity – what did these combinations mean to the people who made and used them? – as well as on the roles of power and resistance.

2 credits. Henry Colburn.

HTA 273 – HISTORY OF PHOTOGRAPHY: PHOTOGRAPHY IN PRINT

This course considers the role of photography in major art movements of the twentieth century, alongside the rise of the medium in everyday life, and the intersections between the two. Introduced in newspapers and illustrated magazines in the 1880s, photography became a potent vehicle for communication in the 1920s, with the technical improvements of photogravure and rotogravure and the creation of spectacular layouts of images and text. Recent museum exhibitions focusing on the multiple strands of modern art, from Cubism to Futurism to Surrealism and Dada have included photographic prints in the mix, proving that modern art influenced the camera's eye. This history is well known through the work of photographers such as Alexander Rodchenko, Lazslo Moholy-Nagy, Albert Renger-Patzsch, and Man Ray, among others. This course takes the opposite direction, positioning photography as an intrinsic engine of modernity and studying the ways in which this medium contributed to avant-garde art. Particular emphasis will be placed on illustrated periodicals and advertising as vehicles of distribution and as successful agents popularizing high culture and promising mass commodities. The course will look at a wide range of examples, from social documentary photo essays to political propaganda and domestic magazines.

2 credits. Leila Anne Harris.

HTA 296 – THE PORTRAIT: MAKING AND PICTURING THE SUBJECT

How do we picture ourselves and others? Do portraits construct, convey, conceal or mortify their subjects? This course explores histories of portraiture in Western and non-Western art across diverse artistic media probing questions about the relationship of art, memory and the politics of representation. By examining a diverse range of artworks from antique sculptures through Renaissance paintings, African memorial portrait masks, documentary photographs and films to early 21st century videos, we will address the development of portraiture as a genre, examine conventions of mimetic representation and discourses of identity formation. Artists to be discussed include, among many others, Chantal Akerman, Shirley Clarke, Jacques-Louis David, Felix Gonzalez-Torres, Francisco de Goya, Frans Hals, Frida Kahlo, Joshua Reynolds, Malick Sidibé, Catherine Opie, Wolfgang Tillmans, James Van der Zee, and Andy Warhol.

2 credits. Agnes Berecz.

HTA 297 – HISTORY OF PRINTMAKING: ARTIST'S BOOK

Artists have used the medium of the book in myriad ways: a limited edition with original prints; a photocopied pamphlet; a sculptural, altered book, among others. This seminar examines how and why artists have used the book format from the late nineteenth century to the present. It offers an in-depth look at select works and spends significant time with art by African American, Asian American, and Latinx artists. The course examines the important role that women played in shaping the possibilities of the artist's book during the period of second-wave feminism, beginning in the 1960s. It takes advantage of the many artist's books available throughout New York City and requires a substantial time commitment. Students will be expected to spend at least 4 hours per week viewing rare books in libraries and museums independently to develop their own understanding of these works. Class meetings will often be held onsite at area collections, where we will share our observations and consider the relationship of the books we are studying to larger histories of print culture. Students will also participate in a bookmaking workshop held at the Center for Book Arts. [If internal grant is approved.]

2 credits. Aaron Slodownik.

HTA 298 – HISTORY OF GRAPHIC DESIGN: THE AVANT-GARDE (1918-1939)

The course will explore the development of early 20th century avant-garde graphic design and typography movements. Concentrating on the interwar years (1918–1939), we'll discuss the artistic origins and rapid expansion and influence of the new visual language in Russia, Germany, Netherlands, Switzerland, Italy, Eastern Europe (Poland, Hungary, etc.) and Japan concluding with the arrival of modern graphic design in the United States. The course will investigate its' pioneers (including many lesser-known figures who expanded upon these ideas) and their attitudes, evolving ideologies, principles and struggles, distinctive visual vocabularies, technological advancements,

publishing programs, and the utopian spirit that helped contribute to the cultural transformation of everyday life. Course includes slide lectures, original materials, primary readings, class discussions, and individual research assignments.

2 credits. Greg D'Onofrio.

HTA 308 –WOMEN'S ART AND FEMINISMS

This course focuses on women and art; and intends to propose a reconstruction of some little known but major women's contributions to art, to history, and/or to the women's liberation movements. Organized by medium, as well as chronologically, this course proposes to identify major modes of expressions used by women historically (and until today), and discusses them in their cultural, technological, theoretical, and socio-historical contexts of origin (including feminisms).

The course starts with deconstructing historical representations or misrepresentations of women in visual arts, and discusses them alongside the visibility of art by women artists or lack thereof in history. The recent efforts by the art market and institutions, lately including more women's art in exhibitions and collections, will be discussed, and questioned. Because the artworks of individuals who self-identify as women are often found in non-traditional media for the fine arts, our case studies bring us to consider works in the form of: public speaking, publishing, poster-making, and other agit-prop such as: tee-shirts, buttons, stickers, etc., as well as performance art, public action, and video art. Then, because women artists often worked collectively and collaboratively, a special attention is given to works by collectives such as: New York Radical Women, Redstockings, Les Insoumuses, Salsa Soul Sisters, Guerrilla Girls, Grand Fury, WAC, and more recently: Black Lives Matter, #MeToo movements internationally.

While learning about women in visual arts, we also discuss how their practice engages or not with trends identified as part of the development of feminism. Concepts such as "First Wave," "Second Wave," "Radical Feminism," "Anti-Feminism," "White Feminism," "Black Feminism," "Womanism," "Post-Feminism," and "Neo-Feminism" are also clarified and allow to approach the intersectionality of feminisms with race and BIPOC, as well as LGBTQ communities historically. Then the more recent discussions regarding non-binary gender identities are evaluated as a challenge as well as an opportunity for feminism.

2 credits. Stéphanie Jeanjean.

HTA 313-H1 – THE POLITICS OF CONTEMPORARY ART: 1989-PRESENT

This course centers on the politics of Contemporary Art from 1989 to the present. With world events including the fall of the Berlin Wall, the revolutions of 1989, the massacre at Tiananmen Square, The Zapatista Rebellion, the end of Apartheid in South Africa, Occupy Movement, post-911, and more recently the #MeToo movement and BLM, artists from around the world have always been at the forefront of leading activist movements. Scientific and technological innovations and climate awareness have led artists to also adopt new techniques of artmaking to engage in the ethical implications of technoscience and our ecological impact in the world. We will analyze artistic strategies including public art, relational aesthetics, activist interventions, tactical media, and new modes of artmaking. We will also ask the following questions: What is the relationship between aesthetics and politics? What are the practical aims and goals of artists? How do local activist interventions impact and spur similar movements across the world?

2 credits. Constanza Salazar

HTA 313-P – OFF-CENTER CONSTELLATIONS OF CONTEMPORARY ART: GLOBALIZATION AND CONTEMPORARY ART

What is the global contemporary? Does it designate a historical period? An aesthetic category? An institutional object? Over the last three decades, contemporary art has been transformed by the conflicting logics of globalization with profound and sometimes catastrophic consequences for the present. In this course, we will consider several models of globalization from history, economics, and sociology and examine their effects on artistic and exhibition practices by tracking specific projects. We will probe the ascendancy of the "global exhibition" (3rd Havana Biennial, Documenta 11); representations of transnational integration (Allan Sekula and Ursula Biemann) alongside emergent histories and subjects (Zarina Bhimji, Isaac Julien, Yinka Shonibare, Yto Barrada, An-My Lê); the technological imaginary (Hito Steyerl, Atlas Group, Otolith Group); and counter-globalization initiatives (Forensic Architecture, Emily Jacir).

03.22.23

HTA 320 – PORCELAIN AND THE POLITICS OF CHINOISERIE

This course explores Europe's obsession with porcelain and the "'Chinese taste'" in the eighteenth century and its complex afterlives today. The class will delve into the problematics of Chinoiserie, a vague stylistic term used to describe a "neutral, harmless" style of decoration shaped by European fantasies of "'the East.'" Fueled by the early arrival of Chinese porcelain in the sixteenth century, Chinoiserie was by the eighteenth century rampant in the art, architecture, and decorative arts of Europe. Far from being neutral, this style was polemical from the outset. The class will focus primarily in the eighteenth century, as we look at historical examples of porcelain, luxury, and commerce, reading these against the grain with the aid of theoretical writings. Analyzing the stylistic, historical and ideological dimensions of Chinoiserie, we will consider how this term can be reframed in order to construct a critical framework that takes into account issues of race, gender, sexuality, and class.

2 credits. Iris Moon.

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

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

2 credits. Henry Colburn.

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. Raffaele Bedarida.

HUMANITIES

HUM 308 – 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 311 – NEW MEDIA: "I WAS RAISED ON THE INTERNET"

Now that an entire generation has emerged since the advent of the world wide web, it is undeniable that digital networks have impacted most areas of lived experience. This course will examine how the internet, and digital media more broadly, have transformed contemporary society, while remaining grounded in historical perspectives on previous moments of technological change. We will consider important issues relating to the digital, such as surveillance, data colonialism, posthumanism, and the experience of identity. We will draw on theoretical readings as well as a wide range of case studies, from platforms such as Google, Tik Tok and BeReal, to film and television such as *Searching* (Chaganty, 2018), *The Last Angel of History* (Akomfrah, 1995), *After Yang* (Kogonada, 2022), *Blade Runner* (Scott, 1984) and *Emily in Paris* (Netflix), to the work of contemporary artists such as Martine Syms, Meriem Bennani, and Ian Cheng. We will consider guiding questions such as: what is really new about the internet and digital media? How do they affect how we communicate, learn, and connect? What new creative or aesthetic forms

have arisen with digital technologies? Do we control digital technologies or do they control us? Students of this course will gain an overview of histories and theories of digital media, along with tools for analyzing and critiquing a wide range of contemporary media.

3 credits. KC Forcier.

HUM 337 – PHILOSOPHY & CONTEMPORARY ART

In this course, we'll explore the relation(s) between philosophy and contemporary art: what joins them, where do they diverge, and what space does each navigate, particularly in relation to the other? Or, as philosopher Alain Badiou referred to it, what is the link between them that has always been "affected by a symptom—that of an oscillation or a pulse?" We will investigate contemporaries in each discipline as well as figures who produce work in both, and consider the politics, authority, and aesthetics of different forms of thinking and making. We will ask what is art? What is philosophy? How can each discipline help us with the other—what does philosophy offer art? What does art offer philosophy? Our approach will necessarily be interdisciplinary, and we will study work from various philosophic and critical theory traditions as well literature, architecture, poetry, music, visual art, and performance. Students will be encouraged to generate their own points of inquiry in and around philosophy and contemporary art.

3 credits. Avra Spector.

HUM 355 – RACE & GENDER IN LITERATURE: LOVE IS A GIFT, LOVE IS A THIEF

James Baldwin vehemently told interviewers *Giovanni's Room* is not about being gay, it's about what happens when you can't love yourself. In this course, we will break up the poetics of "love song," theories of love, weaponized love, and bell hooks's "Love as the Practice of Freedom" while finding and sustaining the meanings of freedom via Angela Davis's work. We'll look at the poetics of various artists and how they write about love as revolution, as healing, as soul-crushing, as enlightening—as an idea. A theory of love arises from the suppression of its very existence. We will write and read to find that voice and we will write and read so that others may find us too—because as Thich Naht Hanh writes, "When we feel understood, we suffer much less."

3 credits. Marcus Brock.

HUM 358 – STUDIES IN CINEMA: GUEST, STRANGER, AGITATOR

This course sketches a history of infiltrators in cinema: guests who have overstayed their welcome; ghosts inhabiting the hallways of a manor; a heart transplanted into the body of a new host; a cinephile impersonating his favorite filmmaker; and, maybe, the Devil himself.

In addition to developing film-analytical tools with which to interpret the alien as cinematic figure and form, we will look to anthropology, philosophy, political theory, literature, and film history in order to articulate the ethical and political underpinnings of in/hospitality.

Films by Charles Burnett, Luis Buñuel, Abbas Kiarostami, Pier Paolo Pasolini, Elaine May, Charles Laughton, and Claire Denis, among other filmmakers, will be screened and discussed in class.

3 credits. Hicham Awad.

HUM 361 – MODERN PHILOSOPHY: KNOWLEDGE AND THE MIND

The modern period of philosophy in the Anglo-European world, dating from the 17th through the early 20th century, begins with radical investigations into theories of knowledge and the human mind. Epistemological questions—including where ideas come from, how cognition relates to senses and to the body, the basis for truth and scientific understanding of nature, and how we gain self-knowledge and knowledge of others—are established as the foundation of what it means to be "modern" in a normative sense. Posing these foundational inquiries also begins to link social power to human knowledge as opposed to religious authority, and thus to the potential to apply knowledge in reshaping the earth, transforming society, and establishing forms of subjectivity rooted in the power of reason. This course will introduce major philosophical works in this Western philosophical tradition starting from the early modern period through various debates within and revolts against the European Enlightenment. We will focus on texts by philosophers such as René Descartes, Baruch Spinoza, John Locke, David Hume, and Immanuel Kant. Particular focus will also be given to ways of historicizing and countering the dominance of modern epistemology and science in relation to critical, contemporary, and global perspectives.

3 credits. Matthew Bower.

HUM 373-E – REVOLUTIONS OF THE GLOBAL SOUTH

Rather than a geographic divide, the divide between the Global North and Global South is a socio-economic and political one. Together, in this course, we will read pan-generic cultural representations that explore the revolutions, uprisings and resistances, which resulted in (and contributed to) this divide. Through analysis of memoirs, fiction, documentaries, protest songs, graffiti art, vlogs, Tweets, and with a theoretical grounding, together, in this course, students will analyze narratives investigating what happened. Students will study these texts in order to answer the following questions: What is exactly the nature of these popular uprisings? What are their causes? Who is driving the change and what types of governments emerged? That is, what is revolving in a revolution? What is being put into order? What and who is being resisted and through what linguistic, cultural and aesthetic modes? Throughout our study, we will consider the terms “revolution”, “disorder”, and “resistance” as verbs, rather than nouns.

3 credits. Nada Ayad.

HUM 377 – TRANSLATION AS PRACTICE AND PARADIGM

This course is an introduction to the practice of literary translation and at the same time to translation as a way of thinking about language and the world. Our focus will be on practice, and the course will include a major workshop component. In the first half of the semester, students will present case studies of published translations; in the second half, they will pursue original translation projects. Readings will include some classics of translation theory (from Friederich Schleiermacher to Gayatri Spivak); we will also study some “extreme” cases of texts that move between languages (Patrick Chamoiseau, Theresa Hak Kyung Cha, Ivan Blatný). Finally, we will reflect on whether what we learn from literary translation can be meaningfully applied to questions in art or architecture.

Knowledge of a language other than English required. Please contact the instructor if you are not sure whether you meet this requirement.

3 credits. Alexander Verdolini.

SOCIAL SCIENCES

SS 306 – SPACING OUT-ZOOMING IN: SPACE IN FLOW, MOVING ON

The idea and study of social distancing (spatial arrangements) is not new. We enlist it in our everyday lives as well in considering how we orient ourselves with others and how we arrange structures or features of our environment. But recent events, most notably, the Corona Virus Pandemic and what has ensued over the past few years as we emerge from “crisis” has shined a light on this hidden dimension of social and structural life and made us reconsider how it has been engaged, and, going forward, how we need to refashion it so as to sustain things we want—keeping and making social connections-- and also reduce or avoid things and people we don’t -- isolation and exclusion. The crisis affords opportunities if we choose. We are moving on, but where?

This course will consider the area of proxemics as already understood and then consider how we can employ design and behavior as a way of creating local and global connections going forward. We will look at how various parts of society are already refashioning design and behavior using social behavior, technology, and art to address places we interact in, e.g., work, health care, retail, schools, public spaces, public transit. Underlying issues reflecting social inequities and other problems that persist or have been intensified will also be explored.

Social distancing heightens awareness of things previously considered inconsequential or perhaps ‘natural’. The current crises helps/makes us see/makes visible what and who was not viewed as essential or important and recasts them as such. We will ask: What is essential? Who is essential? Who are we individually and collectively and how can we reflect these in design and in our interactions?

We will be utilizing a sociological frame, but also enlist resources from other disciplines and cultures as well—e.g., technology, architecture, landscaping, art, environmental design to offer policy and practice.

3 credits. Gail Satler.

SS 320 – IMMIGRANTS IN PLACE

In this course, students will critically interrogate majority aesthetic norms by studying a multiplicity of spaces occupied by immigrants in New York City. Students will be invited to critique the colonial heritage of spatial

aesthetics in the West, placed in opposition to various immigrant experiences, considering immigration and immigrant groups in their varied historical, socio-economic, and political contexts. Students will take on individual research projects around specific New York City immigrant groups, beginning with the group's context and ultimately observing the group's aesthetics as projected internally and externally. Through reading, discussion, and workshops, students will become immersed in a chosen immigrant group's spaces in New York City and will use this knowledge to challenge majority spatial aesthetic norms. While ostensibly relevant to both art and architecture students, this course has much deeper appeal across the college regardless of discipline. We are living and studying in this city of immigrants, including Cooper students, many of whom are themselves first- or second- generation. The work raises personal cultural questions such as how one's own immigrant group perhaps influenced her/his/their path of study, how different such groups value art, architecture, and engineering, if critical perspectives on imperialism can alter the perception of one's own work, and so on – all this leading to a richer debate over cultural norms in the West.

3 credits. Neena Verma.

SS 334 – MICROECONOMICS

This course introduces students to fundamental economic theories and provides a better understanding of how microeconomics impacts various aspects of people's career and personal life. In particular, this course will focus on the causes and consequences of supply and demand, externalities, inequality, taxes, perfect competition, monopolies, and globalization which affect our domestic and world economy. We will use critical thinking to analyze matters related to our economy and its impact on our population. We will apply ethics and social responsibility to our understanding and analysis of businesses and policymakers' decisions. We will also integrate technology to increase our understanding and analysis of economic events.

3 credits. Edner (Billy) Bataille.

SS 350 – COLONIAL CITIES

Colonial cities were major centers of trade, commerce and manufacturing, attracting money and immigrants from across the world. By focusing on the ways in which they shaped industrialization, urbanization and culture production, we will learn about technology and modern work practices, developments in housing, infrastructure and urban planning, new ideas of political resistance and artistic expressions of discontent that originated in these cities. In doing so, we will highlight the prominent role of colonial cities in shaping modern cosmopolitan life as well as the lasting legacies of colonial rule.

3 credits. Ninad Pandit.

SS 358 – SOCIAL HISTORY OF FOOD

Though the overall structure of this course remains roughly chronological -- from the moment of Columbian contact (1492) to the present -- individual classes are devoted to the cuisine of particular cities that claim distinctive cuisines and that celebrate their historical character.

By looking at places such as Kyoto, Goa, Charleston, Lyon, San Francisco and so forth it will be possible to identify the social and cultural processes as well as the cultural and economic conditions that have shaped our contemporary food conditions and preoccupations. We will use recent scholarly articles, food blogs, and tourist videos to determine how history shapes our experience of food. Most of the writing required will be brief critical essays on sources about the food culture of these cities that students find for themselves.

3 credits. Peter Buckley.

SS 372 – GLOBAL ISSUES: GENDER, RACE, AND HISTORICAL MEMORY

This history course will examine how gender and race were constructed and reconstructed across the modern era. How were gender and race reimagined as nationalism, colonialism, and capitalism evolved around the world? How do we navigate around the silences and gaps in the archive to recover the voices so often left out of the historical record? We will trace these questions through upheavals like revolution and total war, large scale feminist and civil rights movements, and ever-evolving class dynamics. By looking at classic scholarship by Ann Stoler and Mrinalini Sinha to emerging scholars like D'Weston Haywood, as well as media, art, and literature of the time, we will uncover how gendered and racial identities shaped and were shaped by the world around them and what historical myths and realities still shape the world today.

3 credits. Stephanie Makowski.

SS 382 – GAME THEORY

Game Theory can apply in life, business, and beyond. This course presents the study of strategic & interactive decision-making processes among rational parties so as to extract the maximum payoff. Using matrices and simple mathematical formulations, students will be introduced to various models, and in particular to the prisoner's dilemma, sequential games, and Pareto optimal solutions.

3 credits. Edner (Billy) Bataille.