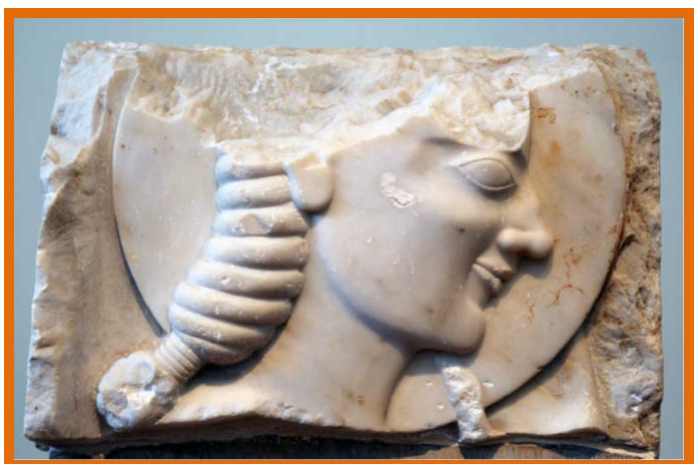




Spring 2017 Course Book

History of Art

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



Courses by Instructor

Florman, Lisa	History of Art 8000	<i>Cartelami</i> , Cardboard Constructions, & Material Culture
Gluibizzi, Amanda	History of Art 4640	Media/Spectacle: Art since 1945
Hamann, Byron	History of Art 4010	An Introduction to the Methods and Theories of Art History
	History of Art 5002	Blood, Flesh, Spirit: The Body in Mesoamerican Art
Kleinbub, Christian	History of Art 2002	History of Western Art II: The Renaissance to the Present
Kunimoto, Namiko	History of Art 3605 (Honors)	Photography East and West
	History of Art 4016	Senior Research Seminar: Gender in East Asian Art
Levin, Erica	History of Art 3901	World Cinema Today
Mathison, Christina	History of Art 2003	East Asian Art
	History of Art 4810	The Arts of China
Marcus, Danny	History of Art 4001	Writing Seminar
	History of Art 5621	Post-Impressionism to Dada
Neumeier, Emily	History of Art 4020	Special Topics: Imperial Cities
Paulsen, Kris	History of Art 2901	Introduction to World Cinema
	History of Art 5643	New Media & Art Theory
Shelton, Andy	History of Art 3611	Impressionism, Then and Now
	History of Art 8601	Studies in Modern Art: Towards an Alternative History of 19th-Century European Painting

Whittington, Karl

History of Art 5422

Medieval Manuscript
Illumination

History of Art 8001

Queer Art History



History of Art 2001

History of Western Art I: The Ancient and Medieval Worlds

Call#18950

Mondays & 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 to the 14th century CE. Rather than a complete survey of that period, the course will concentrate on a select group of representative buildings, objects and images. We will examine not only the works themselves, but also the historical context in which they were produced. The goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply even to artworks and buildings not specifically covered in this course. Historical periods covered include the Ancient Near East and Egypt, Classical Greece and Rome, and the European Middle Ages. Topics addressed include the historical functions of works of art, representations of power and authority, religious buildings and images, representations of gender and the body, and the constantly evolving history of artistic styles.

Fulfills these GE requirements: Diversity (Global) Studies; Historical Studies; VPA.

History of Art 2001 Night

History of Western Art I: The Ancient and Medieval Worlds

Call#18959

Tuesdays & 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.

Fulfills these GE requirements: Diversity (Global) Studies; Historical Studies; VPA.

History of Art 2002

History of Western Art II: The Renaissance to the Present

Professor Christian Kleinbub

Kleinbub.1@osu.edu

Call #18960

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



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.

Fulfills these GE requirements: Diversity (Global) Studies; Historical Studies; VPA.

History of Art 2002 Night

History of Western Art II:
Renaissance to Present

Call #18969



Tuesdays & 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.

Fulfills these GE requirements: Diversity (Global) Studies; Historical Studies; VPA.

History of Art 2003

East Asian Art

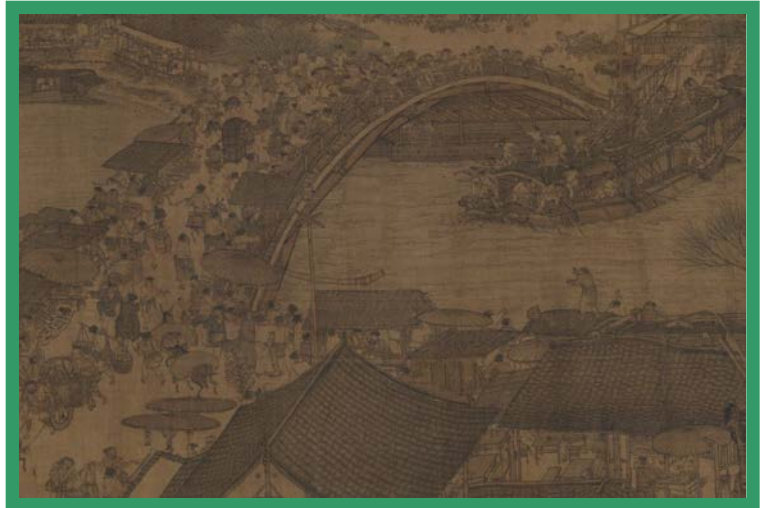
Christina Burke Mathison

Mathison.5@osu.edu

Call #18970

Mondays & Wednesdays 11:30-12:25

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



This course offers an introduction to the visual arts in East Asia, from the Neolithic through today. The course examines in particular the relationship between cultural production and changing notions of authority in East Asia in a comparative historical perspective. Case studies will be drawn from China, Japan, and neighboring regions. Issues examined include: religion and early state formation; courtly culture and monumentality; the development of urban popular culture; the age of empire; art and modernization.

Fulfills these GE requirements: Diversity (Global) and either Historical Studies or Arts & Humanities VPA.



History of Art 2901

Introduction to World Cinema

Professor Kris Paulsen

Paulsen.20@osu.edu

Call #18973

Tuesdays & Thursdays 9:35-10:55

This course will introduce students to the history of film as an artistic medium and a global art form. We will track technological, aesthetic, and formal developments in its evolution from photographic and proto-cinematic technologies to digital cinema by studying particular masterpieces, and focusing on the role of the director or auteur. We will pay close attention to the medium's complex relationship to time, its changing materiality (and "medium specificity"), and its fraught relationship to truth and reality. Students will engage in a historical and formal study of international cinema through a chronological survey of its major forms, techniques, and its relationship to the broader history of art, as well as social and political history. We will sample its major and "minor" forms, from Hollywood productions to art gallery experiments and cinema from the developing world. Students will be introduced to the grammar of film through a historical account of its formal evolution and the stylistic analysis of the visual and narrative structures of individual films.

Fulfills these GE requirements: Diversity (Global) Studies; VPA.

History of Art 2901 Night

Introduction to World Cinema

Call #18974

Mondays & Wednesdays 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.

Fulfills these GE requirements: Diversity (Global) Studies; VPA



History of Art 3605H

Photography East and West (Honors)

Professor Namiko Kunimoto

Kunimoto.3@osu.edu

Call #TBD

Wednesdays & Fridays 2:20-3:40

This course will begin with the emergence of photography and will examine the medium's pivotal role in shaping relations between Asia and the West. We will explore early portraiture, architectural sites, colonial tourism, popular culture, family photographs, and contemporary art photography. No previous experience in Asian art or photography required.

Fulfills these GE requirements: VPA.

History of Art 3611

Impressionism, Then and Now

Professor Andrew Shelton

Shelton.85@osu.edu

Call #32843

Tuesdays & Thursdays 3:55-5:15



This course offers a historical and critical exploration of one of the most beloved movements in the entire history of Western art: French Impressionism. In addition to considering the major artists of this movement and the social, political, and cultural contexts in which they lived and worked, this course will also critically examine the enduring fascination with Impressionism throughout the past hundred years. Among the questions we will ask: Is the current popularity of Impressionism based on a misunderstanding of the radical nature of what was originally a profoundly revolutionary style, or, alternatively, is its current stature based on the legitimate appreciation of what was and remains a quintessentially “easy,” escapist, “viewer-friendly” form of artistic expression? How is it that the precedent of French Impressionism continues to inform popular notions about art today? To what extent has the general popularity of Impressionism produced a backlash among academics and connoisseurs?

Although centered on a precise historical period, this course is designed specifically to give non-specialists a basic grounding in the understanding and analysis of works of visual art; an introduction to the fundamental methods and techniques of art historical analysis; and a critical appreciation of the impact and basic operations of visual culture in contemporary society.

Fulfills these GE requirements: VPA.



History of Art 3901

World Cinema Today

Professor Erica Levin

Levin.1996@osu.edu

Call #18975

Tuesdays & Thursdays 2:20pm-3:40pm

Despite its common usage “world cinema” lacks a proper, positive definition. It tends to be defined negatively as “non-Hollywood cinema,” which Lúcia Nagib observes, “unwittingly sanctions the American way of looking at the world, according to which Hollywood is the center and all other cinemas are the periphery.” This course provides an introduction to world cinema that attends carefully to questions of definition. The emergence of global art cinema is often mapped as a succession of “new waves”: Italian neorealism, the French nouvelle vague, the Danish Dogma movement and New Iranian Cinema. We will look at how the aesthetics of realism, concerned above all with the texture and temporality of everyday life, set these film movements (and other parallel developments in African, Latin American, Asian cinema) apart from films shaped by the codes of genre and commercialism. We will consider how recent world cinema departs from realism to depict experiences characterized by transnationalism, post-colonialism, and migration. Placing these films into the broader historical and (multi-) cultural contexts of their production, we will examine how world cinema today not only engages life in the present, but also calls up occluded fragments of the past.

Fulfills these GE requirements: VPA.

History of Art 3901 Night

World Cinema Today (Night)

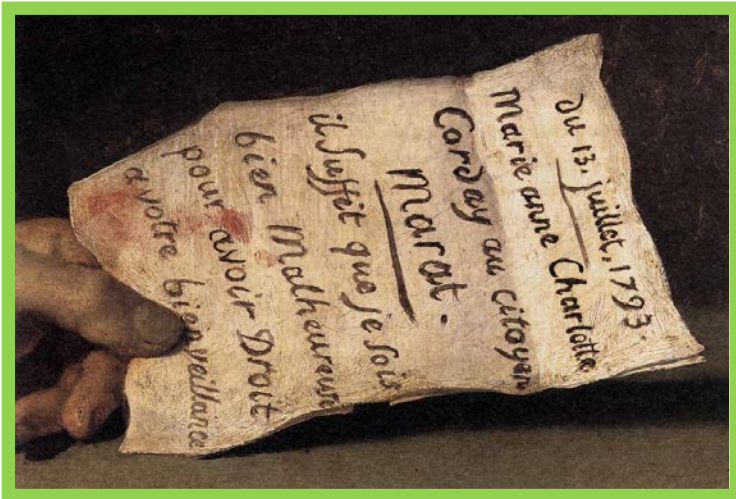
Call #18977

Tuesdays & 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?

Fulfills these GE requirements: VPA.



History of Art 4001

Writing Seminar

Danny Marcus

Marcus.140@osu.edu

Call #33482

Wednesdays & Fridays 9:35-10:55

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. In order to hone our analytic and interpretive skills, we will undertake a series of sustained and critical engagements with specific works of art and key art-historical texts, focusing on the practice of written description and visual analysis. Through class discussions, oral presentations, and written exercises and assignments, students will develop the ability to write compellingly about works of art, while becoming better acclimatized to the discourses and protocols of art-historical argumentation.

History of Art 4010

An Introduction to the Methods and Theories of Art History

Professor Byron Hamann

Hamann.40@osu.edu



Call #18976

Tuesdays & Thursdays 11:10-12:30

This course provides an overview of the history of art history, paying particularly close attention to the writings of major figures who have contributed to the methodological and theoretical development of the discipline. The course, which is reading intensive, is required of all history of art majors, and is open to other interested students with the permission of the instructor.



History of Art 4016

Senior Research Seminar:
Gender in East Asian Art
Professor Namiko Kunimoto

Kunimoto.3@osu.edu

Call #26487

Wednesdays & Fridays 11:10-12:30

Students will explore photography, sculpture, painting, visual culture, prints, propaganda and performance art in East Asia. We will grapple with issues such as globalization, post-colonialism, representations of the body, gender theory, and the politics of “masculinity” and “femininity.” How have gender, sexuality, and desire been key themes in East Asian art? How have gender dynamics shaped the transnational art world? This course will address these questions while examining approaches to feminism and queer studies produced both in the West and in Asia.

History of Art 4020

Special Topics: Imperial Cities

Emily Neumeier

Neumeier.25@osu.edu

Call #32844

Wednesdays & Fridays 3:55-5:15



This course presents issues of early modern architecture and urbanism through the specific lens of “empire.” Before the Age of Revolutions, cities around the world served to define a number of imperial powers. Adopting a global and comparative approach, we examine several different types of cities and their monuments—capital cities (Istanbul, Beijing), palace cities (Versailles, Agra), colonial cities (Mexico City, Jakarta)—to identify the distinguishing dynamics and problems of maintaining an imperial order. Students will be introduced not only to aspects of patronage on behalf of the ruler and their court such as commemoration and ceremony, the representation of cities in visual media, and the long-range dissemination of architectural styles, but also to more ground-level experiences of living in an empire, including the witnessing of spectacle, the development of public space, and the city as a site of resistance and violence.

No previous experience in architectural history or urban studies required.



History of Art 4640

Media/Spectacle: Art since 1945

Professor Amanda Gluibizzi

Gluibizzi.2@osu.edu

Call #32887

Tuesdays & Thursdays 9:35-10:55

After the devastation caused by the atomic bombs dropped on Hiroshima and Nagasaki in 1945, Barnett Newman recalled, painters felt a “moral crisis in relation to what to paint. So that we actually began, so to speak, from scratch, as if painting were not only dead but had never existed.” Artists knew how the world – and painting – could end; now they needed to figure out what happened next.

In this class we’ll explore how art looked after it was all over, examining the new and non-art media that artists explored as fast as they were introduced. Makers who had been previously ignored – women, minorities, and artists from countries outside of the West – demanded to be seen. The art market became big business, complete with bubbles and crashes. And art entered an arms race with spectacle culture that continues today.

History of Art 4810

The Arts of China

Christina Burke Mathison

Mathison.5@osu.edu

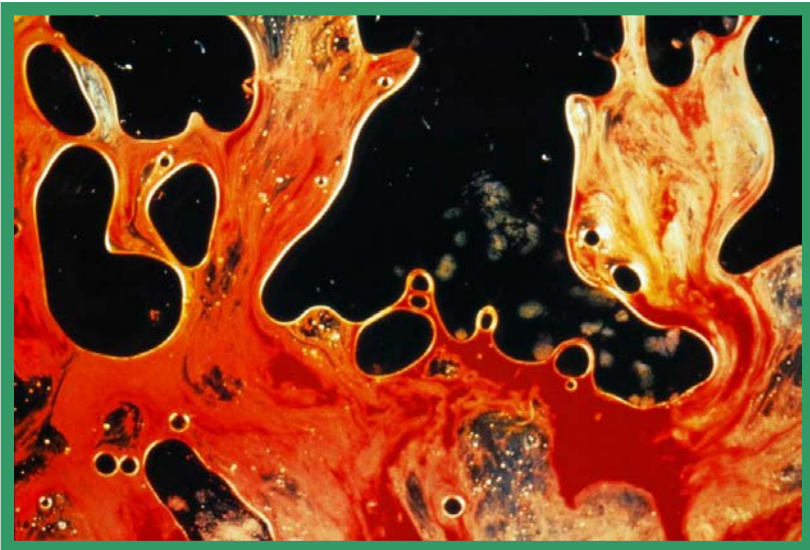
Call #32847

Tuesdays & Thursdays 12:45-2:05



The distinct and influential visual culture of China reflects the dynamic periods in China's history. This course examines the art and history of China thematically and chronologically exploring the culture's artistic practice in religious, ritual, political, and courtly contexts. Beginning with early pottery-making and jade-carving cultures and proceeding into the twenty-first century, students will analyze the main artistic trends over time and wrestle with the related issues of power, authenticity, and politics.

Fulfills these GE requirements: Diversity (Global) and either Historical Studies or Arts & Humanities VPA.



History of Art 5002

Blood, Flesh, Spirit:
The Body in Mesoamerican Art

Professor Byron Hamann

Hamann.40@osu.edu

Call #32850-U, 32848-G

Wednesdays & Fridays 12:45-2:05

This course will use theories of the body as a framework for exploring the history of art in indigenous Mesoamerica, both before and after the arrival of the Europeans. Topics to be covered will include ideas about speech and vision and the senses, performance, the life cycle, the self, artificial life, souls, human-animal boundaries, sacrifice, sexuality, and gender. Throughout the course, specific case studies from Mesoamerica will be brought into dialogue with the writings of present-day art historians, anthropologists, and philosophers.

History of Art 5422

Medieval Manuscript Illumination

Professor Karl Whittington

Whittington.78@osu.edu

Call # 32854-U 32853- G

Tuesdays & Thursdays 2:20-3:40



This course examines the production, reception, and function of manuscript paintings, drawings, diagrams, and maps in Western Europe from the fifth to the fifteenth centuries. We will investigate what kinds of visual materials were produced for different types of books (Psalters, Gospels, scientific treatises, etc.), how these images related to the texts around them, and what purposes this visual material served within medieval culture more broadly. Rather than a comprehensive survey, this course selects individual case studies of illuminated manuscripts to probe how these books and their images were used and interpreted by readers. With the professor's guidance, students in the courses will complete a significant research project, making use of Ohio State's extensive collection of medieval manuscripts and facsimiles.

History of Art 5621

Post-Impressionism to Dada

Danny Marcus

Marcus.140@osu.edu

Call # 32858-U 32857- G

Tuesdays & Thursdays 2:20-3:40

This course surveys developments in European art from 1885 to the aftermath of World War I, a period of rapid social change that saw the political order nearly crumble across much of the Western world, including the traditional hierarchies and procedures of artistic production. Over the span of the semester, we will track the metamorphoses of art and culture in France, Germany, Italy, Russia, and other emergent theaters of artistic experimentation and counter-cultural rebellion. Through analysis of key works and writings by individual artists—including, for example, Paul Cézanne, Henri Matisse, Ernst-Ludwig Kirchner, Kazimir Malevich, and Hannah Höch—in relation to the collective organizations and movements with which they were often associated (e.g. Neoimpressionism, Cubism, Futurism, Dada, etc.), students will gain at a nuanced understanding of the origins and contradictions of contemporary art and culture.



History of Art 5643

New Media & Art Theory

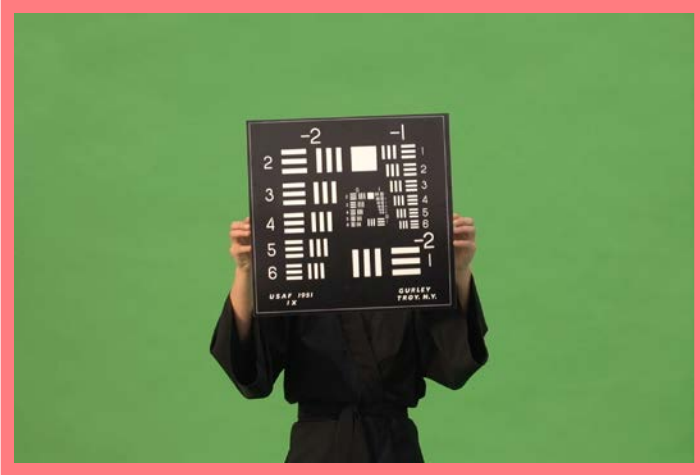
Professor Kris Paulsen

Paulsen.20@osu.edu

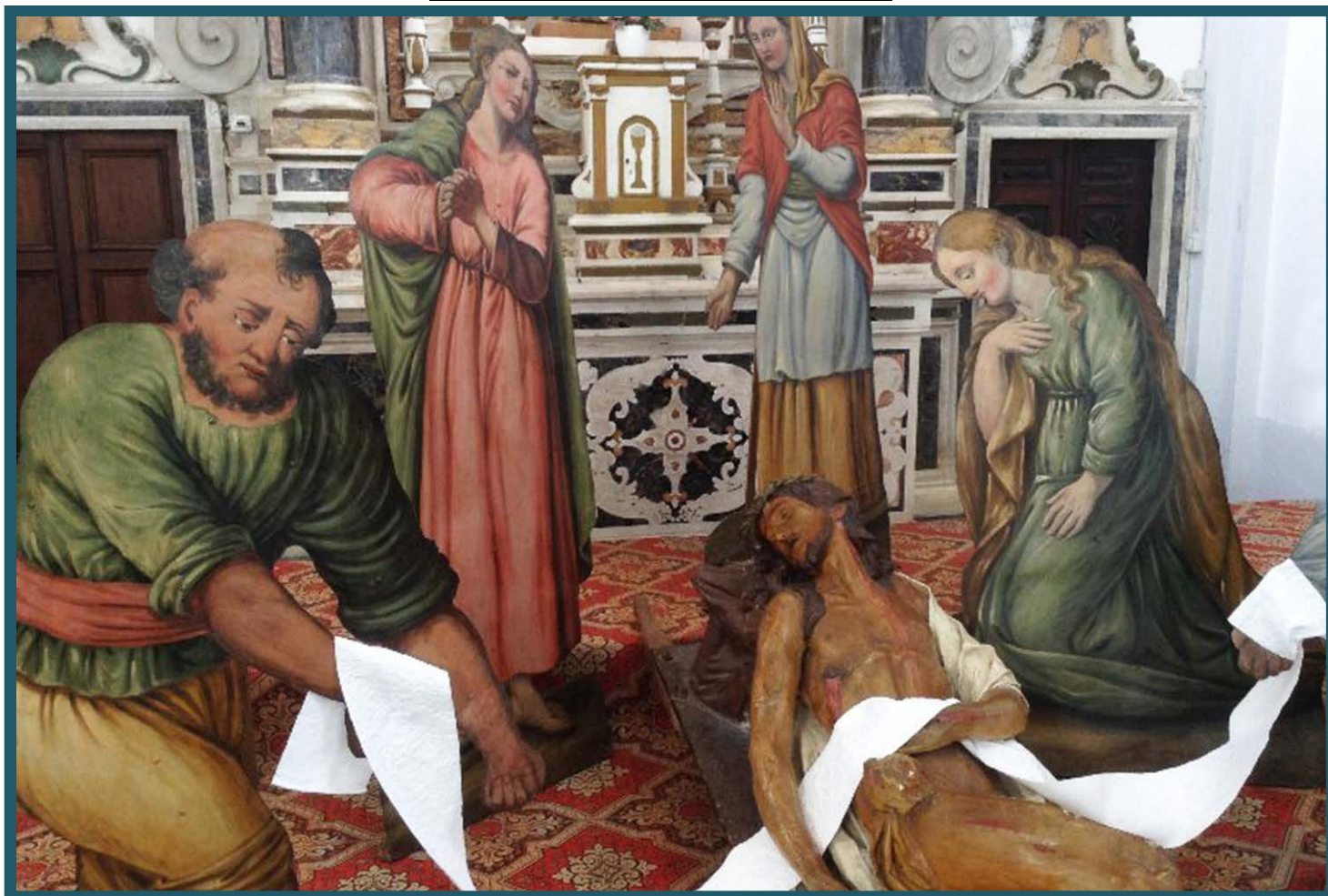
Call # 32856-U 32855- G

Tuesdays & Thursdays 12:45-2:05

This class will outline the history and theory of new media from aesthetic, cultural, technological, and political perspectives. This course is designed to teach students to think critically about art's relationship to technology and the social sphere. Students will develop a visual and verbal vocabulary for analyzing "new media" in the 20th and 21st century in its many forms, practices, and even materials, from early experiments with live video, satellites, fax machines, and written instructions to software based and algorithmic art, virtual reality, and robots. We will begin by examining a series of conflicting histories of what "new media" is and what forms it might contain. While we will focus on "numerically based" works, we will also trace a longer history of new media. We will look at early concepts of interactivity and virtuality to find the roots of new media in the forms and practices of the 1960s and 1970s.



Graduate Seminars



History of Art 8000

Cartelami, Cardboard Constructions, & Material Culture

Professor Lisa Florman

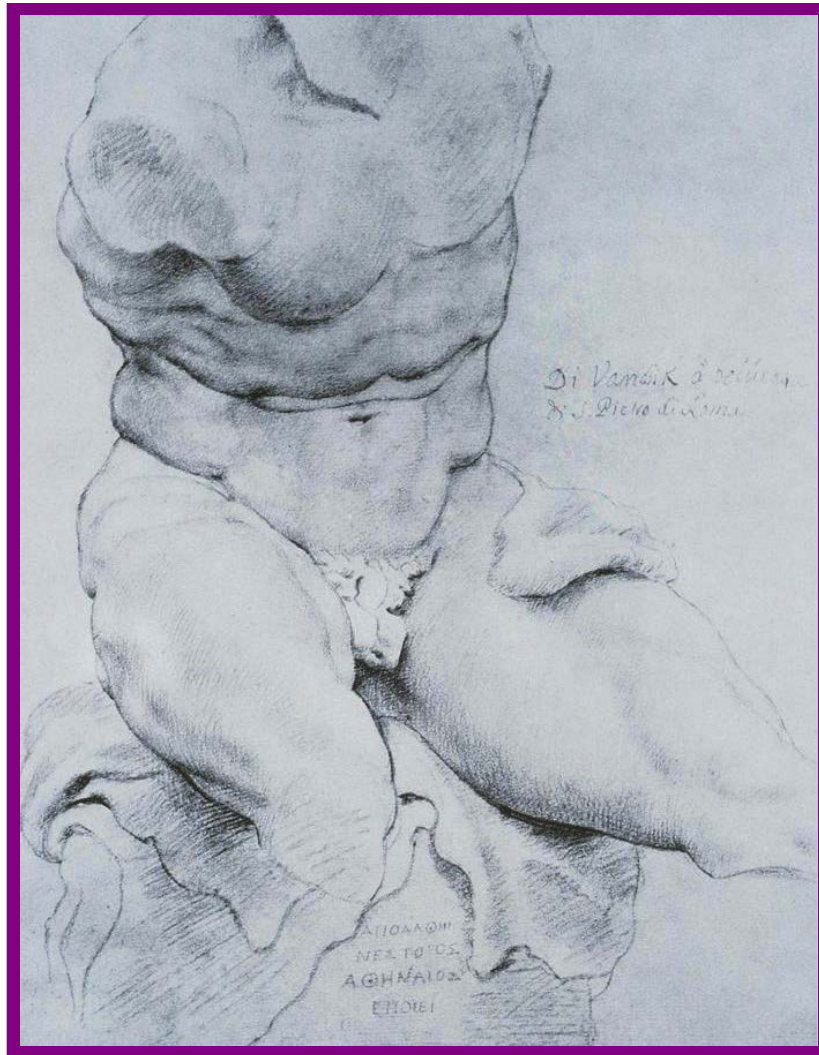
Florman.4@osu.edu

Call #18983

Thursdays 6:55-9:40p

The recent rediscovery of cartelami opens up a world of ephemeral art and popular devotion in the northern Mediterranean, much of it lost to post-Vatican II Catholicism. Cartelami are painted cardboard pieces used to assemble a stage set for Easter Week devotions in which ordinary people re-enact sacred history. Connecting familiar Baroque aesthetics to new techniques from secular theater through the ambitions of local magnates and communities, cartelami draw on painterly craft to transform the spaces and optics of parish churches and bring narrative to life.

This multi-disciplinary seminar will have a steady stream of visiting artists and guest lecturers (from, among other places, Architecture, the Center for Folklore, Theater, and the Center for Religion), and cover topics ranging from scenography to folk art and vernacular religion to visual storytelling and Picasso's cardboard constructions of the early twentieth century. Students will be able to work on an equally wide range of projects, provided that they are at least tangentially related to the topics discussed in class.



History of Art 8001

Queer Art History

Professor Karl Whittington

Whittington.78@osu.edu

Call # 32859

Mondays 2:15-5:00

Through case studies ranging from the ancient world to the 21st century, this course will explore the intersection of queer desire, identity, and representation in Western art. After a brief introduction to the history and theory of queer studies, and the historiography of “queer art history,” we will turn our attention towards issues such as the changing historical conception of same-sex desire; portraiture, cross-dressing, and gender performance; how scholars have dealt with the “queer” identities of premodern artists; queer spaces and architecture; censorship and politics; the history of queer art collectors and collections; and issues of queer spectatorship. Graduate students specializing in all periods of art history, as well as students in other departments interested in queer studies, are welcome.



History of Art 8601

Studies in Modern Art:
Towards an Alternative History of 19th-Century European Painting

Professor Andrew Shelton

Shelton.85@osu.edu

Call # 32881

Wednesdays & Fridays 3:55-5:15

For some decades now art historians have focused their attention on those segments of 19th-century European painting falling outside the dominant narrative of the emergent avant-garde—the familiar litany of ever more daring and progressive stylistic-isms, beginning with the renegade Romanticism of Géricault and Delacroix and ending with the so-called Post-Impressionism of Van Gogh and Gauguin. While much of this canon-expanding scholarship has sought simply to valorize aesthetically and/or commercially various brands of “academic” or pompiere art, more recent investigations have concerned themselves less with expounding upon the relative worth of this type of painting than with identifying and analyzing the particular pictorial strategies and techniques that made it so compelling to so many 19th-century viewers—and so anathema to others. Thus what we might call an alternative history of 19th-century European painting is beginning to emerge, one that sets aside many of the central assumptions underlying what has been deemed the period’s most important artistic production—e.g., formalism, obscurantism, aesthetic autonomy, media specificity, modernity, etc.—in favor of a set of very different values—e.g., illusionism, theatricality, accessibility, narrativity, etc. This seminar will work towards the construction of such an alternative history, one that takes as its end-point not the High Art abstraction of Picasso and Matisse but rather the pictorial sensationalism and unapologetic populism of Technicolor cinema.