

NCSS Course Catalog, Wintersession 2023

If you'd like to take outside of this catalog you can petition for it to count towards NCSS

Make sure you have completed the course with a grade of B- or better

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APPAREL:

BAA RAM EWE

APPAR-1570-01

What makes wool an amazing material? What makes some sheep endangered? How did sheep end up in Iceland, Labrador, the Americas, and Australia? In this course we will explore these questions via case studies and hands on explorations. We will learn about the movement of sheep as they traveled with settler colonizers, the "big farm" movement of monoculture, to the current resurgence of heritage breed farming and TEK (traditional ecological knowledge). Skills you will learn include fiber identification, animal husbandry, the processing of a fleece-from picking, washing, carding, and spinning, to the impact of non-native species on the land and responsive regenerative land stewardship. We explore the historical context of environmental matters via object visits to the RISD museum, readings, field trips, guest lectures, and materials exploration. Best of all? You will learn the wonders of lanolin this winter -- no more chapped hands!

ARCHITECTURE:

UNEARTHING COMPLEXITY

ARCH-1542-01

What will we leave behind in our geological layer? In this studio, students are called to speculate answers to this question by contemplating humanity's relationship with nature and architecture. We will evaluate the role of this fluctuating relationship as a contributor to the geological epoch known as the Anthropocene, digging through the earth's stratigraphy to uncover non-human myths of the past that can position us toward potential futures. Recognizing architecture as a human-centered discipline, we will pay special attention to the way humans design and build their societies and systems, discussing the changing expressions and representations of the human-nature-architecture relationship throughout history, from first societies in Africa, to today's systems, to hypothetical futures. We will analyze the implications of these methods and perspectives through the lens of human and geological time scales, with an emphasis on different environmental philosophies, starting with models of sustainability, and working toward models of deep ecology and tentacular thinking that care for

all of earth's inhabitants. Using the interdisciplinary nature of architecture as a means of asking fundamental questions about how we engage with the planet, this course will prompt students to think critically through representation. How can drawings and other creative methods tie us to the past, ground us in the present, and direct us to the future? With an introduction to digital drawing and collage techniques, students will entertain architecture as a speculative discipline that delves into complex interconnected systems beyond the design of buildings and as a method of inquiry into alternate ways of being in the world. In order to implement layering techniques as experimental modes of representing site as time in the context of stratigraphy, students will be guided through a series of collage drawing exercises as well as a three-dimensional object-material layering exercise. In engaging with these experiments, students will have the space to expand skills in their preferred ways of making and explore their own creative impulses. Through readings, discussions, and the representational exercises, we are called to grapple with the fact that we are leaving our own permanent mark on the world we inhabit in the form of geological layers. In taking this course, students will gain a strong awareness of the complexities that form the world around them and develop critical, analytical, and visual skills necessary to verbally and visually communicate such abstract modes of thought.

CONTINGENT CARTOGRAPHIES

ARCH-1545-01

Contingent Cartographies is an investigation into the realm of representation, visualization and [de]construction. We will sample, grow and observe aspects of worlds undetectable by the human eye. We will author visions of existing and concealed systems that grasp at new modes of thought, and coexistence that begins to decompose the rigid genetics of architecture. The work will be in dialogue with the realities of how landscapes, cities, and bodies are formed. We will create fields of communication and entanglement through mapping interactions of bacteria and fungi that occur in water bodies, soil biomes, and of the body. In doing so, we will reflect on our own relationships within the "natural" and built environment. We'll make connections between bodies and the worlds we inhabit, and consider every body-especially the architectural body-as its own world. To accomplish this, we'll need to address some fundamental questions/ Who are we, and what unseen forces make up our bustling bodies? What is the role of the image, the drawing, the animation, and the model as representations of worlds and bodies or as bodies themselves? How can scientific methods of measure and capture be turned to artistic and creative pursuits? The students will zoom in to peer into microscopic dimensions (with the aid of research grade visualization equipment, accessed through the RISD Nature Lab) and zoom out to cartographic realms to connect and suspend layers of information, articulating how to see these forces. Through a multi-scalar investigation of the microbial world in conjunction with traditional and contemporary methods of map making, a series of [De]composition exercises will direct the student to weave connected thoughts and datasets to create a map of entangled forces. We will consider and explore spaces of the mind, of the earth, and hidden realms out of human sight. Students are

encouraged to bring their own skills, ideas, research, passions, and methods of making to the course as a catalyst to engage with the work asked of the studio. This studio will provide students with an introduction to the discourse of drawing and cartography as a tool of describing earthly delights, but also as a means for uncovering, revealing, and expressing the biases, positions, and values in one's own situated work. In tandem with each project, students will analyze, cultivate, and study a diverse collection of drawings, mapping strategies, and text, in an effort to understand the contingencies that span across time and delineate the spaces we inhabit today.

CERAMICS:

HUMANITY THROUGH CERAMIC ART CER-1550-01

Since antiquity, ceramics has used as raw materials to express artistic themes related to human ontology. Students will explore the relationship between ceramic art and human body, perception and emotion, whether physical or mental, using clay as a base material to create works based on personal interest. The class will begin with showing students the history and images of the artworks which are related to clay, the body and emotion. And then, students will be introduced to fundamental hand building techniques in clay including but not limited to slab, pinch and coil building, also will include introductions to ceramic chemistry and process, the material's various contexts. Students need to complete several assignment to practice hand building, glazing testing and topic presentation to help in finishing the final iteration of the well-considered project. During the class, demonstrations, individual critique, lecture and group discussion also specific technique help will be provided. (Student must have NCSS focus)

POTTERY CER-W152-01 (33585) POTTERY

Students explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. They test and experiment creating the ceramic surfaces from a variety of high temperature glaze and firing techniques. They establish and challenge the creative and expressive potentials of utility.

2022WS restricted to Freshmen

CTC:

INTRODUCTION TO COMPUTATION

CTC-1000-01

Introduction to Computation focuses on computational techniques, methods, and ideas in the context of art and design. Studio projects first center on the design of algorithms then shift to involve computer programming and scripting. Critical attention is given to code as a body of crafted text with significant aesthetic, philosophical, and social dimensions, as well as the tension, conflict, and potential possible when computation generates, informs, or interacts with drawings, materials, forms, and spaces. Historical and contemporary works of computational art and design will be presented and assigned for analysis. This course is open to students of all majors and is designed for those with little or no experience in programming. In order to conduct work in this course, students will need a laptop computer. This course fulfills one of two core studio requirements for CTC Concentration. (Student must have NCSS focus)

D+M

DADA INSTRUMENTS

DM-1565-01

What does your instrument look and sound like? Does it sound like the flowing of your heartbeat? Or does it sound like the texture of your skin? In this class, we will create personal physical instruments/sound objects through exploration and experimentation with researched based materials. Using technical tools of analog and digital sonic practice through material explorations, sonic meditations and kinetic sculpture. We will introduce the basic use of technological tools such as sound, video, installation, and how to integrate them with sonorous materials including, PureData, Reaper, Arduino IDE and assorted hardware. We discuss theories on sonic practice, performance, materiality and new-media by creating a collective anthology of readings, songs, and artists. Students will explore these tools through workshops, collaborative and solo design challenges, improvisational sessions and group critiques. This class will culminate in a final project that will be presented in a concert or album format. We will focus on building a trusting community where we are all free to explore undiscovered possibilities in sound by creating a community contract on the first day of class. This course is for artists seeking to explore sonic practice as an extension of their art practice. Musicians welcome, no music or coding experience required, but a willingness to make noise and take risks! Enjoy!

GRAPHIC DESIGN

THE TACTILE BOOK GRAPH-W210-01

This is a vibrant time for book makers. The designer encapsulates numerous roles in the creation of a publication: content generator, typographer, printer, binder, editor and publisher. Gutenberg may have started the revolution in the 1400s, but the form of the book is anything but antiquated. With ever-changing technologies and sophisticated materials, the potential for the book and its distribution has only expanded. Through a series of exploratory exercises including hybrid forms of printing and binding, students will continually use content as the primary consideration as they challenge historical precedents and traditions. Artists including Clarissa Sligh, Julie Chen, Leon Ferrari, Mira Schendel, Amos Paul Kennedy, Tauba Auerbach, Sara DeBondt, Irma Boom, and others provide differing models, and perspectives on the form of the book. (Student must have NCSS focus)

HPSS

AMERICAN MATERIAL CULTURE HPSS-W150-01

This course is designed to introduce students to the study of physical objects. Class readings and discussions of them introduce students to the field of material culture studies and the interpretive tools used by those who study things. Periodically students will be assigned specific objects to study and describe. The class will be hands on and also mobile taking advantage of our location and the variety of object classes nearby. Course requirements will include object analysis papers, reading responses and a final presentation which offers some element of American History through things and the interpretation of it.

THE CAR AND THE WORLD IT MADE HPSS-W241-01

It was an American automobile maker, Henry Ford, who invented the assembly line. When he decided to pay his workers a five-dollar-a-day wage, he also invented America's middle class, by providing a wage that allowed autoworkers to enter the ranks of the nation's consumers.

Cars have come a long way since those first Model T's rolled off of Ford's assembly line. Through their ever-changing styles, from the streamlined interwar years to the tailfins of the postwar years, we can trace both the evolution of American modernism and its connection to Cold War politics and ambivalence towards the Atomic Age. More compact designs and an emphasis on fuel economy heralded an era of increased foreign competition. For more than a century, the auto industry's need for petroleum and rubber has fueled American imperialism in Latin America, Asia, and the Middle East. From coast to coast cars created a new cultural landscape, one filled with highways, suburbs, shopping malls, police, and roadside oddities. Throughout its long history, the car has been a shifting symbol of innovation, prosperity, consumerism, and the American Dream; youth culture, rebellion, and sex; both liberation and oppression for women, people of color, and immigrants; and, more recently, environmental degradation, deindustrialization, the decline of labor unions, and America's struggle to compete in an increasingly globalized economy. Now, in the twenty-first century, the rise of Uber and ride-sharing, the advent of self-driving vehicles, a renewed emphasis on public transportation and walkability, and an entire generation that appears uninterested in driving, one cannot help but wonder whether we are witnessing the end of America's long love affair with the open road.

MAPPING GLOBAL INEQUALITIES

HPSS-W265-01

In this course, we will explore reasons why countries, and regions within countries, appear trapped in relative, and in many cases absolute, poverty. Specifically, we will examine theories of unequal ecological exchange, structural exploitation, and some cultural understandings that legitimize the persistence of global inequality. Topics to be covered may include: World-Systems theory and its relation to the thermodynamic foundations of developed societies; the past and present of the Amazon as a source of raw materials; oil extraction, both whale (incl. visit to New Bedford Whaling Museum) and mineral, as a cause of underdevelopment; mining and other extractive industries' links to despotic regimes; the role of cotton and plantation agriculture in the rise of Europe; and the causes and consequences of the "Green Revolution" for resource use and family agriculture. The final project will require designing and creating a map, broadly construed, that highlights one or more examples of unequal exchange

REFLECTING&QUIETING IN WINTER

HPSS-W267-01

Winter is a time of reflection, rest, and quieting. In this course, we will explore ways of embracing this season by considering various practices related to the qualities of wintering. This will include topics related to mindfulness/meditation, self-compassion, reflection, and the

stage of growth that comes through pause. Throughout the course, we will visit these topics through the lens of psychological theory and research with readings and in-class discussion. We will also allow for time to engage in practices of wintering.

INDUSTRIAL DESIGN

NATURAL MATERIAL ARCHITECTURE

IDISC-1585-01

This course will explore the use of local natural materials for the built environment and rethink the contemporary supply chain from the point of view of a site. We will look at how this approach can foster a zero-carbon economy, thinking beyond the building with a systems approach to ask how an "agriculture" of architecture can bolster ecological, economic development for New England. We will use the methodologies of design and environmental studies to investigate how three different types of natural materials-wood, stone, and field grown fibers (hemp, sunflower) -function as nodes in intersecting biological, material, cultural, economic, political, and social networks. The research will be used to imagine a landscape intervention or small pavilion on a site in on the Hudson River in New York. The site, an old stone quarry and farm, is a hilly terrain that is now mostly forested with a mixed tree canopy. Throughout the term we will study the roles natural resources play in the past and future with a focus on the sustainable use of local healthy materials. We will investigate building technologies that intersect with specialized milling and forming industries nearby and engage new approaches to production using on site tooling to reduce embodied energy. We will study how the full cycle of growth, from planting, harvest and waste may generate new applications, processes, and interventions. We will learn about the physical properties of each material, the ways it interacts with the environment and its potential for creating microclimates and low energy buildings

ILLUSTRATION

XXXY

ILLUS-3032-01

In this course, we examine gender -- not your biologically assigned equipment, but those social constructs that shape and define what is male, what is female and what is that less absolute space between and beyond. Weekly assignments often begin by reviewing the traditional role of women and men in American culture but through a contemporary lens, examining the astoundingly colorful range of gender and sex identities that cannot be limited to simply pink

and blue. We'll turn stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. We'll search for fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course offers equal opportunity for XX's, XY's and those outside the binary.

LDAR

QUEER ECOLOGY AND DESIGN

LDAR-1567-01

In *Reinventing Eden*, Carolyn Merchant argues that the emergence of Western Civilization was grounded in a narrative of "fall and recovery" that begins with Adam and Eve being cast from the garden of Eden. The cultivation of land in the "New World" combined scientific technology and the values of laissez-fair capitalism with the aim of expressing "civility" and "order" in the shape of the garden. Merchant goes on to argue that historically, this has also been a gendered narrative in which male-directed effort is used to harness female energy (nature) to direct its productivity toward the advancement of humanity. Today, restoration discourse extends the narrative of "fall and recovery," imagining a post-patriarchal ecotopia that nonetheless continues to imagine restoring the garden to its previous Edenic state.

In the anthropogenic age, how and why might we imagine ecological relationships in other, perhaps "queerer" terms? How might a queer re-telling of this story shape our path forward as artists and designers tasked with responding to a climate emergency? In this class, we will consider this argument through the work of queer theorists, scientists, anthropologists, geographers, landscape architects, and artists who are considering a similar set of question. As we read, we will work toward producing a 3D drawing or sculptural object that is representative of the values, relationships, and/ or intra-actions (to use a term coined by theorist, Karen Barad) that you believe are expressive of "queer ecology."

CONSTRUCTED GROUND

LDAR-W207-01

This seminar explores the parallels between designing and constructing the ground. It's focus is on landform - analyzing it as part of a larger natural system; understanding its inherent opportunities and limitations; altering it for human use & occupation; and building it with varying construction methodologies. The means for this exploration will primarily be through three-dimensional representations with two dimensional contour plans; however, diagrams, sketches, sections, and narratives will be necessary throughout the semester.

PAINTING

LANDSCAPE TODAY

PAINT-1547-01

What does it mean to represent the landscape in an age of ecological collapse? What is the difference between a landscape painted en plein air, and one constructed in the studio? How might a walk in the woods constitute an aesthetic experience? What are the relationships between land, history, and time? Following the art historian W. J. T. Mitchell, we will endeavor to think of the "landscape" not as a passive object - a backdrop against which human actions take place; a site of physical, visual, or intellectual conquest - but rather as an entity that exerts an active influence on the individual and society: a "process by which social and subjective identities are formed." This course is for all artists who wish to deepen their perceptual and theoretical relationship to natural spaces. Weekly readings will offer opportunities to reflect critically on work done in the studio and out of doors. Regular slide lectures as well as visits to the RISD Museum and Nature Lab will prompt discussions about how artists across the globe, from the contemporary period to antiquity, have communicated deeply political ideas through representations of, and engagements with, the natural world.

ILLUMINATING THE OCEAN

PAINT-4222-01

Museums are stewards of history; the present moment is radically testing the role museums play as storytellers while also challenging how and for whom historical narratives are told. The colonial history of this region was profoundly shaped by an industry built on the systematic hunting and harvesting of whales, driving entire species to the brink of extinction. Located just 35 miles east of Providence, the New Bedford Whaling Museum tells this story and offers a challenging look into the great sacrifices made in order for American industry and culture to thrive. Through several visits to the New Bedford Whaling Museum this course asks students to reflect upon and interpret a wide range of interrelated subjects, objects, and their shared histories and relationships to both humans, whales, and the environment. From folk art to nautical culture, from colonial economies to subsistence hunting, and from natural history to curatorial practice, through research, students illuminate the stories the ocean has to tell us about ourselves so that our recognition of the past may help guide us towards a more sustainable future. With enhanced access to museum archives students address these topics with research-based projects employing a range of fine art media with specific attention to contextualizing within different modes of museum display. The New Bedford Whaling museum boasts a rich collection of unique and unusual artifacts, issuing a cautionary tale, and asking visitors to contemplate the tenuous line between the pursuit of profit and the destruction of that which is most sacred.

COLOR WORKSHOP
PAINT-4415-01

This studio-based course will provide the foundation necessary to understand basic color theory and practice in painting, art and design. A historical and cultural perspective will be introduced to inform ongoing color studies executed in the studio. Students will acquire the vocabulary to articulate color phenomena and the means to exploit the expressive potential of color in their work. Color studies will be principally created with gouache, and a variety of other materials and means will also be explored. Lectures, demonstrations, and museum visits will supplement studio work.

PRINTMAKING

EXPERIMENTAL PAPERMAKING
PRINT-W169-01

Contemporary Adaptations of Papermaking. The tradition of papermaking dates as far back as 200 BC. Humankind has used paper to archive and disseminate integral cultural knowledge, as well as to fabricate utilitarian items from clothing to furniture and beyond. In this beginner's course, we will be exploring the possibilities of paper starting from basic sheet formation all the way to sculptural applications, all the while keeping in mind the fascinating but oft neglected history of paper with an emphasis on traditional Japanese papermaking and fibers. We will take a deep dive into the sacred Japanese tradition of Washi paper production. To start, we will transform Kozo (mulberry) branches into the messy business of fiber, which becomes our pulp. Once familiarity with pulp has been achieved, we will begin with sheet formation in the traditional Japanese style, followed by pressing and drying our sheets. Additionally, we will dabble in paper pulp dyeing with both artificial and natural indigo dye, as well as casting and dipping methods for pulp sculpture. Studying the various fiber properties of differing materials used to make paper will be integral in gaining a better understanding of material possibilities. We will touch on materials outside of fiber in the course, including but not limited to recycled materials, natural and artificial inclusions, and ingredients found in the kitchen. Our papermaking begins with a humble mulberry plant but has the capability to transform beyond its initial form entirely.

SCI

WATER POLLUTION

SCI-W001-01

Lead in city water, Mercury in fish, "boil water" advisories in Southern RI, PCB's, PAH's, BPA and more. In this class, we will examine a variety of types of water pollution - how pollutants get into the water, what they do there and how they have been traditionally treated/removed. We will examine emerging techniques for finding and mitigating water pollution, and brainstorm design solutions of our own. We will review case studies and participate in live (online) discussions. No prior science background is required.

OPTICS & HOLOGRAMS

SCI-W014-01

This mostly non-mathematical presentation of optics leads us to an appreciation of the logic and beauty behind the behavior of light. Starting with the fundamental properties of light, we pass through the geometric optics of reflection and refraction, and the wave optics of interference and diffraction to the clarity of particle waves, lasers, holography, and special relativity. This Wintersession seminar on optics has a section on understanding the physics that makes laser holograms and lasers work. Ideas from familiar phenomena help us see the connections between everyday life and the abstract ideas of optics and physics.

SYMBIOSES IN NATURE

SCI-W043-01

Deception, manipulation, reproduction. Life, death, or something in-between. What does it mean when cowbirds move into your neighborhood? Can plants cause animals to have bizarre sexual practices, for their benefit? Are most wasp species pest colonies that torment humans, or parasitoids that benefit ecosystems? This course will focus on the intimate relationships within ecology, morphology and behavior in the evolution and diversification of plants, animals, and other living things. Symbiosis (pl. symbioses) is when different species "live together". Sometimes both benefit (mutualism), but often one benefits at a cost to the other (e.g., parasitism). The focus of this course will be to observe and study examples of the myriad of ecological interactions that involve symbioses. We will examine the structures and relationships that exist in a variety of ecosystems and learn to understand why things look (or act) the way they do. The basic biology of many types of organisms will also be covered. We will consult diverse scientific literature and films, and conduct (solo) forays into nature. Coursework will combine lecture, discussion and presentation; weekly readings; frequent homework assignments; final synthesis.

SCULPTURE

SPECULATIVE SPACE

SCULP-2175-01

Sculpting Speculative Space serves as a gateway to our SciFi, technoscape where we question the West's future narrative in the age of "Mars as the New Frontier." This course calls for creating and making practices such as assemblage, collage, and compilation in both analog and digital modalities. Here we begin to understand how intentional, speculative space will centralize convergences of race, gender, and sexuality with various technologies. Sculpting Speculative Space will deconstruct and reappropriate the aesthetics of popular speculative fiction as symbolism and metaphor for the West's subconscious. Some questions we will ask include: What are the implications and impact of themes and trends throughout SciFi and what do they reinforce in reality? How has the cyborg been theorized and visualized? How have marginalized bodies been visualized or rendered invisible in speculative fiction? How do we produce work that visualizes a future that centralizes marginalized bodies, experiences, and identities?

TEXTILES

COLOR THROUGH MATERIAL

TEXT-2233-01

For centuries, scientists and artists alike have sought to understand and utilize color, attempting to harness both its physical and psychological qualities. In this course, students concentrate on developing their own color perceptions, observations and application through lectures and hands-on investigations of color theories (past and present), media and materials. Initially, students work with paint on paper and canvas to explore the fundamental properties of additive and reflective color. Students then move on to investigating more contemporary color challenges by replacing paint with fabric and other textile materials in order to consider broader issues such as optical blending, moire and dimensional effects inherent to the material. Techniques include block printing, stenciling, monoprinting and fabric collage to create 2D work such as collage, serial collections, colorways and embellishments, as well as some shaped surfaces and 3D objects. Students are challenged to explore the potential qualities of color by defining emotion, atmosphere, and spatial and compositional properties allowing for the creation of an impactful art or design final project. Through process and experimentation, students come away with a richer understanding of the use of color applicable to any media.

INHERENT VICE

TEXT-W482-01

Museum galleries present clean, well-lit views of permanent collection items, but the reality one finds in many storage spaces is overcrowding and inherent vice: the tendency of something to deteriorate because of the fundamental instability of its components. Fashion and textile collections are full of fragile objects that were never meant to be with us indefinitely, exemplified by Gilded Age dresses laden with shattering silk and melting sequins. Likewise, museum storage itself suffers from inherent faults baked into a foundation of deeply biased museum ideologies. From individual garments and the collecting practices that brought them into the museum to the fashion system and its environmental impacts, inherent vice and intrinsically unsustainable practices exist at many levels in the museum. Participants of Inherent Vice will explore these thorny issues in an experimental research studio. The studio aims to grow as a rhizome - interconnecting, processes, disciplines, students, faculty, curators, conservators, scholars, textile specialists and makers inside and outside of the institution. It will consist of seminars, material investigations, discussions and explorations. Student outcomes are likely to be multimodal and will inform continuing research and a public exhibition.

THAD

TEA, COFFEE OR CHOCOLATE?

THAD-W149-01

We are so familiar with these three hot drinks but they became commodities and part of our everyday only recently. This course explores what values were attached to these plants before the era of industrialized production, i.e. before ca. 1800. We will survey how Westerners adopted these beverages by looking at medical theories, the issue of morality, and the expansion of sugar production. We will also study how the craving for these products reinforced or even spurred slavery in French, Dutch, and English colonies. Special attention is dedicated to how ritual behavior affects design in terms of the sociability around these beverages, required manners, and the tableware crafted for them. The methodology is based on the analysis of images, discussions of assigned readings, written responses, visits to museums (RISD and the Museum of Fine Arts in Boston), and touring the facility of a chocolate artisan.

BODY IN (AS) ART

THAD-W150-01

This course explores the body as subject, object, medium, and lens. This class is intended as both a discussion of the shifting role of the human form as represented and implicated in artwork from nineteenth century to the present day, as well as an experiential interrogation of

our own somatic experience as scholars, artists, and humans, in order to ask the question: what does the body have to teach us? We will address the discourses of the imaged and imagined body prior to and through European modernism as a carrier of meaning and an object to be consumed, with particular attention to the ramifications of the Cartesian mind-body distinction. From this starting point, we will track shifts and the development of alternate theories of the body from psychology, philosophy, critical theory, and neuroscience, from the nineteenth century into present day. In addition to theory and philosophy, we will address how these shifts are manifest in artwork of the twentieth century from painting, sculpture installation art, video, and augmented reality art. Students will be asked to be mindful of their own somatic (bodily) practices, including movement inside and outside class with the intention of developing a deeper understanding the body as lens for experience and production.

SACRED ARCHITECTURE

THAD-W250-01

Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi "kiva" or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized.

BITTERSWEET CHOCOLATE

THAD-W252-01

Chocolate started as a spicy, red-colored, Mesoamerican beverage and morphed into the sweet version created by Europeans in the 17th and 18th centuries until mechanization and industrialization launched it in the form of edible bars in the 19th century. This course examines this history through the lens of the visual and material culture of chocolate from the 16th to the 21st centuries. We will discuss the elite's taste for exotic goods in pre-industrial times, the impact of colonialism and global trading networks, Europeans' craving for sugar, drinking rituals, and issues of race. We will work on critically assessing images and objects, deconstructing, for example, the "image of chocolate" in past or current commercials or reflecting on the erasure of labor in artistic representations. We will trace associations of pleasure, eroticism, the female gender, and racialization while looking at the space and the equipment designed for the performance of chocolate consumption in different cultures. This course also has a strong sensory and ethical dimension. Students will make, from scratch and

by hand, the kind of chocolate found in pre-industrial times, processing beans into a cacao paste to be whisked into hot water or milk. To this embodied experience of harsh labor, a tasting session will teach students how to distinguish low- from high-quality chocolate bars. Finally, students will communicate with professional companies to learn about responsible development in the chocolate world today.

MAPPING REALITIES

THAD-W257-01

Have you ever thought about maps beyond just using them? Who makes maps? Who makes the maps you use? Is mapping a purely human behavior? Maps are one of the most commonly practiced navigational tools that have been in use since time immemorial. Mapping is the method of charting and assigning meaning to the reality we live in which allows us to experience belonging and some measure of predictability. Maps are the materialization of this method which can take on a 2-dimensional form and/or be a story-oral tradition passed down through the generations. Mapping and maps are foundational in the making and shaping of our personal and collective realities. But humans are not the only beings who map! North American Indigenous Tribes have been mapping alongside their non-human relatives for a long time and it has often been said that it is the animals and spirits who taught humans how to map so efficiently. These kinds of mapping practices are rooted in kinship systems where maps chart the topographical and genealogical bonds between all beings. This course takes a deep dive into what mapping is, who maps and who are maps made for through a Northern American Indigenous and non-human lens. By engaging non-other-than-human mapping practices this course will support students with building a method of reality making that is rooted in kinships through creating maps for non-more-than-human relatives.

HIDDEN HISTORY WOMEN & ART

THAD-W260-01

In the art and design world, women have contributed to a complex design ecosystem crucial in creating many of the objects we use, the items we wear, and the spaces we live in. How have female artists and designers been overshadowed by their male contemporaries? How have women embraced gender, race, and heritage in their art and design? Expanding the narrative of design history we unearth the widely influential histories of female designers and visual pioneers not typically included in foundational art canon and design teachings through their contributions to architecture, textile design, graphic design, costume, fashion, and film. Understanding gender as a system of power, this course addresses the many ways gender constructed identities through art and design movements and global projects from the late-19th century through today. Through archival design research and documentation, students will identify the agenda of the hidden and suppressed narrative and activate gender-based analysis of art and its histories.

THE HOME AND THE WORLD

THAD-W261-01

The starting point for the deliberation around "statelessness," and the subject of this reading seminar, is the mass movements of people and the concept of disruption of the "homelands," which has an antagonistic relationship in its very nature to the idea of belonging to one's own country of origin; it extends to being displaced from one's own homeland through state-enforced violence, globalism, climate change, slavery, war, imperialism, militarization, fascism, racism, colonization, and sovereign power. In response to the newly prominent notion of "statelessness" and the possible refugee status of Black people in the United States, whose situation in some ways fulfilled the definition of a stateless person after the Second World War. This is one of many threads that is the driving force behind this course. Over this winter session, we will look at several artists, intellectuals, novelists, and travel writers working in the late twentieth century, who peel back the layers of what it means to be stateless. This seminar will cover such figures as Kurt Schwitters, Elizabeth Catlett, Laszlo Moholy-Nagy, Tom Feelings, Toni Morrison, V. S. Naipaul, Hannah Arendt, and Edward Sad.

SCIENCE OF ART

THAD-W463-01

This course will examine scientific and technical applications developed by Western artists and visual theorists from the Renaissance to the nineteenth century. Concentrating on pictorial traditions, the course will address what artists, authors and artist/engineers have referred to as scientific, technical, mechanical, and purely mental solutions to optical, proportional and quantitative visual problems. General themes will be perspective, form, color, and mechanical devices, and will include discussions on intellectual training, notebooks, treatises, and collecting. The course will examine artists such as Masaccio, Leonardo, Piero della Francesca, Dürer, Serlio, Carlo Urbino, Cigoli, Rubens, Velázquez, Saenredam, Vermeer, Poussin, Andrea Pozzo, Canaletto, Phillip Otto Runge, Turner, Delacroix, Monet, and Seurat.

MYTH OF THE CITY

THAD-W662-01

This course will examine the role played by urban mythology in 19th and 20th - century European and American art. We will study the late - 19th - century idea of the flaneur, which influenced both visual arts and literature. We will discuss the Futurists' fascination with machines and the Surrealists' concept of a city perceived as a human body. We will analyse the Impressionists' views of Parisian streets, Frans Masereel's woodcuts *The City*, de Giorgio Chirico's metaphysical paintings and Edward Hopper's nostalgic images of the American

metropolis. We will study how the interest in urban reality has influenced the development of new art movements of the last two centuries.