

ALTERNATIVE HISTORIES

Professor Byron Hamann



How is the past remade in the present? What strategies and techniques have been developed by academic historians (in disciplines ranging from History to Anthropology and Archaeology to Art History) to imagine different pasts? How do these approaches overlap with the alternative histories created by filmmakers, novelists, musicians, and artists? Above all, how do historians both within and beyond the university deal with non-alphabetic traces of the past—sources that are visual, material, or sonic? How can “histories” be produced without alphabetic writing? In this course, we will explore these issues by reading and viewing a wide range of materials: paintings, tapestries, documentaries, museum exhibits, websites, musical recordings, steampunk novels, Mesoamerican hieroglyphs, and of course academic essays and books.

SPRING 2018

Class # 33941/
33942

TUES & THURS 12:45-2:05

REALISM AND IMPRESSIONISM

Professor Andrew Shelton



This course offers a survey of major developments in European art, with an emphasis on French painting, from the 1848 Revolution until the last Impressionist exhibition of 1886. Artists whose works will be considered in detail include Gustave Courbet, François Millet, the English Pre-Raphaelites, Edouard Manet, Edgar Degas, Claude Monet, Pierre-Auguste Renoir, Frédéric Bazille, Berthe Morisot, Gustave Caillebotte, and Paul Cézanne (early works). * **NOT OPEN STUDENTS WHO HAVE COMPLETED HA3611.**

SPRING 2018
Class # 33943/
33944

WEDS & FRI 3:55-5:15

POST-MODERNISM

Professor Amanda Gluibizzi



This course proposes to delineate postmodernism as it has manifested in art, design, architecture, fashion, and theoretical models. However, the more one attempts to pin down postmodernity, the less a clear picture emerges: Is it merely a temporal issue? A style? A critical statement? A political stance? And why do so few artists associated with postmodernism want to own up to it? Rather than seeing this fuzziness as an obstacle, we'll use the lack of clarity as an opportunity to explore a wide range of objects and their critical and artistic positions, including the art of appropriation and sampling culture; New Urbanism and architectural contextualism; shoulder pads and pleated pants; music videos and the artists who participated in them; and radical typography and the introduction of computer-aided design. We'll also ask the question, what do things look like after the "post" has passed?

SPRING 2018

Class # 33972/
33973

WEDS & FRI 2:20-3:40

CHINESE PAINTING OF THE LATE IMPERIAL AND EARLY MODERN PERIODS: 1279-1800

Professor Julia Andrews



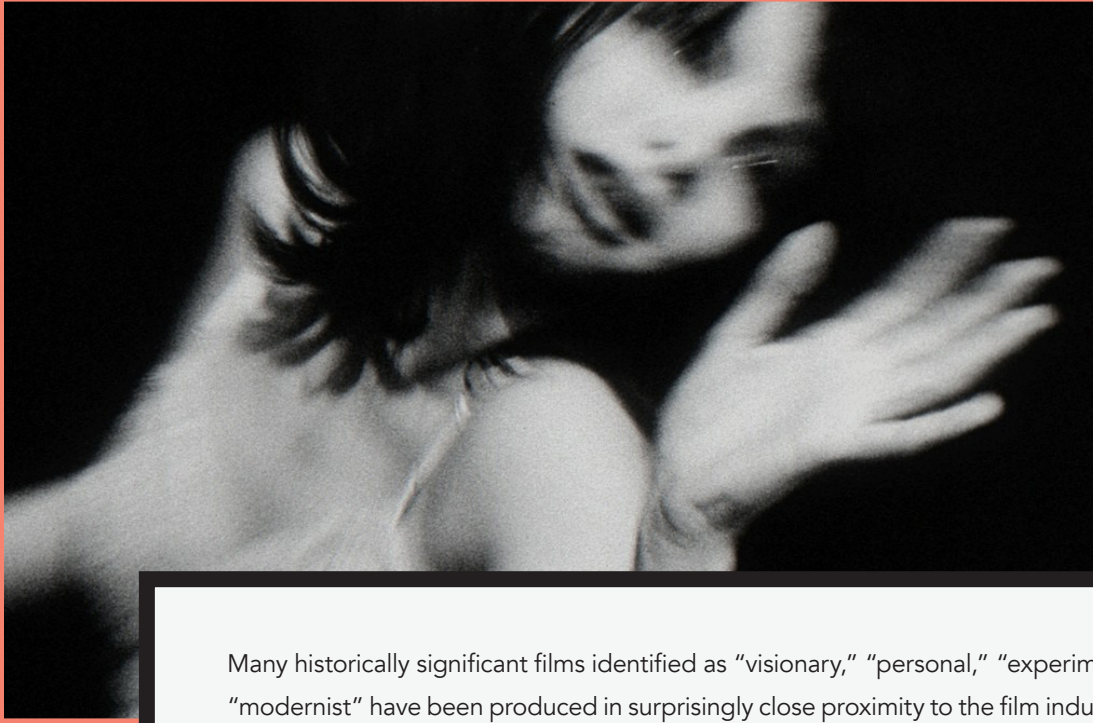
This course will examine the major trends in Chinese painting under the Mongol, Ming, and Manchu dynasties of China, a time of major developments domestically, including the critical ascendance of literati painting, and waves of significant international engagement, including art associated with the Mongol empire, the maritime explorations of Ming fleets, and the robust relationships between art-loving 17th and 18th century emperors and peoples of both China's border areas and across the seas.

SPRING 2018
Class # 33977/
33978

TUES & THURS 2:20-3:40

AVANT-GARDE CINEMA

Professor Erica Levin



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 E. 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.

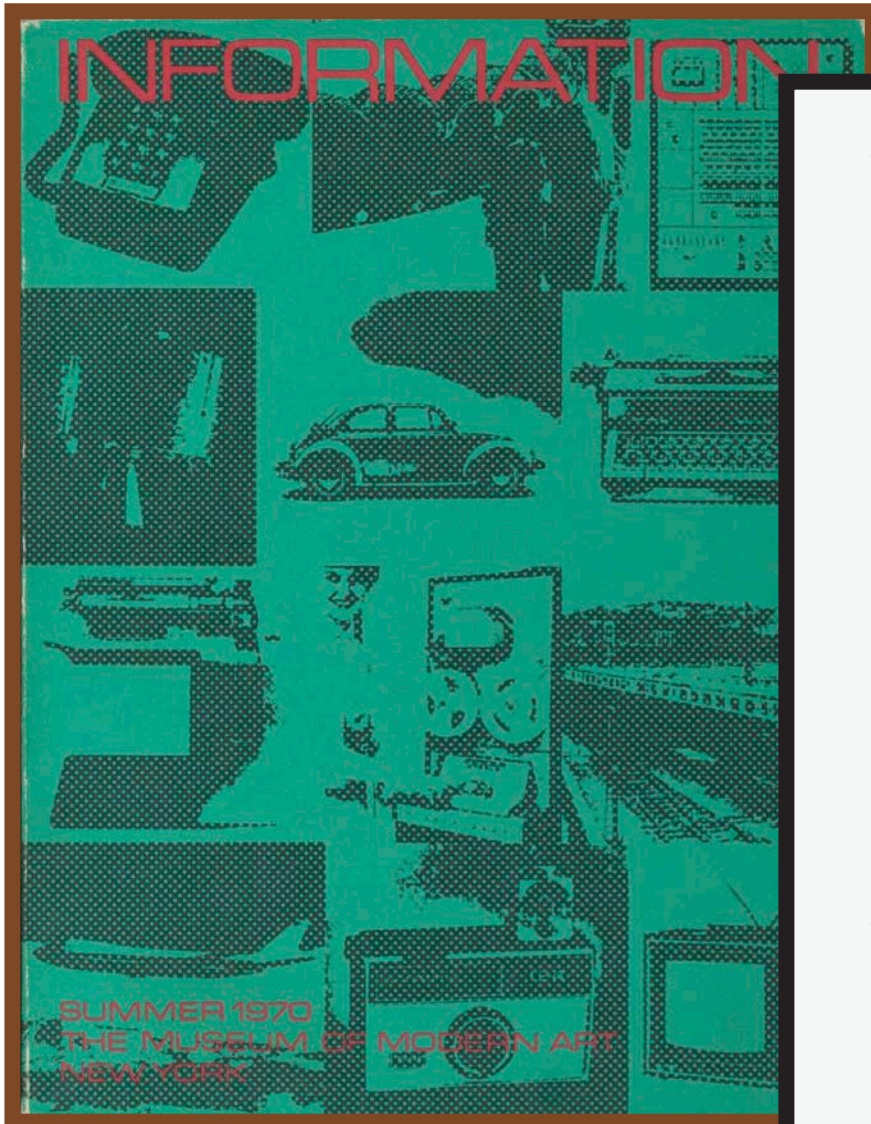
SPRING 2018

Class # 33983/
33984

WEDS & FRI 11:10-12:30

THE EXHIBITION CATALOG: WRITING FOR THE FRONT TRIENNIAL (2018)

Professor Kris Paulsen



While exhibition catalogs typically play subordinate roles as supplementary documentation or didactic contextualization, they have served as exhibition replacements, complements, or parallel works. This class will take up the catalog as an exhibitionary form and as what legendary curator Kynaston McShine called “a necessary adjunct.” While this class will explore the traditional and experimental modes of the catalog format, our primary labor will be producing the official exhibition catalog entries and essays for the inaugural FRONT Triennial (Frontart.org), opening in Cleveland in Summer 2018. The students will work with the FRONT curators, Michelle Grabner and Jens Hoffmann, to write the essays for the book. We will spend a significant portion of the semester researching our assigned artists and workshopping our essays. The class may require occasional weekend site visits to Cleveland to meet with the artists and curators. Students enrolling in this course should be willing and prepared to produce professional, publishable writing and work directly with curators, editors, and designers.

SPRING 2018

Class # 35058

TUESDAYS 2:15-5:00

ART AND URBAN LANDSCAPES IN MEXICO CITY: NATURE, CULTURE, HISTORY

Professor Byron Hamann



This course uses Mexico City as a case study through which to explore broader issues of urbanism, spatiality, and historical reconstruction, as well as methods for studying art (from paintings to sculpture to film to video) and architecture within a broader urban context. The course moves through three sections: Introductions focus on the contemporary city; Histories provide an overview of the city through time from the Aztecs to the 1990s; and Themes explore issues that reappear in this urban context across the centuries. Readings range from literary essays to artists' manifestos to articles by art historians, architectural historians, anthropologists, and text-focused historians of Latin America. The goals of the course are 1) to provide students with an overview of Mexico City's history, and an understanding of how that history shaped the urban landscape of buildings, streets, plazas, and neighborhoods that characterize Mexico City today; and 2) to demonstrate how focusing on a city as a unit of analysis can illuminate themes of broader theoretical and conceptual concern in the humanities and social sciences today: questions of space, colonialism, class, history, urban and social engineering.

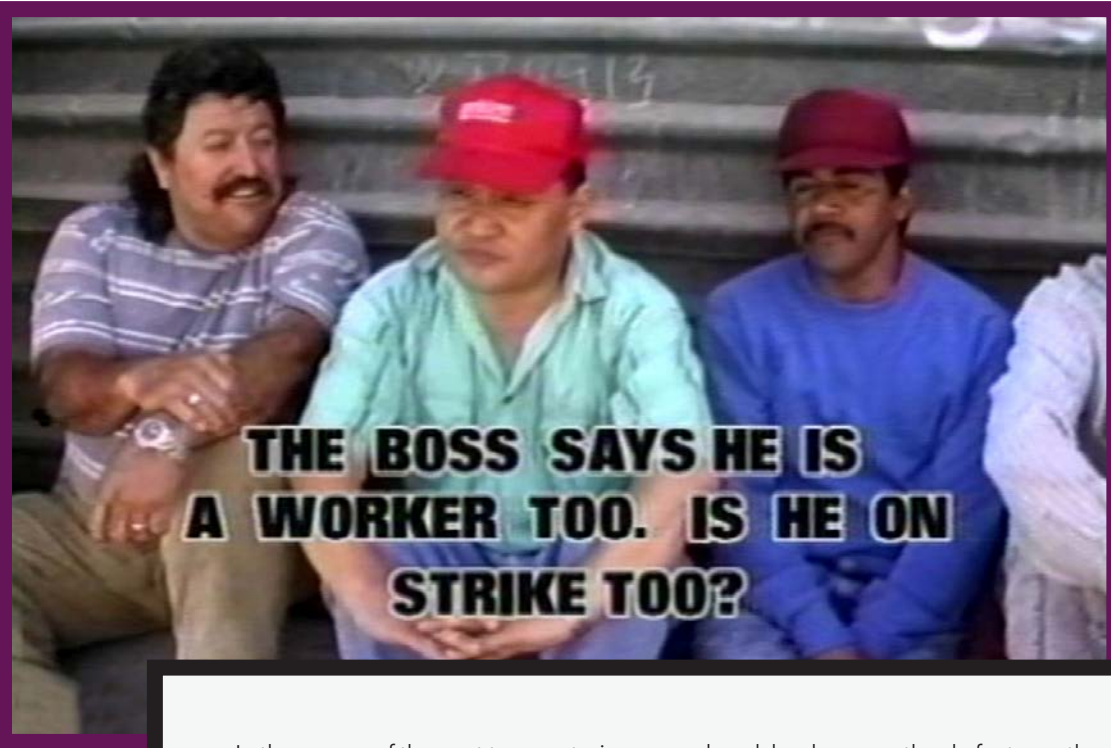
SPRING 2018

Class # 33986

MONDAYS 2:15-5:00

REPRESENTING LABOR

Professor Danny Marcus



In the course of the past two centuries, waged work has become the de facto method of social reproduction for most of the human species; meaning that for more and more people across the planet, to live from one day to the next requires interaction with some or another kind of labor market, whether formal or informal, legal or illegal. Yet there has been little consensus as to what the *figure* of labor primarily looks like, or how it should be represented; to the contrary, the representation of labor in art and politics has been hotly contested from the dawn of capitalism to the present day. This seminar aims to pose anew the question of labor and its representation in the history of art, emphasizing the role of artists and other producers of visual culture in making—and unmaking—the image of the working class. Rather than seek after some hard-and-fast (and predictably dismal) reality of working-class life, students will be encouraged to treat the representation of labor as a matter of ideological stress and strain, subject to competing (often incompatible) forces and motives. Case studies will run the gamut from the canonical to the obscure—e.g. Gustave Courbet's *Stonebreakers*, Ford Madox Brown's *Work*, Allan Sekula's *Aerospace Folktales*, and Meirle Laderman Ukeles' *Maintenance Art* performances—giving a wide latitude to the term “representation” (in addition to paintings, we will consider sculpture, photography, film and television); and where possible, we will expand our orbit to explore regions far afield of Europe and North America.

SPRING 2018

Class # 30446

THURSDAYS 2:15-5:00