

LISA FLORMAN

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History of Art
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Ohio State University
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EMPLOYMENT

Associate Dean, Interdisciplinary Studies and Community Engagement, College of Arts and Sciences, Ohio State University, 2021-present

Department Chair, History of Art, Ohio State University, 2014-2021; Acting Chair, 2008/9

Associate Chair, 2005-2008; Associate Professor, 2000-2013; Assistant Professor, 1994-2000

EDUCATION

Ph.D., with Distinction, Department of Art History and Archaeology, Columbia University, October 1994

M.Phil., Department of Art History and Archaeology, Columbia University, May 1988

M.A., Department of Art History and Archaeology, Columbia University, May 1986

B.A., with High Honors, Liberal Arts (Echols Scholars Program), University of Virginia, May 1983

PUBLICATIONS

Books

Cézanne's Bathers and Their Progeny (in progress)

Concerning the Spiritual—and the Concrete—in Kandinsky's Art (Stanford University Press, 2014)

Myth and Metamorphosis: Picasso's Classical Prints of the 1930s (The MIT Press, 2000)

Articles, Essays and Book Chapters

"Twentieth-Century Art Historicities: The Multiple Shapes of Time," in Stefanos Geroulanos, ed., *A Cultural History of Ideas in the Modern Age* (London: Bloomsbury, forthcoming)

"Behind Picasso's Pins," in Effie Rentzu and André Benhaïm, eds., *1913: The Year of French Modernism* (Manchester University Press, 2020), 274-296.

"Description and Resistance: On Yve-Alain Bois's *Painting as Model*, *Journal of Contemporary Painting* vol. 5, no. 1 (Spring 2019), 83-98.

Articles, Essays, and Book Chapters (cont'd)

“Kandinsky avec Hegel et Kojève,” in Jean-Philippe Jaccard and Ioulia Podoroga, eds., *Kandinsky, Malévitch, Filonov et le philosophie. Les systèmes de l'abstraction dans l'avant-garde russe* (Nantes: Éditions nouvelles Cécile Defaut, 2018), 71-90

“Proven Objectivity: Michael Fried’s ‘Art and Objecthood’ at Fifty,” nonsite.org, issue 21 (summer 2017) <https://nonsite.org/article/proven-objectivity>

“The Cubist Still-Life: Facture, Manufacture, and Displacement,” in Harry Cooper, ed., *The Cubism Seminars* (Washington, DC: National Gallery of Art, 2017), 44-71

“Vis-à-vis: Regarding Picasso’s Figure Paintings,” in Robb Storr, ed., *Transfigurations: Modern Masters from the Wexner Family Collection* (Wexner Center for the Arts, 2014), 13-29

“Picasso (and Warhol) and Things,” issue 7 (fall 2012), nonsite.org
<http://nonsite.org/article/picasso-and-warhol-and-things>

“Insistent, Resistant Cézanne: On Picasso’s *Three Women* and *Les Demoiselles d’Avignon*,” *SOURCE*, special double issue in honor of Leo Steinberg (summer/fall 2012), 19-26

“Different Facets of Analytic Cubism,” issue 5 (spring 2012), nonsite.org
<http://nonsite.org/feature/different-facets-of-analytic-cubism>

“Das unillustrierte Meisterwerk,” in Markus Müller, ed., *Im Alelier des Künstlers* (Münster: Graphikmuseum Pablo Picasso, 2010), 29-45

“Picasso circa 1925: Décor, the Decorative, and Difference,” in Yve-Alain Bois, ed., *Picasso 1917-1937: L’Arlecchino dell’arte* (Rome: Skira, 2008), 47-57

“Classical Movements: Picasso’s *Metamorphoses* Illustrations and the *Suite Vollard*,” in *Picasso 1917-1937: L’Arlecchino dell’arte* (Rome: Skira, 2008), 89-99

“L’Art mantique of Picasso—and Documents,” *The Papers of Surrealism*, issue 7 (Spring 2008), <http://www.surrealismcentre.ac.uk/papersofsurrealism/journal7/index.htm>

“The Difference Experience Makes in ‘The Philosophical Brothel’,” *The Art Bulletin*, LXXXV, no. 4 (December 2003), 769-783

“The Flattening of ‘Collage’,” *October*, no. 102 (Fall 2002), 59-86

“Mythos und Metamorphose in Picassos klassizistischer Druckgraphik,” in Ortrud Westheider, ed., *Picasso und die Mythen* (Hamburg: Bucerius Kunst Forum, 2002), 68-75; translated into Spanish as “Mito y metamorfosis en los garbados clasicistas de Picasso,” for the catalogue to the exhibition *El Sure de Picasso* (Málaga: Fundación Museo Picasso, 2018)

“Juan Gris’s *Still-Life*: Re-fusing Collage,” *Bulletin of the Detroit Institute of Arts*, vol. 75, no. 2 (July 2001), 4-13

“Pablo Picasso,” entry for *The Encyclopedia of Aesthetics*, ed. Michael Kelly (Oxford University Press, 1998), 506-511

“Gustav Klimt and the Precedent of Ancient Greece,” *The Art Bulletin*, LXXII, no. 2 (June 1990), 310-326

Catalogue entries

Roundtable participant; conversation published as “Art for Another Future: Learning from Hilma af Klint,” Helen Molesworth moderator, in *Hilma af Klint: Paintings for the Future*, Tracy Bashkoff, ed. (New York: Guggenheim Museum of Art, 2018)

“Gianna Commito” and “Christian Wulffen,” in *FRONT International: Cleveland Triennial for Contemporary Art* (Cleveland Museum of Art, 2018), 64-65; 236-237

On Willem DeKooning’s *Pink Lady* and *Untitled*; and Susan Rothenberg’s *Flanders, Hector Protector*, and *Stable*, in Robb Storr, ed., *Transfigurations: Modern Masters from the Wexner Family Collection* (Wexner Center for the Arts, 2014), 168-171

“Impurities,” in Bill Horrigan, ed., *Josiah McElheny: Towards a Light Club* (Wexner Center for the Arts, 2013), 46-51

“Suite Vollard 1930-1937,” in Yve-Alain Bois, ed., *Picasso 1917-1937: L’Arlecchino dell’arte* (Rome: Skira, 2008), 284-311

“Marcel Broodthaers,” “Lucio Fontana,” and “Piero Manzoni,” in Helen Molesworth, *Part Object Part Sculpture* (Wexner Center for the Arts and Penn State University Press, 2005), 72-79; 140

Reviews

“Picasso: Ceramics,” Preview of an exhibition at Louisiana Museum of Art, Denmark, *Artforum* (January 2018)

Review of Todd Cronan, *Against Affective Formalism: Matisse, Bergson, Modernism*, “The Tank,” nonsite.org, issue #16, June 22, 2015
<http://nonsite.org/the-tank>

“Reinterpreting the Classical,” review of *Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936*. Guggenheim Museum, NY, October 2010 – January 2011. Exhibition organized by Kenneth E. Silver; exhibition catalogue ed. Kenneth E. Silver, with essays by Emily Braun, James Herbert, Jeanne Nugent, and Silver. *The Art Journal* (Autumn 2011), 100-102

Elizabeth Cowling, *Picasso: Style and Meaning*, Pepe Karmel, *Picasso and the Invention of Cubism*, Natasha Staller, *A Sum of Destructions: Picasso’s Cultures and the Creation of Cubism*, and Jeffrey Weiss et al, *Picasso: The Cubist Portraits of Fernand Olivier*. *The Art Bulletin*, LXXXVI, no. 3 (September 2004), 614-620

INVITED LECTURES

“Radical Art Histories” roundtable participant, in a panel arranged by the journal *Selva*, College Art Association annual conference, Chicago, February 12, 2020 (Other participants: Danny Marcus, Jeremy Melius, Jennifer Nelson, Daniel Spaulding, and Rebecca Zorach)

“Description and Resistance,” *Painting as ReModel* conference, Camberwell College of Arts, London (UK), June 21, 2018

“Looking into Picasso’s *Glass of Absinthe*,” Department of Art, Oberlin College, April 10, 2017

“Paul Klee’s Romantic Entanglements,” Lovis Corinth Colloquium in German Modernism: *Elective Affinities/Elective Antipathies*, Emory University Art History Department, March 17-18, 2017

INVITED LECTURES (cont'd)

“Picasso and the Classical, Again,” Columbus Museum of Art, September 7, 2016

“Picasso’s Explosion of the Classical Tradition,” Departments of Art History and Classics, Swarthmore College, March 4, 2016

“The End(s) of History: Kandinsky with Hegel and Kojève,” Conference: *Does History Still Matter?*, Johns Hopkins University, October 17, 2015

“Revoir Cézanne,” international symposium, *Revoir Picasso*, Musée Picasso, Paris, March 23-27, 2015. A video of the talk is available on the Musée Picasso website: <http://revoirpicasso.fr/face-a-loeuvre/revoir-cezanne-%E2%80%A2-l-florman/>

“Behind Picasso’s Pins,” international conference, *1913: The Year of French Modernism*, Department of French and Italian, Princeton University, April 20, 2013

“Tradition as Overdetermination in *Les Demoiselles d’Avignon*,” Lamar Dodd School of Art, University of Georgia, February 7, 2013

“Tradition, Innovation, and Overdetermination in Picasso’s Work: The Case of *Les Demoiselles d’Avignon*,” Outros critérios [Other Criteria] conference, University of São Paulo, Brazil, November 29, 2012

“The Byzantine Example in Kandinsky’s *Über das Geistige in der Kunst*,” Conference on Byzantium/Modernism: Art, Cultural Heritage, and the Avant-Gardes, History of Art Department, Yale University, April 20, 2012

“Kojève’s Kandinsky,” Scholars’ Seminar, “What Was Modernism?,” Emory University, February 12, 2012

“Picasso and Things,” symposium in conjunction with the exhibition, *Picasso to Warhol*, High Museum of Art, Atlanta, February 11, 2012

“The Mythological Structure of Modern Art,” symposium in conjunction with the exhibition *Modern Antiquity*, The Getty Villa, Malibu, California (November 4, 2011)

“The Different Facets of Analytic Cubism,” keynote address for a symposium held in conjunction with the exhibition, *Picasso and Braque: The Cubist Experiment, 1910-1912*, Santa Barbara Museum of Art, October 23, 2011. A video of the lecture is available on the SBMA website: www.sbma.net/exhibitions/picassobraque.web#florman

“Hegel – Kandinsky – Kojève,” art history seminar, Institute for Advanced Study, Princeton, NJ, January 20, 2010

“The Vicious Circle of Picasso’s *Three Dancers*,” conference on *Picasso in the Late Twenties*, Department of Art History, University of California, Berkeley, March 2 -3, 2007. T.J. Clark, organizer

“The Altered States of Picasso’s *Minotauremachie*,” Los Angeles County Museum of Art, January 13, 2007

“Hegel, Kandinsky, and the Spiritual in Art,” colloquium, School of Historical Studies, Institute for Advanced Study, Princeton, NJ, November 27, 2006

“*LHOOQ* Again: Tradition as Revision in the Work of Marcel Duchamp,” delivered at the symposium “Shifting Pasts,” organized by the American Philosophical Society and the Alexander von Humboldt Foundation; Hamburg, Germany, October 2005

INVITED LECTURES (cont'd)

“Concerning the Spiritual—and the Concrete—in Kandinsky’s Art,” presented at the College Art Association (CAA) Annual Conference, in the session “Modernist Abstraction Across the Disciplines,” Marek Wieczorek and Marshall Brown, chairs, Seattle, February 2004

“The Flattening of ‘Collage’,” History of Art Department and Humanities Center, Johns Hopkins University, February 2002

“Reading and Writing in ‘The Philosophical Brothel’,” presented at the CAA Annual Conference, in the session “Reading and Writing Art History,” Michael Ann Holly, chair, New York, February 2000

“Matisse and the Classical in Picasso’s *Vollard Suite*,” delivered at a symposium held in conjunction with the exhibition *Matisse and Picasso: A Gentle Rivalry*, Yve-Alain Bois, curator, Kimbell Museum of Art, Fort Worth, January 1999. (Other speakers: John Elderfield, Jack Flam, Rosalind Krauss, Richard Schiff, and Leo Steinberg)

“Myth, and the Meanings of Picasso’s Minotaurs,” presented at the Third Annual Picasso Symposium, on Picasso and Classicism, The Spanish Institute, New York, November 1994

“Structure and Meaning in Picasso’s *Vollard Suite*,” Department of Art History, Northwestern University, February 1994

“Paul Klee’s System of Painting, as Seen from the *Composition with Windows*,” annual Graduate Student Symposium in the History of Art at the Frick Museum, New York, April 1989

PROFESSIONAL ACTIVITIES

Invited participant (with Mark Goble), Seminar on Modern American Literature and Visual Culture, Modernist Studies Association annual conference (MSA17), Boston, November 20, 2015. Seminar organizers, Nicholas Gaskill and David Alworth

Participant, *The Cubism Seminars*, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, DC, October 17-18, 2013, and April 4, 2014

Moderator, *The Cave of Light / A Dark Symposium*, Wexner Center for the Arts, April 1, 2013. Other participants: Josiah McElheny, Richard Fletcher, and Pablo Helguera.

“The Mythological Structure of Modern Art,” The Ohio State University Classics Department, February 1, 2013

“Inovação na obra do mestre,” interview with Camila Molina, *O Estado de São Paulo* (Brazil), November 26, 2012

Respondent and Roundtable discussion leader, Symposium and Scholar’s Day, *Picasso and Braque: The Cubist Experiment, 1910-1912*, Santa Barbara Museum of Art, October 23-24, 2011

Session Chair, with Cordula Grewe, “Art and Art History After Hegel,” College Art Association Annual Conference, Los Angeles, February 2009

Exhibition Organizing Committee, “Picasso 1917-1937: L’Arlecchino dell’arte,” curated by Yve-Alain Bois, Complesso del Vittoriano, Rome, October 10, 2008 – February 3, 2009.

PROFESSIONAL ACTIVITIES (cont'd)

Respondent, Conference on Politics, Criticism, and the Arts, Department of Philosophy, Vanderbilt University, April 13-15, 2007

"'Tradition' within the Avant-Garde," paper delivered at the symposium, "Modernity and Tradition," Knowlton School of Architecture, Ohio State University, March 3, 2006

Moderator, "Part Object Part Sculpture" Symposium, Wexner Center for the Arts, Columbus, Ohio, November 2005. Speakers: Briony Fer, Hal Foster, and Mignon Nixon

"Turning Points: Cubism," series of three lectures delivered at the Columbus Museum of Art, May 8, 15 and 22, 2004

Moderator, "Interfaces: Women, Autobiography, Image, Performance," Wexner Center for the Arts, January 2003

Gallery Talk, "From Pop to Now: European Discoveries," Wexner Center for the Arts, December 2002

"Turning Points: The Impressionists," series of three lectures delivered at the Columbus Museum of Art, November 2, 9 and 16, 2002

Moderator, "As Painting," Wexner Center for the Arts, May 2001. Speakers: Mel Bochner, Christian Bonnefoi, Daniel Buren, Ann Hindry, and Raphael Rubenstein

Moderator, "A Symposium on Louise Bourgeois," Wexner Center for the Arts, May 1999. Speakers: Nan Goldin, Katy Schimert, Robert Storr and Amei Wallach

"Picasso's *Papiers Collés*, in the Light of Chris Taylor's Projections," Gallery Talk at Jan Maiden Fine Art, Columbus, Ohio, given in conjunction with the exhibition (*Dé*)*Collage*, Philip Armstrong, curator, April 1998

"A Short Course on Surrealism," three-part lecture delivered at the Wexner Center for the Arts, February 7, 14 and 21, 1998

Chair, CAA Open Session on "Photography, Prints and Drawing," February 1996

TEACHING

Graduate Courses

The Historical and Conceptual Bases of Art History; Picasso; *l'informe*; The Art of Paul Klee; Cézanne's *Bathers* and their Progeny; Surrealism; Dada's Impact; Hegel's *Aesthetics*; Art and Phenomenology

Undergraduate Courses

Introduction to Western Art (I and II); Nineteenth- and Twentieth-Century European Art; Aspects of Modernity; Twentieth-Century European Art; European Art, 1896-1914; European Art between the Wars; Writing Seminar in the History of Art; Introduction to Methods and Theories of Art History

AWARDS

Ohio State University President and Provost's Award for Distinguished Faculty Service, 2019

AWARDS (cont'd)

Faculty Recognition, Mortar Board Senior Class Honorary Society, Ohio State University, 2003

Alumni Award for Distinguished Teaching, Ohio State University, 2000

RESEARCH FELLOWSHIPS AND GRANTS

Public Narrative Collaborative, Humanities and Arts Discovery Theme Grant (\$136,000) with Jim Phelan, Sarah Iles Johnston, and George Rush, Ohio State University College of Arts and Sciences, 2018-2019

Humanities and Arts Discovery Theme Grant (\$110,000) with Kris Paulsen, George Rush, and Richard Fletcher, *Contemporary Art and Its Publics: Engaging Reproduction*, Ohio State University College of Arts and Sciences, 2016-2017

Arts and Humanities Larger Grant (\$19,000) with Amy Shuman, Kay Bea Jones, Sarah Iles Johnston, Dorothy Noyes, and Laura Lisbon, "Cartelami," College of Arts and Sciences, Ohio State University, 2015/2016

Humanities Without Walls Grant, with Kris Paulsen (\$27,000), for *There There: An Online Journal of Global Contemporary Art in the Midwest*, Illinois Program for Research in the Humanities/Mellon Foundation, 2015

OSU Humanities Institute, Global Midwest Planning Grant (\$5,000), with Kris Paulsen, *There There: An Online Journal of Global Contemporary Art in the Midwest*, Spring 2014

Research Enhancement Grant, Arts and Humanities, Ohio State University, 2013

Research and Creative Activity Grant (\$20,000) with Laura Lisbon and Philip Armstrong, "The Emergence of the Tableau," College of Arts and Sciences, Ohio State University, 2012/13

Virginia Hull Research Award, Ohio State University, 2009

Agnes Gund and Daniel Shapiro Membership, Institute for Advanced Study, Princeton, 2006

Ohio State University Arts and Sciences Research Grant for Exemplary Service, 2004/5

Ohio State University College of the Arts Faculty Research Grant, 1999-2000; 2002; and 2008

Ohio State University College of the Arts Faculty Development Grant, 1999

Columbia University President's Fellowship, academic years 1987/88, 1992/93 and 1993/94

Samuel H. Kress Dissertation Fellowship, academic year 1991/92; Travel Fellowship, academic year 1990/91

Columbia University Lewine Fellowship, academic year 1990/91

Columbia University Department of Art History and Archaeology summer travel grant, 1989

DEPARTMENTAL AND UNIVERSITY SERVICE

Arts & Sciences Chairs and Directors Steering Committee, Ohio State University, 2021

DEPARTMENTAL AND UNIVERSITY SERVICE (cont'd)

Strategic Planning Steering Committee, Wexner Center for the Arts, 2020-present

University Advisory Subcommittee, Presidential Search, Ohio State University, 2020

Big Ten Alliance Academic Leadership Program, 2019/2020

Chair, Department Chair search committees for the Departments of Dance (2020) and Linguistics (2019)

Member, search committee for a new Executive Dean, Ohio State University College of Arts and Sciences, 2018/19

Member, search committee for a new Director of the Wexner Center for the Arts, 2018

Program Oversight and Coordination Committee, OSU Urban Arts Space, 2017-2020

Arts and Sciences Executive Dean Reappointment Review Committee, 2017/18

Member, Committee for the Evaluation of Central Administrators, Ohio State University Senate, 2017-2020

Chair, search committee for a new Director for the Ohio State University School of Music, 2016-2017

Member, Council on Academic Affairs, Ohio State University, 2013-2014

Graduate Council (advisory board to the Dean of the Graduate School), Ohio State University, Chair, 2012-2013; Member, 2010-2013

Arts and Sciences Faculty Advisory Council (elected member), Ohio State University, 2010-2013

Arts and Sciences Graduate Curriculum Committee, 2012-2013

Eminence Scholarship selection committee, Ohio State University, 2013-2014; 2016, 2018, 2020

Chair, Arts and Sciences subcommittee on Graduate Education, 2012-2014

Oversight Committee, Ohio State University Humanities Institute, 2011-2104

Acting Chair, Department of the History of Art, Ohio State University, 2008/9

Associate Chair, Department of the History of Art, Ohio State University, 2005-2008; 2010 - 2011

Director of Graduate Studies, Department of the History of Art, Ohio State University, 2006-2008; 2009-2014

Colleges of the Arts and Sciences Federation Review Committee, Ohio State University, 2007/8

Faculty Advisory Committee, OSU Honors Collegium, 2007-2011

Participant, President's and Provost's Leadership Institute, Ohio State University, 2005-2007

Chair, Ohio State University Arts and Sciences Faculty Senate, 2004-2005; Steering Committee, 2003-2005; Department representative, 2002-2005

DEPARTMENTAL AND UNIVERSITY SERVICE (cont'd)

Chair, Curriculum Committee, History of Art Department, Ohio State University, 2002-2007. In 2003/2004 oversaw the complete overhaul of the History of Art general curriculum and major

Colleges of the Arts and Sciences Committee on Curriculum and Instruction, Ohio State University, 2001-2004; 2007

College of the Arts Curriculum Committee, Ohio State University, 2002-2007

Personnel Committee, History of Art Department, Ohio State University, 2002-2008; 2011-2014

Undergraduate Advisor and Chair, Undergraduate Studies Committee, History of Art Department, Ohio State University, 1999-2002

University Graduate Fellowship Committee, Ohio State University, 2001-2003

Arts and Memorials Committee, Ohio State University, 1995-2001 (oversaw commissioning of works by, among others, Alexis Smith, Barbara Kruger, and Mary Miss)

Faculty Advisor, Ohio State University Honors and Scholars Program, 1999-2001

Chair, History of Art Lecture Series, Ohio State University, 1998-2001

PROFESSIONAL SERVICE

Editorial board, *Selva: A Journal of the History of Art*, 2019-present
<https://selvajournal.org/issue/zero>

External Review Committee, Johns Hopkins University, Department of Art History and Archaeology, September 2018

Editorial board, *Ars* (São Paulo), 2018-present <https://www.revistas.usp.br/ars/index>

Twentieth-Century Field Editor, books and conferences, *caa.reviews*, July 2015 – June 2018

External Review Committee, University of Maryland, Department of Art History and Archaeology, October 2017

AP Art History Standard-Setting Panel, June 2016

NEH Review Panelist, Library of Congress Kluge Fellowships, November 2013 – January 2014

Applications Review Panel, School of Historical Studies, Institute for Advanced Study, Princeton, NJ, 2008-present

Manuscript reviews for *The Art Bulletin*, *Art History*, *The British Journal of Aesthetics*, *Getty Research Journal*, MIT Press, Yale University Press, The University of California Press, Princeton University Press, The University of Minnesota Press, The University of Chicago Press, and Duke University Press