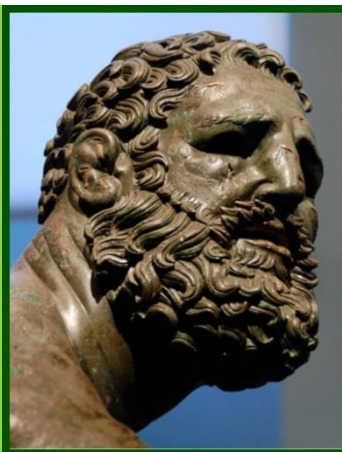


*Autumn 2016 Course Book*

# History of Art

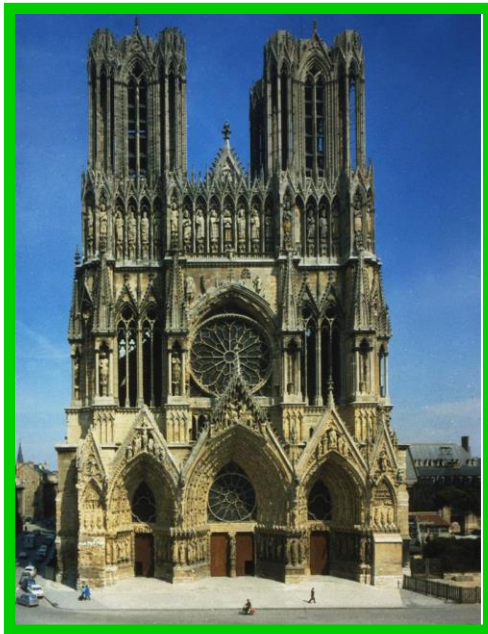
For more information about any course offered next semester, or to schedule a class please consult [Buckeye Link](#).



## Courses by Instructor

<b>Florman, Lisa</b>	History of Art 2002 (Honors)	History of Western Art II: The Renaissance to the Present
<b>Fullerton, Mark</b>	History of Art 2001 (Online)	History of Western Art I: The Ancient and Medieval Worlds
	History of Art 4301	Art of Greece and Rome
<b>Byron Hamann</b>	History of Art 2005	Latin American Art
	History of Art 6001	Conceptual Bases of Art History
<b>Kleinbub, Christian</b>	History of Art 3521	Renaissance Art
	History of Art 8521	Studies in Renaissance Art
<b>Kunimoto, Namiko</b>	History of Art 4820	The Arts of Japan
	History of Art 8821	Studies in Japanese Art
<b>Levin, Erica</b>	History of Art 5905	Avant-Garde Cinema
	History of Art 8641	Wexner Seminar
<b>Marcus, Danny</b>	History of Art 4815	Aspects of Modernity
<b>Mathison, Christina</b>	History of Art 2003	East Asian Art
	History of Art 4815	Modern and Contemporary Chinese Art
<b>Paulsen, Kris</b>	History of Art 4001	Writing Seminar
	History of Art 4640	Contemporary Art since 1945
<b>Shelton, Andy</b>	History of Art 2002	History of Western Art II: The Renaissance to the Present
	History of Art 5611	European Art 1774-1851





# History of Art 2001

History of Western Art I: The Ancient and Medieval Worlds

**Professor Karl Whittington**

[Whittington.78@osu.edu](mailto:Whittington.78@osu.edu)

Class #16030

Mondays and Wednesdays 9:10-10:05  
*Recitation:* Thursdays or Fridays 9:10-10:05

This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century CE. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced in order to explore their purpose and the way that they functioned. There will be a strong emphasis on visual analysis and understanding how visual forms convey meaning and relate to the viewer.

**Prereq: Not open to students with credit for 201 or 210. GE VPA , Historical study and Diversity Global studies course.**

# History of Art 2001 *(Online)*

History of Western Art I:  
Ancient and Medieval Worlds

**Professor Mark Fullerton**

[Fullerton.1@osu.edu](mailto:Fullerton.1@osu.edu)

Class #33472



This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century CE. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced in order to explore their purpose and the way that they functioned. There will be a strong emphasis on visual analysis and understanding how visual forms convey meaning and relate to the viewer. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

**Prereq: Not open to students with credit for 201 or 210. GE VPA, Historical study and Diversity Global studies course.**



# History of Art 2001 Night

## History of Western Art I: The Ancient and Medieval Worlds

Class #21151

Tuesdays and Thursdays 5:30-6:50p



This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century CE. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced in order to explore their purpose and the way that they functioned. There will be a strong emphasis on visual analysis and understanding how visual forms convey meaning and relate to the viewer. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

**Prereq: Not open to students with credit for 201 or 210. GE VPA , Historical study and Diversity Global studies course.**



# History of Art 2002

## History of Western Art II: The Renaissance to the Present

**Professor Andrew Shelton**

[Shelton.85@osu.edu](mailto:Shelton.85@osu.edu)

Class #16037

Mondays and Wednesdays 10:20-11:15  
*Recitation:* Thursdays or Fridays 10:20-11:15

This course examines the art of Europe and the United States from about 1400 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of the period, the course will concentrate on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. The goal is to impart not only a body of knowledge but also a set of critical tools that will enable you to think about art and images at large, that is, beyond the specific things actually covered in the course.

**Prereq: Not open to students with credit for 202 or 212. GE VPA , Historical study and Diversity Global studies course.**

# History of Art 2002 Night

## History of Western Art II: Renaissance to the Present (Night)

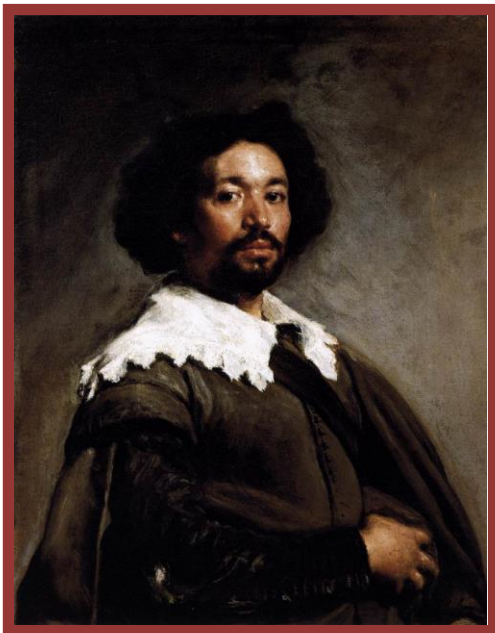
Class #21152

Tuesdays and Thursdays 5:30-6:50



This course examines the art of the United States and Europe from about 1500 to the present, with an emphasis on painting. It will concentrate on a select group of representative works that shaped—and were shaped by—developments in western social, political, and intellectual history and that participated in individual and community identity formation. There will be a strong emphasis on questions of analysis and interpretation, as the goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

**Prereq: Not open to students with credit for 202 or 212. GE VPA and Historical study and Diversity Global studies course.**



# History of Art 2002H

## History of Western Art II: Renaissance to the Present (Honors)

**Professor Lisa Florman**

[Florman.4@osu.edu](mailto:Florman.4@osu.edu)

Class #23872

Wednesdays and Fridays 11:10-12:30

This course examines the art of the United States and Europe from about 1500 to the present, with an emphasis on painting. It will concentrate on a select group of representative works that shaped—and were shaped by—developments in western social, political, and intellectual history and that participated in individual and community identity formation. There will be a strong emphasis on questions of analysis and interpretation, as the goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

**Prereq: Not open to students with credit for 202 or 212. GE VPA and Historical study and Diversity Global studies course.**

# History of Art 2003

## East Asian Art

**Christina Burke Mathison**

[Mathison.5@osu.edu](mailto:Mathison.5@osu.edu)

Class #16044

Mondays and Wednesdays 11:30-12:25

*Recitation:* Thursdays or Fridays 11:30-12:25

This course introduces students to the major media and techniques used by artists in Asia. We will examine in-depth the practical aspects of the production of sculptures, paintings, prints, drawings, mandalas, and other media. This emphasis on technique will be balanced by discussions of the ways that a work's materiality shapes and activates its meaning.

**Prereq: Not open to students with credit for 213. GE VPA and Historical study and Diversity Global studies course.**



# History of Art 2005

## Latin American Art

**Professor Byron Hamann**

[Hamann.40@osu.edu](mailto:Hamann.40@osu.edu)

Class #25134

Tuesdays and Thursdays 11:10-12:30

This course examines the art of Latin America from about 1500 BC to 1821, surveying both prehispanic civilizations as well as the era of Spanish and Portuguese rule from first encounters in 1492 to the wars of independence in the early nineteenth century. A wide range of objects and images will be discussed, from painting, sculpture, and architecture to ceramics, featherwork, and textiles. These artifacts will be studied both for how they reflect the aesthetic ideals of different peoples from different cultures and backgrounds (indigenous American, European, African) in the past, as well as for how they illuminate social, political, and economic themes in the cultures they were made for. The course's main goal is to teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

**GE VPA and Historical study course.**



# History of Art 2101

## African Art and Archeology

**Professor Sarah Van Beurden**

[van-beurden.1@osu.edu](mailto:van-beurden.1@osu.edu)

Class # 33999

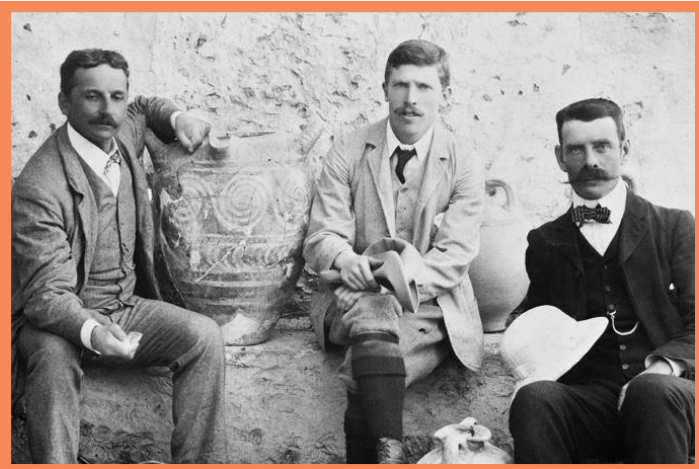
Tuesdays and Thursdays 11:10-12:30



Is there a difference between African and Western ideas about art? How useful are the categories of 'traditional' and 'modern' when discussing today's African art? How did so much African art end up in western museums and private collections? Why do we see so many artistic traditions around the world that were influenced by African art?

This course introduces students to a variety of African art forms and the cultures that produce them. It provides a historic survey as well as a thematic overview of the artistic cultures of the African continent and the African Diaspora, emphasizing cultural diversity and complexity. We will also examine the collection of African art by the west, and its display in western museums.

**GE VPA and Diversity Global studies course.**



# History of Art 2301

## Classical Archeology

Class #25135

Wednesdays and Fridays 12:45-2:05

This course is concerned with the study of the Classical past through its material remains. The term "Classical" here refers to the major civilizations of the ancient Mediterranean region: Egypt, the Aegean Bronze Age, Greece, and Rome. This course will consider the history of the discipline, the techniques of archaeological fieldwork, and the major archaeological discoveries and controversies that have taken place over time. Through a select group of sites and monuments students will learn about important developments within the field, especially in cases where archaeology has provided evidence that challenges preconceived notions of the ancient Mediterranean world.

**GE Culture and Ideas and Historical studies and Diversity Global studies course**



# History of Art 2901

## Introduction to World Cinema

Class #16047

Tuesdays and Thursdays 9:35-10:55



This course will introduce students to the principal films, directors, and movements of World Cinema from the beginning of the twentieth century to the present day. Emphasis will be on helping students acquire and develop the requisite skills for analyzing the formal and stylistic aspects of specific films, and on helping students understand those films in their social and historical contexts.

**Prereq: Not open to students with credit for 260. GE VPA and Diversity Global studies course**



# History of Art 2901

## Night

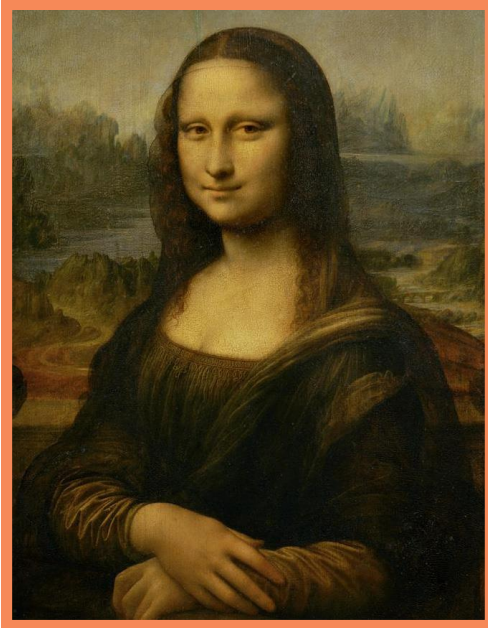
### Introduction to World Cinema (Night)

Class #16048

Tuesdays and Thursdays 5:30-6:50

This course will introduce students to the principal films, directors, and movements of World Cinema from the beginning of the twentieth century to the present day. Emphasis will be on helping students acquire and develop the requisite skills for analyzing the formal and stylistic aspects of specific films, and on helping students understand those films in their social and historical contexts.

**Prereq: Not open to students with credit for 260. GE VPA and Diversity Global studies course.**



# History of Art 3521

## Renaissance Art

Professor Christian Kleinbub

[Kleinbub.1@osu.edu](mailto:Kleinbub.1@osu.edu)

Class #33461

Tuesdays and Thursdays 12:45-2:05

This course offers a panoramic introduction to the greatest artists and masterpieces of the Italian Renaissance from its beginnings in Florence through its triumph in Rome and Venice. After setting the stage with a brief overview of the art of the Late Gothic period in Italy, lectures will trace the nature of the revolutionary changes that transformed painting and sculpture in the 15th century and 16th centuries. One major purpose of the course will be to clarify the special characteristics of Renaissance art that continue to have their place with art and artists even today.

**GE VPA and Diversity Global studies course**

# History of Art 3901

## World Cinema Today

Class #24998

Tuesdays and Thursdays 3:55-5:15



In 1930, film theorist Béla Balázs remarked that it was impossible to speak of “the people of the world,” but if that day were ever to arrive; film would be there “ready and waiting to provide the universal spirit with its corresponding technique of expression.” Today technology has altered the world, making it feel both smaller and infinitely expanded at the same time. Does film still hold the promise of universal expression under these conditions? If not, what does it promise now? What do film’s “techniques of expression” correspond to in our contemporary world? In this course, we will look carefully at cinematic form and the socio-political conditions that shape film production across the globe today. At the same time we will also examine the ideas and fantasies that animate “world cinema” as a label for certain kinds of films. Why do some critics and theorists embrace this term while others find it inadequate, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations challenge assumptions about the way film makes the world available to each of us as viewers?

**Prereq: Not open to students with credit for 350. GE VPA course.**

# History of Art 3901 Night

## World Cinema Today (Night)

Class #16049

Tuesdays and Thursdays 5:30-6:50



In 1930, film theorist Béla Balázs remarked that it was impossible to speak of “the people of the world,” but if that day were ever to arrive, film would be there “ready and waiting to provide the universal spirit with its corresponding technique of expression.” Today technology has altered the world, making it feel both smaller and infinitely expanded at the same time. Does film still hold the promise of universal expression under these conditions? If not, what does it promise now? What do film’s “techniques of expression” correspond to in our contemporary world? In this course, we will look carefully at cinematic form and the socio-political conditions that shape film production across the globe today. At the same time we will also examine the ideas and fantasies that animate “world cinema” as a label for certain kinds of films. Why do some critics and theorists embrace this term while others find it inadequate, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations challenge assumptions about the way film makes the world available to each of us as viewers?

**Prereq: Not open to students with credit for 350. GE VPA course.**

# History of Art 4001

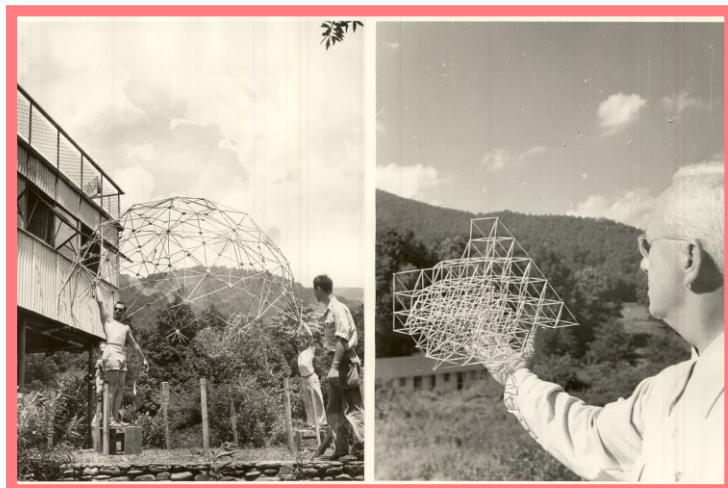
## Writing Seminar

**Professor Kris Paulsen**

[Paulsen.20@osu.edu](mailto:Paulsen.20@osu.edu)

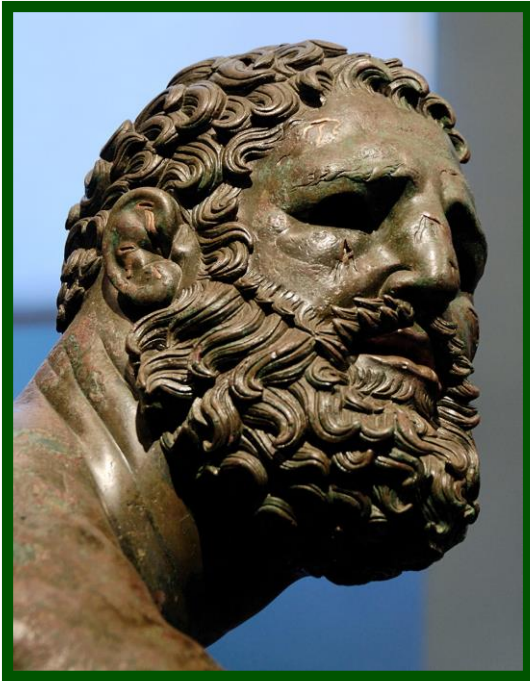
Class #16050

Tuesdays and Thursdays 11:10-12:30



This course serves as a third-level writing course and is intended for History of Art majors. Conducted as a seminar, the course will introduce students to the practice of writing in the discipline of art history. Students will undertake a series of sustained and critical engagements with specific works of art and key art historical texts. This fall’s seminar will be taught in conjunction with the Wexner Center’s exhibition on Black Mountain College, “Leap Before You Look.” We will hone our analytic and interpretive skills while looking at the radical experimentation of artists working at the school from 1933-1957, including John Chamberlain, Elaine de Kooning, Ray Johnson, Kenneth Noland, Robert Rauschenberg, Dorothea Rockburne, Cy Twombly, Stan VanDerBeek, and more. Through class discussions, oral presentations, and especially a set of out-of-class written assignments, students will develop the skills needed to become proficient in the discourse of art history and will acquire an appreciation for its scholarly and professional protocols.





# History of Art 4301

Art of Greece and Rome

**Professor Mark Fullerton**

[Fullerton.1@osu.edu](mailto:Fullerton.1@osu.edu)

Class #33462

Wednesdays and Fridays 12:45-2:05

This course will explore the art of Ancient Greece and the Roman world from the early Bronze Age (c. 3000 BCE) through the era of Constantine (337 CE). While focusing on sculpture, painting and architecture, the approach in this course will also employ the methods of a wide variety of disciplines, including art history, archaeology, anthropology, history, epigraphy and Classical philology.

# History of Art 4605

Aspects of Modernity

**Danny Marcus**

Class #33464

Wednesdays and Fridays 11:10-12:30



This course tracks the development of modernity in Europe between (roughly) 1850 and 1950, focusing on texts and artworks that played a key role in defining the "modern." We will explore canonical art movements such as Realism, Impressionism, Cubism, and Futurism; we will also investigate the causes and sources of modernization, with an eye toward understanding the cultural effects of capitalism, nationalism, mass politics, feminism, and other large-scale forces of social change in the modern world.

**GE VPA course**



# History of Art 4640

Contemporary Art since 1945

**Professor Kris Paulsen**

[Paulsen.20@osu.edu](mailto:Paulsen.20@osu.edu)

Class #23681

Wednesdays and Fridays 2:20-3:40



Medium and Media: This course examines a defining trend of the art of the past sixty years: its abandonment of the time-honored media of painting and sculpture in favor of photography, the performing body, installations in space, earthworks, video, the computer, political activism, verbal texts, or even the absence of all of the above. The course will provide a survey of movements since 1945, such as Abstract Expressionism, Minimalism, Fluxus, Pop, Conceptual Art, Performance, Video and Digital Art. We will track the movement away from specialization and the autonomous work of art toward the tactical use of many (and multiple) media. The artwork is now often temporary, site specific, and/or conceptual; it may exist only as documentation of an expired event or as an immaterial object on the internet, if it takes permanent form at all. How and why did this change come about? Our efforts will go towards understanding the emergence and purposes of the new media, not as ends in themselves, but with an eye to grasping how such works aim to produce meaning.



# History of Art 4815

Modern and Contemporary  
Chinese Art

**Christina Mathison**

[Mathison.5@osu.edu](mailto:Mathison.5@osu.edu)

Class #33465

Tuesdays and Thursdays 12:45-2:05

This course will explore major developments in Chinese art from 1850 to the present, with particular interest in how artists defined themselves in the context of radical social and economic changes, periods of destructive warfare, and an increasingly international art world.

# History of Art 4820

The Arts of Japan

**Professor Namiko Kunimoto**

[Kunimoto.3@osu.edu](mailto:Kunimoto.3@osu.edu)

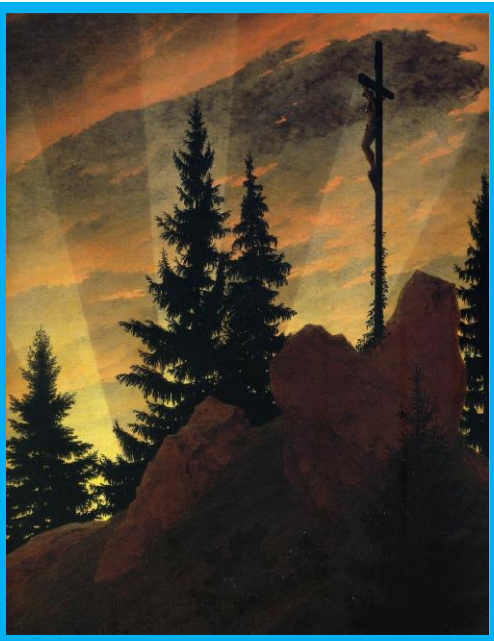
Class #32393

Tuesdays and Thursdays 9:35-10:55



Students will explore the arts of Japan from ancient to contemporary, covering a wide range of materials, including sculpture, calligraphy, ink paintings, architecture, photography, contemporary painting, and woodblock prints. We will discuss historical and social contexts, such as gender and representations of the body, Buddhist versus secular viewing contexts, and the relations of power involved in the collection of “Japanese art.” The class will follow a rough chronological order while allowing the linkages between past and present to be examined, rather than obscured. No past experience in Japanese studies or art history required.

**GE VPA and Diversity global studies course**



# History of Art 5611

European Art 1774-1851

**Professor Andrew Shelton**

[Shelton.85@osu.edu](mailto:Shelton.85@osu.edu)

Class # 33468-U 33467- G

Tuesdays and Thursdays 3:55-5:15

An investigation of major trends in European art, with an emphasis on developments in painting, from the eve of the French Revolution to the international convulsions of 1848. Artists whose careers will be examined in detail include Jacques-Louis David and his followers, Francisco de Goya, Caspar-David Friedrich, John Constable, J.M.W. Turner, Théodore Géricault and Eugène Delacroix.

# History of Art 5905

## Avant-Garde Cinema

**Professor Erica Levin**

[Levin.1996@osu.edu](mailto:Levin.1996@osu.edu)

Class # 25063-U 25062- G

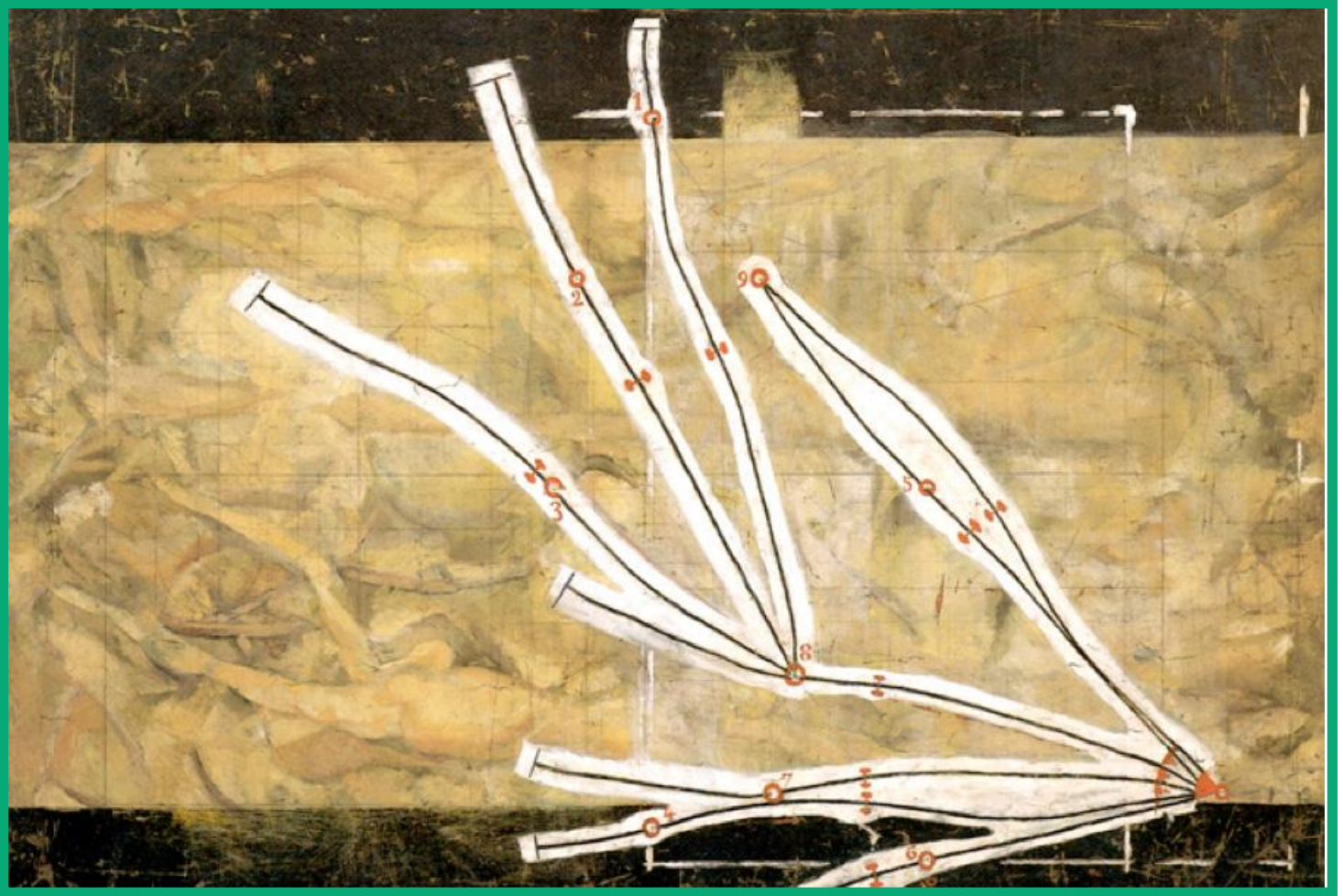
Tuesdays and Thursdays 2:20-3:40



Many historically significant films identified as “visionary,” “personal,” “experimental,” “political,” and “modernist” have been produced in surprisingly close proximity to the film industry. This course traces the complex and shifting relationship between what film historian David James designates as “major” (commercial, Hollywood) cinema and the “minor” cinemas of the avant-garde produced by artists, amateurs, agitators, and the like. Completed with limited financial resources, this work has often been distributed through alternative, self-organized channels of exhibition. Looking closely at narratives of stylistic evolution in avant-garde cinema, we will focus on points of contact between the history of art and cinema in both its major and minor modes. At the same time, we will remain attentive to questions that this approach risks leaving unanswered. How, for example, has the history of inventive, non-commercial cinema been shaped in unexpected ways by geography, (sub)culture, and politics? What kinds of communities and institutions have formed to support precarious modes of filmmaking in different moments and places? Where do the histories of individual filmmakers intersect with the often-conflicted social worlds their films address? With these questions in mind, we will look closely at a wide range of films made to surprise, unnerve, and provoke viewers since the early 1920s. This course will provide students with the opportunity to develop an original research project drawing upon archival resources on campus and beyond.



# Graduate Seminars



## History of Art 6001

Conceptual Bases of Art History

**Professor Byron Hamann**

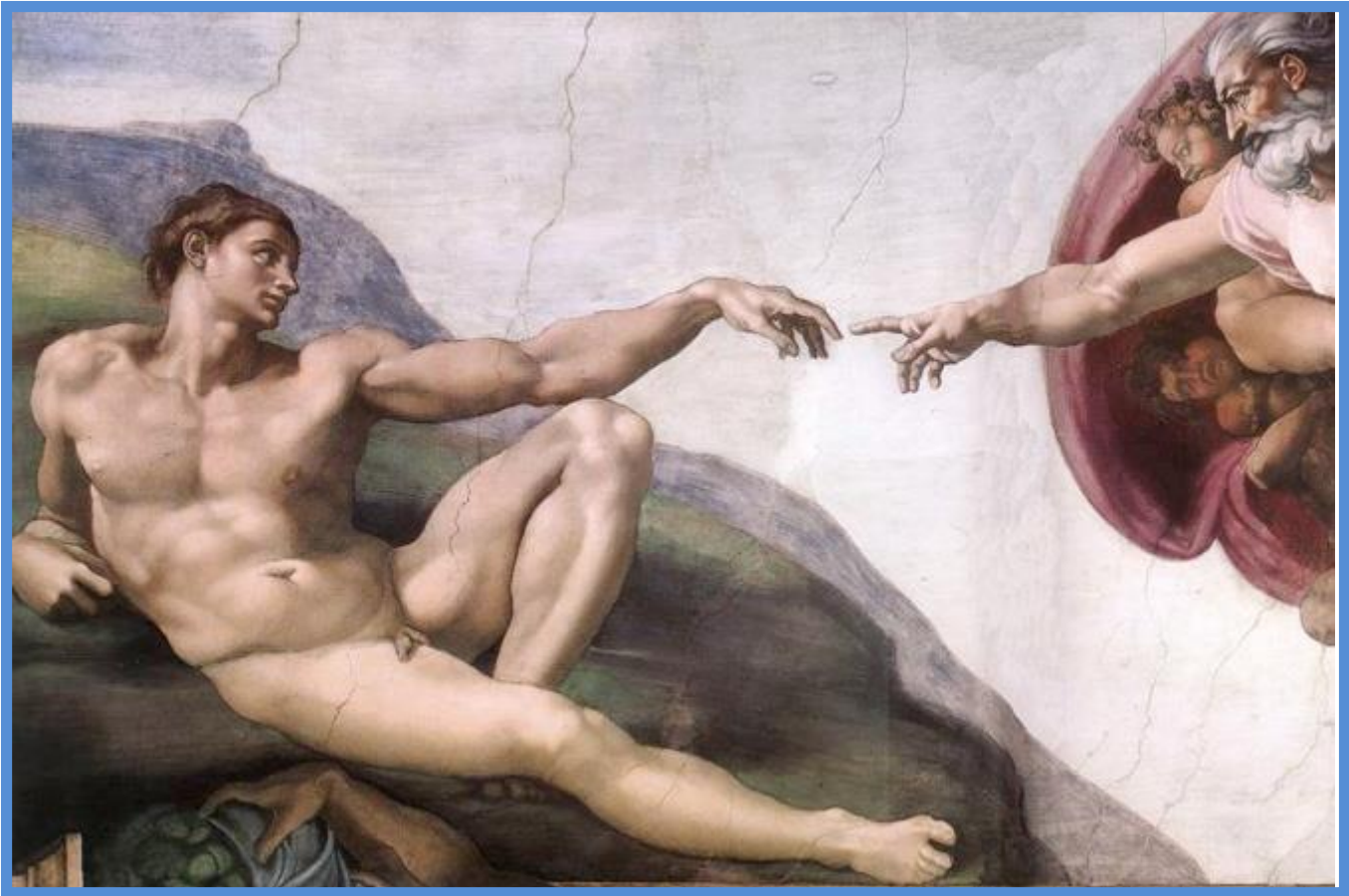
[Hamann.40@osu.edu](mailto:Hamann.40@osu.edu)

Class #16051

Mondays 11:30-2:00

This class is designed to introduce first year graduate students to foundational ideas concerning art and the discipline of art history. We will read canonic texts by art historians as well as influential writings in related fields, including philosophy and anthropology.





# History of Art 8521

Studies in Renaissance Art

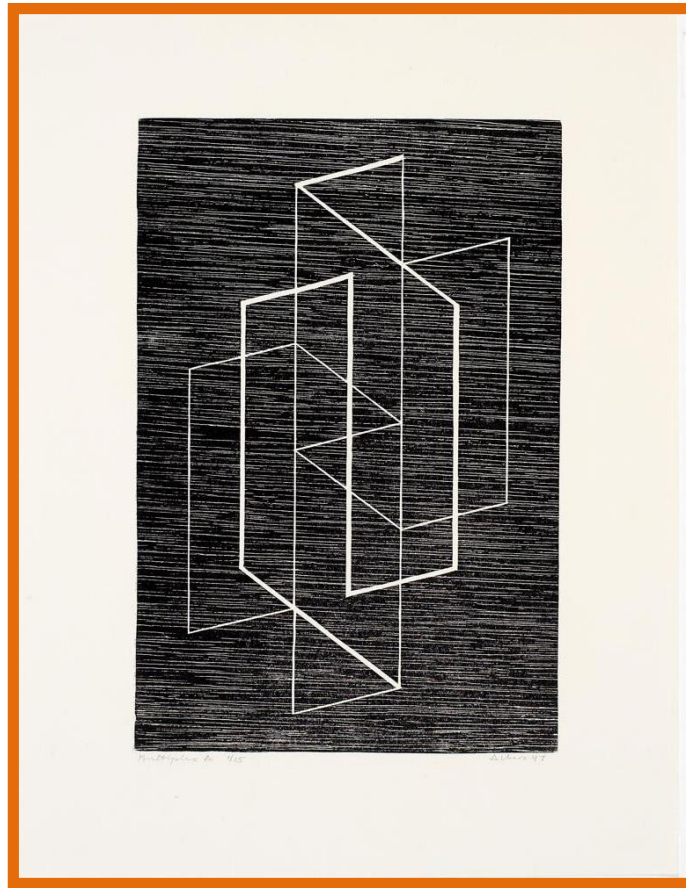
**Professor Christian Kleinbub**

[Kleinbub.1@osu.edu](mailto:Kleinbub.1@osu.edu)

Class # 33471

Wednesdays 2:15-5:00

The human body is perhaps the principle and most distinctive subject of Western art from its beginnings to the present. Yet, to make this claim does not mean that the body has been treated consistently across media, cultures, and time. With an eye on this diversity, this seminar considers the body from several perspectives, both historical and theoretical. Among other things, the class will investigate the body as an inspiration of persecution and censorship, an instantiation of the divine, a matter of artistic and scientific investigation, and as the material praxis for experience. The seminar seeks to be useful to students of all eras and cultures, and students will be encouraged to research and write final papers relating the seminar's themes to their own interests.



## History of Art 8641

Wexner Seminar

**Professor Erica Levin**

[Levin.1996@osu.edu](mailto:Levin.1996@osu.edu)

Class # 33470

Fridays 2:15-5:00

This seminar offers an in-depth study of the exhibition *Leap Before You Look: Black Mountain College, 1933-1957* presented by the Wexner Museum of Art. Black Mountain College was a profoundly influential, if short lived, experiment in interdisciplinary arts education located in the Blue Ridge Mountains of North Carolina. There were no required courses and students were encouraged to learn by doing. Governed by communal principles, everyone at the college was responsible for maintaining its day-to-day operations, including harvesting and cooking food together. Many influential artists, poets, musicians, and performers participated in this utopian endeavor insuring its lasting impact on post-war American art and art education. We will explore what was at stake in the curriculum's emphasis on inquiry and learning through experience, and the yield of the school's unique approach to the performing, visual, and applied arts, including architecture, weaving, and ceramics.



# History of Art 8821

Studies in Japanese Art

**Professor Namiko Kunimoto**

[kunimoto.3@osu.edu](mailto:kunimoto.3@osu.edu)

Class # 33469

Mondays 2:15-5:00

This course investigates major theories of photography and vision from the Nineteenth Century up to the present. Through close readings of critical texts we will address realism, colonialism, orientalism, modernism, the gaze, semiotics, postmodernism, subjectivity and vision, as well as theories arising from the advent of digital photography. Our readings will include writing by Rey Chow, Roland Barthes, Blake Stimson, Susan Sontag, Christopher Pinney, Alfred Stieglitz, Wu Hung, and others. These theories are explored through the study of a broad range of photographic practices, and will address photography from Asia, Europe, and North America.

No previous experience in Asian art or photography required.