

Fall 2020: Topics Course Descriptions

AH1091 TOPICS: GLOBAL ART THROUGH PARIS MUSEUMS with Professor Russakoff

The iconic glass pyramids conceived by the architect I.M. Pei in the 1980s reflect the Louvre's important collection of Egyptian antiquities. Yet under what circumstances did these ancient artifacts arrive in France? This course probes beyond aesthetics and the master narrative to consider the full histories of objects through a series of case studies. It will involve the much less beautiful subjects of looting, wars, and colonization. This course begins with the movement of people to Paris with the Immigration Museum. It will then consider the full provenance of art objects from around the globe that arrived here and question the various methods of display. The non-Western areas covered will be primarily from the Middle East, Africa, and Asia—the main geographical regions of the French colonies—although Oceania and the Americas will be included as well. Finally, we will examine representations of non-Westerners at the Louvre and the Musée d'Orsay, and then works of modern/contemporary art by non-Western artists. In addition to on-site visits, each week will include short, provocative readings, drawn from academic writing as well current critical reports about cultural heritage.

AH2091/3091 TOPICS: FALSE IDOLS with Professor Libina

In 2015, ISIS militants smashed ancient Assyrian statues, calling them “false idols.” Since the ancient world to the present, people have endowed material objects with powers that go beyond their physical appearance. Statues of gods, miraculous icons, amulets, and relics are just a few examples of art that is believed to point to an otherworldly reality. Yet how were these material manifestations of different gods able to co-exist in an increasingly global world? The European colonization of parts of Africa, Asia, and the New World brought about the meeting of clashing belief systems and the cult objects that embodied them. What did Europeans do when they encountered the veneration of non-Christian gods and spirits? How did African, Japanese, and Latin American cultures integrate, appropriate, or resist the Christian cult images of their colonizers? To answer these questions, and others, we will examine the topic of idolatry—the worship of lifeless images or false gods—and its significance for the arts of Western and non-Western cultures. In doing so, this course will explore the ramifications of cross-cultural encounters between societies whose gods and objects of worship were often radically different from one another. As you investigate the cultural and material exchanges of the 16th-18th centuries, you will work with sources pertaining to the perspectives of both the colonizer and the colonized. Our objects of study will include a video showing the destruction of ancient statues by ISIS, Martin Scorsese's film *Silence* (2016), watercolors and engravings documenting missionary activities and the burning of idols, devotional paintings, codices, textiles, and sculptures, among others. For your final self-designed project, you will have the option of researching a modern work of art made in response to the history of colonialism.

AN/CM 4091A/5091: Topics: Sensory Lab with Professor Shields

In this class, students will be involved in a dialogue between Nathalie Politizer, a French sensory analyst who will train students in sensory perception, and Christy Shields, an American food and sensory ethnographer who will train students in cultural perspectives on food and the senses. Students will

apply what they learn through the development of sensory pedagogies for an anglophone elementary school classroom. The idea will be to teach young people about food through sensory interaction and cultural frames. There are limited spaces: Eight spaces for graduate students and seven spaces for juniors/seniors. We are looking for mature and dedicated students. Ideally with a bit of anthropology training (but this is not obligatory), an interest in food, and willingness to engage with others and with all their senses in every class.

AR2091 TOPICS: COULEURS OF THE MASTERS with Professor Treilhou

This course is based on the study of old treatises, their analysis and interpretation. Students will develop a methodology of reconstitution: by comparing and covering different sources, by a critical interpretation and by a framed implementation.

In the first part of the semester, students will work from the manuscript of Cennino Cennini (before 1437). They will do a copy of a painting of the Italian Quattrocento or Trecento by applying advice from Cennino: to prime their panel, to make their gesso, their materials and tools for drawing, painting and gilding.

The second part of the semester will be spent on the study of a colour and a piece of art. Each student will choose one colour in pictorial work before the XIXth century (painting on panel or canvas, wall painting, limning, graphic arts). He/she will try to replicate the pigment and the medium based on reading of contemporary treatises and recipes of the piece of art (a large bibliography will be proposed by the professor). He/she will use these materials in his/her own copy of the chosen painting.

CL/LI 2091 TOPICS: MIGRATION: LOCAL AND GLOBAL with Professor Rast

This course considers how we as humans navigate through different spaces and languages. In the case of human migration, languages often come into contact, spurring linguistic diversity and changes to speech communities. Multilingual communities develop and multiple identities are constructed, while other societies resist the diversity and change. Decisions about policies, social justice and education come into play, affecting the migrants themselves and the societies into and through which they move. This course will address questions about language issues faced by first-generation migrants and their children, including how linguistic diversity affects access to employment, education or health care. A practical component of the course involves engaging directly with students and teachers in junior high schools that welcome migrant youth and other new-comers to France, specifically those who have little to no knowledge of French language and culture. By combining theoretical reflection and practical experience, the course introduces students to key issues in migration, provides a framework for understanding and analyzing these issues, and presents an opportunity to collaborate with others in identifying challenges related to migration and proposing solutions.

GS3091A TOPICS: WOMEN AND DEVELOPMENT with Professor Lincoln

What actions have governments, civil society stakeholders, NGOs and private institutions taken to advance women's rights and gender equality in line with the United Nations Sustainable Development Goals (SDGs) for 2030? In parallel to the UN's SDGs and a recent Oxfam Canada feminist 'score card', this course will grapple with questions central to the subject of Women in Development (WID) and

Gender and Development. We will undertake critical and much-needed explorations within the fields of representation and leadership, violence against women, conflict and crisis, climate change and gender and poverty, drawing from a wide range of texts by western and non-western scholars and experts, such as Lourdes Beneria, Wendy Harcourt, Naila Kabeer, Chandra Talpade Mohanty, Shirin M. Rai, Nora Cruz-Quebral, Aili Mari Tripp

GS/PY3091B TOPICS: MASCULINITIES with Professor Lincoln and Dege

With the news of the Harvey Weinstein scandal in October 2017, a new term entered the public stage: “toxic masculinity:” the narrow, bullying form of manhood that glorifies sexual conquest, violence, and the subjugation of others. The subsequent #MeToo debate for a long time appeared as a turning point in discussions of gender dynamics. Yet, ‘male prototypes’ continue to exercise power - think of for example Brett Kavanaugh’s confirmation hearing for the Supreme Court. The questions remain: How have conceptions of masculinity developed historically? How do are they shaped culturally? What can we know, say and do about being and ‘acting like’ ‘a man’? This course tackles ‘masculinities’, commencing with historical contextualizations of classical ‘manhood’ before moving toward the pressing contemporary urgency to address the current, and highly mediated, ‘crisis in masculinity’. From #lockerroom talk to “mansplaining”, from “bread-winners” to patriarchal pants-wearers, from ‘silent types’ to machos, metrosexuals, tomboys and butches, we will interrogate the social forms and cultural practices, the common vernaculars and media-cinematic representations, the political economic frameworks and gendered sexualities that have stacked up to form ‘straight’ ‘queer’ and ‘alternative’ gender performances, giving special attention to what sociologist Raewyn Connell refers to as “hegemonic masculinity”. The course will navigate this emerging field in gender studies in dialogue with such theorists as: Michael Kimmel, Eve Kosofsky Sedgwick, Raewyn Connell, Jack Halberstam, James W. Messerschmidt, Judith Butler, et.al. and feature a range of guest speakers, screenings and debates.

HI/PL2091B TOPICS: REASON IN DARK TIMES: THE ENLIGHTENMENT with Professor Wu

Today the Enlightenment project stands at a crossroads. The rise of populist and nationalist movements, human-induced dangerous climate change and the asymmetric post-colonial relationships between the West and “the Rest” seriously put into question several of the Enlightenment’s core commitments such as the moral ideas of freedom and equality, democratic politics, social progress and the scientifically-informed, rational control of the natural environment. The course will examine not only the historical origin and development of the Enlightenment ideas and their institutional manifestations, but also possible solutions to the contemporary challenges that engaged global citizens perhaps should pursue.

HI/PO3091A TOPICS: HEGEL with Professor Sawyer

The core of this course will be our study of Hegel’s, Philosophy of Right, Karl Marx’s Critique of Hegel’s Doctrine of the State and a neglected text, Lorenz von Stein’s The History of the Social Movement in France, 1789-1850, which introduced the concept of ‘social history.’ The course will focus on these texts and the context around it: social movements, revolution and democratic state-building between the French revolution and 1848. Through this investigation we will focus on the development of a democratic form of government based not only on human rights and the rule of law, but on the

emergence of a mobilized self-regulating civil society (corporations, estates, classes), which provided substantive foundations for just government while remaining in unstable alliance with it

HI/LW3091B TOPICS: PRISON EDUCATION WORKSHOP with Professor Kuo

This class is a critical approach to education in prison, with a focus on recent innovations in France and the U.S. We will read anthropologists, sociologists, historians, writers, and activists, including work by incarcerated and formerly incarcerated people. Guest speakers will include researchers who work on topics related to prison; students who have launched prison programs; formerly incarcerated people who work in innovative projects related to prison education and re-integration; educators who teach in fields such as theater; and restorative justice practitioners.

Note: Due to the risks associated with Covid, this class will no longer take place in a prison in Paris. An application is not required, and we welcome all students to enroll.

HI/LW3091C TOPICS: PUNISHMENT, RACE, AND THE LAW with Professor Kuo

This course explores how race has shaped criminal justice and immigration detention. We approach contemporary issues with attention to historical and legal perspectives, tracing the relationship between race and punishment. Topics include laws criminalizing poverty, birthright citizenship, the separation of children from mothers, immigrant exclusion, deportation of immigrants convicted of crimes, and the struggle to re-integrate formerly incarcerated people. Although this course focuses on American history and law, we will also spend a significant time discussing law and colonialism. Students are also encouraged to do final research papers on topics of their choice.

PY3091 TOPICS: PSYCHOLOGY AND ART with Professor Brockmeier

A particular quality of art is that it creates psychological worlds of their own. Art and aesthetic experience come with passions and tears. There are fantasies and flowers, revelation and drama; but there are also intricate processes of perception, reflection, and other forms of cognition. There is wonder, love, and despair. There is the impossible, the unspeakable, the unbelievable. Still, we fall for it, even using images from films, novels, operas, and music videos to conceive of our own lives. Where, then, is the borderline between thought and aesthetic experience? Between life and art? The psychology of art is a wide and surprising field of multidisciplinary research, ranging from neuroscience to sociocultural and historical psychology. This class offers an introduction to it.

It surveys important psychological approaches to art, from the classics of the field (such as Freud, Dewey, Vygotsky, Arnheim, and Bruner) to today's spectrum of scientific psychology. This spectrum ranges from experimental and neurocognitive research on phenomena of art and language to cultural, narrative, and philosophical psychology. Students are invited to critically think through different notions and models of art and culture and to explore their relevance for human self-understanding. Central to our work will be the encounter artworks from a variety of genres, types, and media – taking advantage of the resources of Paris as the city of art.

SC1091 TOPICS: BIODIVERSITY with Professor Caballer

The Earth is changing. It has been constantly changing since before the origin of Life, but at the present it seems to be changing much faster than ever before. So fast that hundreds, probably thousands, of species become extinct every year because their habitats are being dramatically altered. So fast that teenagers all over the planet are organizing "strikes 4 Climate". So fast, that even politicians are starting to think about doing something about it.

Exponential technological development during the last century, together with the concentration of the world's human population in these artificial environments that we call cities, have led us to believe that we are independent from the environment. However, in the context of global change, the general public is "re-discovering" that the human species actually depends on the proper functioning of ecosystems and on the services they provide. Our survival depends on biodiversity and its conservation.

The term biodiversity (or biological diversity) is commonly used in newspapers, in political debates, and even in social media. But, what is it? The extent and complexity of the study of biodiversity makes necessary an interdisciplinary approach that mixes biological, political, social and economic sciences. Nevertheless, at the present there seems to be a general consensus about the great value of biodiversity, and its conservation has become a global priority. Those with a solid background in this field and the skills to identify strategies to preserve diversity from new perspectives are professionals in demand.

This broad course will provide an overview of biological diversity and will place it in an evolutionary and ecological context. The course will also focus on the conservation and management of biodiversity, from social, economic, and political perspectives. During the semester, we will answer questions such as: Why is biodiversity important? How do species evolve or become extinct? Is the human being responsible for the loss of biodiversity? Can we assign an economic value to the services provided by biodiversity?

This course emphasizes science literacy and critical thinking through the study of biological diversity. Students will be guided by a text book for some lectures, but not for all, given that to date, any published book covers all the topics.