

Albert W. Reischuck

Kent State University
Curriculum Vita

EDUCATION

M.A. in Art History, August 1991, Kent State University. 4.0 GPA. Thesis: "Amedeo Modigliani: Art and Life."

B.F.A. in Art History Studies, May 1986, Bowling Green State University. Dual degree in Art History and Studio Arts. 3.45 GPA.

COURSES TAUGHT

Undergraduate Courses (Temple University)

The Visual Experience (C051) Spring 1994. Temple Main Campus.

A Freshman-level general elective course which dealt with the roles of the artist, observer, critic, scholar, and the formal elements of art.

Art Heritage of the Western World I (C055). Fall 1994. Tyler School of Art.

A survey of painting, sculpture and architecture from the Renaissance to the Postmodern era. Led group visit to the Metropolitan Museum of Art in New York City.

Art Heritage of the Western World II (C056). Spring 1995. Tyler School of Art.

A survey of painting, sculpture and architecture from the Prehistoric era until the late Middle Ages. Led group visit to the Metropolitan Museum of Art in New York City.

Undergraduate Courses (KSU)

Art Survey (ARTH 12001)

Now titled "Art as a World Phenomenon," a freshman-level LER that looks at thematic issues and the formal elements of art, from line and color to newer media such as the internet and performance art in a global context.

Art History: Ancient and Medieval Art (ARTH 22006)

An LER course that surveys select examples of and issues in Western art from prehistory to the end of the Middle Ages, using selected examples of painting, sculpture and architecture. Also an Honors College version of this course for many semesters, one that emphasizes analysis, methodology, writing, research, and thesis statement construction.

Art History: Renaissance to Modern Art (ARTH 22007)

An LER course that surveys select examples of and issues in Western art from the dawn of the Renaissance to the Postmodern era, using selected examples of painting, sculpture and

architecture. Also, an Honors College version of this course for many semesters, one that emphasizes analysis, methodology, writing, research, and thesis statement construction.

Special Topics: Art Criticism (ARTH 42095), Spring 1996 only.

A writing-intensive class that analyzed this history of criticism of Western art and a variety of methodologies. Students were required to analyze a variety of exhibitions and the reviews thereof and do several take-home essays.

Mixed Undergraduate/Graduate Courses (KSU)

Note: In each of the following, graduate students were required to write a scholarly paper of greater length and depth and do at least one in-class presentation on a special topic, complete with a handout, which included an outline of the presentation and an annotated bibliography:

Early 20th Century Art (ARTH 42066/52066)

A survey of important social and political issues from ca. 1850 to 1940 and the responses to them in the art world in Europe and the United States. Students are required to complete three in-depth exams and write an investigative paper on either a theme of their choosing or an object-analysis paper on an object in the Cleveland Museum of Art.

Late Modern Art (ARTH 42067/52067), 1996-1999 only.

A survey of important social and political issues from ca. 1945 to the present and the responses to them in the art world in Europe and the United States. Students are required to complete three in-depth exams and write an investigative paper on either a theme of their choosing or an object-analysis paper on an object in the Cleveland Museum of Art.

Special Topics: Mid-19th Century Art (ARTH 42095/52095), Fall 1995 only.

More accurately a survey of c. 1780-1880 European art, with a focus on recent methodological approaches such as Feminist, Marxist, and Psychoanalytic criticism. Students were also required to write a semester paper on either a special topic or an object at the Cleveland Museum of Art.

Special Topics: Art of the Sixties (ARTH 42095/52095), Spring 1999 only.

A survey of the radical changes in form and function that emerged in art world of the turbulent 1960s in Europe and the United States. Three recent texts were used to expose the students to a variety of methodologies. In addition to a midterm and final, students wrote a paper on a special topic of relevance or on a 1960s object currently on view in Northeast Ohio. Special trip to the Cleveland Center for Contemporary Art.

Special Topics: Dada and Surrealism (ARTH 42095/52095)

A critical investigation of the motives behind Dada and Surrealist art, c. 1900-1940. Various media are presented (film, poetry, prose, painting, sculpture, performance art, etc.) in order to represent the scope of each movement. In addition to a midterm and final, students write a paper on a special topic of relevance to the course that is evaluated in both rough draft and final form.

Special Topics: Realism and Impressionism (ARTH 42095/52095), Spring 1996 only.
A critical investigation of life in Europe (predominantly France) in the mid-19th century and the challenges to painting that arose in the wake of numerous political uprisings (the revolutions of 1830, 1848, and 1871 in particular). In addition to a midterm and final, students were required to do a research paper on either an object in Cleveland Museum of art or on a special topic of their choice.

Special Topics: Late 19th Century Art (ARTH 42095/52095)

An intense three-week intersession course taught in May 2013. Students worked with primary documents and scholarly articles in lieu of a regular text and examined various movements and the motivations behind them in late 19th-century Europe. In addition to a midterm and final exam, each student participated in a group presentation that examined a particular scholarly article.

Field Experience: Travel Study in Art History (ARTH 42192/52192)

A fast-paced tour of the art capital of the world, with visits to major museums, small and large galleries, artist's studios (e.g., Kent State alumnus Diana Al-Hadid in 2010), and a guided walking tour of Chelsea and Greenwich Village. Students prepare for several months in advance and keep a detailed journal in which they then use as they confront/experience several pieces that they have researched in advance. An experience paper follows that asks the student to analyze the various ways that New York supports the arts and creates opportunities for encounters with art at a variety of class levels. Students taking the course for an extra credit arrange with me to do an on-site presentation for the group during the trip and write a scholarly paper that is evaluated in both rough draft and final form.

Website: www.personal.kent.edu/~areischu 1998-2011.

All of the above courses were taught with the assistance of a personally created and regularly updated website (now mostly dormant) that contained various syllabi, writing guides, study guides, images, guides to research, and numerous links to discussions of relevant topics.

Other Courses

NEOUCOM (Northeast Ohio College of Medicine)

Human Values in Medicine: Art History Seminar. 2000-2007.

A four-week workshop for medical students in their last semester of study. Discussion topics have included links between major illnesses and particular works of art (e.g., depression, tuberculosis, alcoholism, the Black Death). One session took place at the Cleveland Museum of Art and featured student presentations.

COMMUNITY SERVICE

Docent Program. Akron Art Museum. Spring 2005.

Temporary replacement lecturer for the museum's Docent Program, covering art history from the Renaissance to the present over the course of seven semi-monthly lectures.

"Art 101" Series, Spring 2008 and September 2013. Akron Art Museum.

A series of five 70-90 minute thematic lectures delivered monthly in the large lecture hall. The thematic topics were "Social Justice," "Love and Family," "War and Peace," "The Subconscious," and "Formalism." Also a special September 2013 lecture on Surrealism to accompany the museum's "Real/Surreal" exhibition.

MEMBERSHIP in PROFESSIONAL SOCIETIES

College Art Association, Midwest Art History Society

UNIVERSITY SERVICE

Kent State University London-Paris Workshop, January 2000 and January 2001.

Assisted Division Coordinator Dr. Fred T. Smith in the preparation for and performance of this annual study tour of major monuments and museums. Presentation of lectures at the National Gallery in London and the Musée d'Orsay in Paris, plus a number of incidental lectures at other sites such as Stonehenge, the Courtauld Institute galleries, the Eiffel Tower, Notre Dame Cathedral and a special Montmartre evening walk.

BFA Review Committee, Jon Scudamore (Ceramics), Spring 2008, and Jennifer Nunley (Ceramics), Spring 2011.

"Transforming LER Courses: Enhancing Learning Outcomes" Summer 2009 Pilot Project.

Advisor, Senior Honors Thesis, Abby Hermosilla, Art History, 2018 (in progress), "The 21st Century Witch: An Analysis of Historical Witchcraft Imagery and Its Evolution into Contemporary Feminist Art"

Co-Advisor, Senior Honors Thesis:

Diana Al-Hadid, "Digital Dada: Internet Artists Reviving the Dada Spirit," Spring 2003.

Holly Williams, "Control in the Life and Work Marina Abramović," Spring 2012.

Reader, Senior Honors Thesis:

Matthew Coate, "Le Viol et Le Violon: Prohibition and the Male Gaze in the Face of the Sublime," Spring 2008.

Carolyn Corrigan, "Painted Books: Kent State University's Fore-Edge Painting Collection as a Reflection of Eighteenth and Nineteenth-Century British Landscape Painting," Spring 2010.

Claire Heidenreich, "Side by Side: A Comparison of Works by Vincent van Gogh and Paul Gauguin from their Time in Arles," Spring 2012.

Arianna Likouris, School of Fashion, "Aphosiosi," Spring 2017.

Temporary Graduate Thesis Advisor, Summer 2015. Assisted in the ongoing research for five graduate students who were currently between their assignment with a tenure-track position advisor.

Director of Graduate Theses:

Andrew Dolan, MA, Art History, "A Case for Émile Bernard: A Reconsideration of the Artist's Reputation," Summer 2015.

Sarah Bartram, MA, Art History, "The Fragment as a Manifestation of Non-Finito in Auguste Rodin's Oeuvre," Spring 2016.

Reader of Graduate Theses:

Samantha Sullivan, MA, Art History, "I Am Louise's Inflamed Sense of Rejection: A Psychoanalytic Exploration of Louise Bourgeois' Destruction of the Father," Spring 2016.

Amanda Paniagua, MA, Art History, "An American Woman's Gaze: Mary Cassatt's Spanish Portraits," Spring 2016.

Amy Mitchell, MA, Art History, "Ethics and the Use of Animals: How Art Can Progress the Discuss of Human-Animal Relations," Spring 2016.

Christopher Richards, MA, Art History, "Ed Mieczkowski's Contradictory Cues in Dimensionality in Painting and Sculpture," Spring 2016.

Shawn Diamond, MA, Art History, "Requiem for the Shadows: Poetry, Spirituality, and Future Memory in the Light Strings of Felix Gonzalez-Torres," Spring 2016.

Brenton Pahl, MA, Art History, "From Ancient Greece to Surrealism: The Changing Faces of the Minotaur," Fall 2017.

Faculty Search Committee:

Assisted in the search for the full time tenure-track position in Printmaking and Digital Media, Spring 2014.

Assisted in the search for a temporary full-time position in Contemporary Art History, Summer 2015.

Assisted in the search for a full-time position in Foundations, Spring 2016.

Assisted in the search for a non tenure-track position in the Foundations program, Spring 2016.

Assisted in the search for a full-time position in African and Contemporary Art History, Spring 2017.

Will assist in the search for a full-time position in 18th and 19th century European Art History, Spring 2018.

FYCCI Committee, 2009-2010

A committee that explored the possible design and implementation of a first-year curriculum for students in the College of Communication and Information that would be composed of several interdisciplinary courses in order to enhance learning and success.

Scholarship Committee, 2013-2017.

Review portfolios of student work and determine award for several different scholarships each semester.

External Reviewer, Pedagogical Research Project, Spring 2016

Assist Drs. Marie Gasper-Hulvat and David Dees on a project that will compare the learning outcomes between "Reacting to the Past" pedagogy and other active learning pedagogies within Dr. Gasper-Hulvat's ARTH 22007 (Renaissance to Modern Art) course at Kent State Stark.

Team Leader, Renovation of ARTH 22006 and ARTH 22007, 2009-present.

Both large classroom courses have been redesigned to be delivered in a hybrid format, with significant online delivery of lecture material, quizzes, asynchronous assignments, and exams in order to encourage student engagement and deep learning. A team of six assistants are now used to assist faculty in grading and in weekly small group discussions.

Foundations Program Advisory Committee, 2011-2013, 2015.

Participant, School of Art Faculty Show, Spring 2012, 2014, and 2017.

Participant, "Phone Photo Show," KSU Downtown Gallery, Fall 2012.

Solo Art Exhibition, May 2015

"Reframing the Real Good Looking Boy" was a collection of largely black-and-white photographs that investigates the dichotomy between the more idealized and traditional photographs of my son (eight years old at the time of the show) that I post on social media for family and friends and the more informal and unique photographs of him that I have taken that reveal and comment on his Autism.

Planned Art Exhibition (photography), March 2018. Foyer, Center for the Visual Arts.

AWARDS

University and College Designers Association Award, August 2000, for photographs used in the School of Art's *View Book*.

Graduate's Applause Award, for contributing significantly to a student's academic development, The University Teaching Council of Kent State University, October 2002.

Finalist, Outstanding Teaching Award, University Teaching Council of Kent State University, 2007 and 2013.