

Term Information

Effective Term Autumn 2017

General Information

Course Bulletin Listing/Subject Area History of Art
Fiscal Unit/Academic Org History of Art - D0235
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7020
Course Title Curatorial Elective
Transcript Abbreviation Curatorial Elec
Course Description Courses offered under this number serve as electives within the Contemporary Art and Curatorial Practice program. They are designed to examine specific curatorial topics, and are sometimes offered in conjunction with current exhibitions.
Semester Credit Hours/Units Fixed: 4

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 12
Max Completions Allowed 3
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Graduate standing
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Masters Course
Intended Rank Masters

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To provide students with specialized study in selected topics relevant to contemporary curatorial practice

Content Topic List

- (Variable)

Attachments

- 7020-Discursive Exhibitions.pdf
(Syllabus. Owner: Florman, Lisa Carol)
- Curatorial Practice MA by semesters.pdf: Map
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- HA7020 Biennials syllabus revised.pdf
(Syllabus. Owner: Florman, Lisa Carol)

Comments

- if it a fixed 4 hr course can be completed 2 times the max ch would be 8. not 12 right?

An indication of where other materials not available on carmen may be located is necessary. *(by Heysel, Garrett Robert on 10/11/2015 07:17 PM)*

- This course is being created in conjunction with the proposed MA in Contemporary Art and Curatorial Practice. *(by Florman, Lisa Carol on 08/20/2015 04:41 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Workman, Mollie-Marie	08/25/2015 01:01 PM	Submitted for Approval
Approved	Florman, Lisa Carol	08/25/2015 02:08 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	10/11/2015 07:17 PM	College Approval
Submitted	Workman, Mollie-Marie	10/12/2015 01:47 PM	Submitted for Approval
Approved	Florman, Lisa Carol	10/12/2015 02:05 PM	Unit Approval
Approved	Heysel, Garrett Robert	10/12/2015 02:56 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	10/12/2015 02:56 PM	ASCCAO Approval

**HISTORY OF ART 7020:
CURATORIAL ELECTIVE—THE DISCURSIVE EXHIBITION**

Kris Paulsen
Autumn 2017
T/Th 2:20-3:40

Office Hours:
Wednesday 10:00-11:00
& by Appointment
Paulsen.20@osu.edu

Course Description:

Over the last decade the production and reception of experimental art has become increasingly discursive. It is now common for artists to describe their work as “research,” for critics to deliver “lecture-performances,” and for curators to claim that the collections of essays accompanying their exhibitions are as important as the exhibitions themselves. Concealed behind this phenomenon are a number of complex, interrelated developments, including the crisis of modernism, the long-term effects of the new social movements of the 1960s, and the shifting political economy of culture under conditions of advanced capitalism. How might we begin to theorize this phenomenon, to understand it historically, and to gauge its implications for contemporary art practices and exhibitions?

This seminar will approach such questions along three axes. First, we will engage a selection of pertinent critical concepts and historical models: Allan Kaprow’s notion of the “un-artist”; Michel Foucault’s concept of discourse; Jacques Rancière’s model of the aesthetic regime of art; Rosalind Krauss’ critique of the post-medium condition; and Guy Debord’s theorization of the integrated spectacle. Next, we will study five prominent examples of the “discursive exhibition”: *Les Immatériaux* (1985), co-curated by the philosopher Jean-François Lyotard; *Democracy* (1988), curated by the collective Group Material; *If You Lived Here...* (1989), curated by Martha Rosler; *Documenta X* (1997), curated by Catherine David; and *Documenta 11* (2002), curated by Okwui Enwezor. We will pay close attention to the interaction between artworks and ostensibly non-artistic formats (including philosophical texts, town meetings, social activism, academic conferences, and documentary). Finally, we will turn our attention to a group of more contemporary formats that exist within the expanded field of discursive art: the social practice “summit”; the interdisciplinary research project; artistic research; pedagogical activities; and the phenomenon of the “paracuratorial,” often associated with the so-called New Institutions.

Prerequisites:

Students are expected to have taken some courses in 20th/21st century art, or to have graduate standing.

Required Texts:

- Course reader on Carmen

Objectives

Students will:

- Develop an understanding of the history of art exhibitions in the modern and contemporary periods.

- Acquire a working analytical vocabulary for discussing exhibitions that do not conform to conventional forms and formats.
- Learn how to successfully plan and produce an exhibition, write catalog essays, and produce scholarly research on curatorial topics.
- Interrogate the tense relationship between art and politics in the 20th and 21st centuries.
- Situate curatorial practice and its history within the larger context of 20th- and 21st-century world events and art history.

Assignments

Students will:

- Complete 2 case studies on exhibitions to be presented orally in class.
- Work together to produce an exhibition in the Hopkins Hall Gallery.
- Present their final paper and research at a class symposium.

Additionally, students are expected to attend all course meetings and to actively participate in all class discussions.

Case Studies Oral Report (2 @ 10% each) 20%

Final Paper (10 pgs): 20%

Group Exhibition: 20%

Final Presentation: 20%

Attendance & Participation: 20%

This course uses the OSU Standard Grading Scheme: 93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

Coursework:

Reading: Students are responsible for all assigned reading and will be expected to have completed the reading before coming to class. Readings may be added or removed from the syllabus by the instructor. Changes will be announced in class and on Carmen at least one week in advance.

Papers & Assignments:

All papers must be turned in for the student to pass the class. Late papers will lose 1/3 of a letter grade each day. Late response essays will not be accepted. Extra credit assignments will be offered throughout the semester.

Attendance:

Attendance is mandatory. If you are going to miss classes or examinations because of religious holidays or extra-curricular scheduling (i.e. if you are on a school-sanctioned athletic team or in the band), you must notify the instructor by the second week of class of all conflicting dates and recommend a solution, with the understanding that an earlier deadline or date for a paper/exam may be the most practical outcome. The student is responsible for informing him- or herself of all missed work and assignments. This situation must be discussed with the instructor immediately.

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors

shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.”

Plagiarism:

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. See the University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>. Plagiarism is the use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your response essays, term paper, or other assignments without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person’s characteristic or original phraseology, metaphor, or other literary device without acknowledgment.

Students with Disabilities:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

DATES & ASSIGNMENTS:

Week 1 Theorizing the Discursive Exhibition

1.13 Introduction

1.15 Kaprow, "Education of the Un-Artist" (1-3) (2-22)
Rancière, "The Aesthetic Revolution and its Outcomes" (43-69)
Foucault, "The Order of Discourse" (98-132)

Week 2: Historicizing the Discursive Exhibition

1.20 Krauss, *A Voyage on the North Sea* (1-58)
O'Neill, "The Curatorial Turn" (1-11)

1.22 Debord, *Society of the Spectacle* (1-44)
Debord, *Comments on the Society of the Spectacle* (1-32)

The Emergence of Discursive Exhibitions, 1985-2002, Case Studies

Week 3: *Les Immatériaux* (1985)

1.27 Lyotard, "Les Immatériaux" (79-112)
Lyotard, "Matter and Time" (321-349)

1.29 Interview with Bernard Blistène (1-14)
Rajchman, "*Les Immatériaux* or How to Construct the History of Exhibitions" (236-269)
Hudek, "From Over- to Sub-Exposure: The Anamnesis of *Les Immatériaux*" (111-125)

Week 4 *Democracy* (1988)

2.3 Group Material, "On Democracy" (16-31)
Wallis, "Democracy and Cultural Activism" (44-71)
Selections from *Democracy* (8-22, 79-114)

2.5 Ashford, "Group Material: Abstraction as the Onset of the Real" (26-61)

Week 5 *If You Lived Here...* (1989)

- 2.10 Rosler, "Fragments of a Metropolitan Viewpoints (3-68)
Deutsche, "Alternative Space" (69-102)
- 2.12 Möntmann, "(Under)Privileged Spaces" (94-131)
"Still Here: An Interview with Martha Rosler and Anton Vidokle" (1-22)
- Week 6:** *Documenta X (1997)*
- 2.17 Selections from *Documenta X: Politics-Poetics (1-42, 65-119)*
Vogel, "The Torture of Enlightenment (6-33)
- 2.19 Screening: Philip Pocock, "A Description of the Equator and some ØtherLands"

Week 7: Planning Week – Final Exhibition and Symposium

- 2.24 Proposals Due for Exhibition
Group Presentations
- 2.26 Group Presentations Continued.
Vote, Division of Labor

Week 8: *Documenta 11, Platform 1 (2002)*

- 3.3 Hall, "Democracy, Globalization, and Difference" (93-142)
Chambers, "Unrealized Democracy and a Posthumanist Art" (8-44)
Calsina and López, "Arquitectos Sin Fronteras–España" (67-94)
- 3.5 Laclau, "Democracy Between Autonomy and Heteronomy" (84-122)
Bauer, "The Space of Documenta 11: Documenta 11 as a Zone of Activity" (3-47)

Week 9: *Documenta 11, Platform 2 (2002)*

- 3.10 Sachs, "Different Kinds of Truth" (78-112)
Sivan, "Archive Images: Truth or Memory?" (86-99)
Jaar, "It Is Difficult" (24-49)
- 3.12 Torre, "Constructing Memorials" (332-348)
Nash, "Art and Cinema: Some Critical Reflections" (7-20)

Week 10: SPRING BREAK

Week 11: When is Art Research?

3.24 Holert, “Artistic Research: Anatomy of an Ascent” (30-49)
“Basic Research: Survey on Artistic Research” (132-176)

3.26 Steyerl, “Aesthetics of Resistance” (54-78)
Breitwieser, “Modernologies (9-31)

Week 12: The Pedagogical Turn

3.31 Ranciere, *The Ignorant Schoolmaster* (1-75)

4.2 Ranciere, *The Ignorant Schoolmaster* (75-142)

Week 13: The Pedagogical Turn

4.7 Rogoff, “Turning” (67-77)
Podesva, “A Pedagogical Turn” (1-18)

4.9 O’Neill, *Curating and the Educational Turn* (1-11, 24-31, 66-72, 90-114)

Week 14: Installation

4.14 Meet at Hopkins Hall Gallery

4.16 Meet at Hopkins Hall Gallery

Week 15: Presentations

4.21 Symposium and Performances, Part 1

4.23 Symposium and Performances, Part 2

FINAL PAPER DUE

**HISTORY OF ART 7020:
CURATORIAL STUDIES ELECTIVE—BIENNIALS AND BEYOND**

Kris Paulsen
Spring 2017
T/Th 2:20-3:40
Pomerene 315

Office Hours:
Wednesday 10:00-11:00
& by Appointment
paulsen.20@osu.edu

Course Description:

The primary exhibition venue for a great deal of new art is an international circuit of fairs and biennials, the majority of which are fewer than twenty years old. Much of the art exhibited at these fairs problematizes its own cosmopolitanism and novelty, depicting mobile populations or exotic locations while conforming to the most current technological or aesthetic standards. Critical discussion of such work often assumes that biennials give us the most direct access to global contemporary art, and that the concepts of “the global” and “the contemporary” are both self-evident and interrelated, perhaps even interchangeable. But what if this isn’t the case? How might the intertwining of these concepts function ideologically, blocking our understanding of conflicting geographies or uneven histories? How have international exhibitions sought (or how might they seek) to contest the status quo or to alter their own function? How might such examples change our thinking about the geopolitics of art, the task of the curator, or the relations between exhibitions and their audiences?

This seminar will explore such questions by developing a parallel, alternative history of the contemporary biennial, focusing on developments that took place outside or in opposition to the hegemony of the global North. We will study theories of post-colonialism, globalization, and “the contemporary,” and survey recent debates about the biennial format. We will also consider historic precedents for the ongoing biennial explosion, moving from the congresses and conventions of the decolonizing Third World through the development of periodic exhibitions in sites including Cuba, Delhi, Lagos, and Sydney. The bulk of the course will focus on important exhibitions since 1989, and students will be required to write a paper on a particular exhibition happening outside of the context of the global North, including: Dak’Art, the Johannesburg Biennial, Manifesta, the Istanbul Biennial, inSite, the Emergency Biennale of Chechnya, the Guangzhou Triennial, and the Tbilisi Triennial. [If taught in May or Summer Semesters, the class might involve a trip to an international biennale. If held in the spring, a trip to the Whitney Biennial could be scheduled],

Prerequisites:

Students are expected to have some knowledge of 20th century art and/or film history, preferably having taken History of Art 2002 (202) or 4640 (541), or holding graduate standing.

Course Objectives

Students will:

- Develop an understanding of the history of international art exhibitions in the Western and Global contexts.
- Acquire a working critical vocabulary and theoretical apparatus for understanding the politics, economics, and aesthetics of international exhibitions.
- Learn to analyze exhibitions in their historical, political, and social contexts.

- Broaden their understanding of what constitutes an “art world” and how these worlds are formed.
- Demonstrate critical methods for evaluating exhibitions and their publications.
- Gain an understanding of the history of exhibition-making as a curatorial, cultural, and political practice.
- Situate curatorial practice and its history within the larger context of twentieth- and twenty-first-century world events and art history.

Required Texts:

- Course reader on Carmen
- Rachel Weiss & Louis Camnitzer, *Making Art Global: The Third Havana Biennial*
- Lane Relyea, *Your Everyday Art World*
- Jens Hoffmann & Harrell Fletcher, *The People’s Biennale*
- Thomas McEvelley and Benjamin Buchloh, *Making Art Global: “Magiciens de la Terre” 1989.*
- Lisette Lagando and Renato Sztutman, *Cultural Anthropophagy: The 24th Bienal de São Paulo, 1998.*

Recommended Text

- Elena Filipovic, *The Biennial Reader*

NB: All materials not on Carmen will be placed on open reserve at the Fine Arts Library. Those still in print will also be available for purchase at the University Book Store and the Wexner Center Shop.

Grading:

- Students will complete 3 case studies on exhibitions to be presented orally in class.
- Students will write a final research paper (15 pages) on an international exhibition.
- Students will present their final paper and research at a class symposium.
- Students are expected to attend all course meetings and to actively participate in all class discussions.

Case Studies / Oral Reports (3 @ 10% each) 30%

Research Paper (15 pgs): 30%

Final Presentation: 20%

Attendance & Participation: 20%

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DATES & ASSIGNMENTS:

Week 1 Art Worlds

- I.13 Introduction
Chin-Tao Wu, "Biennials without Borders?" (56-63)
- I.15 Pamela Lee, "Forgetting the Art World" (1-38)
Sarah Thorton, "The Biennale," in *Seven Days in the Art World* (219-254)
Enzo Di Martino, *The History of the Venice Biennale* (1-20)
Vittoria Martini, "A brief history of Il Giardini: Or a brief history of the Venice Biennale seen from the Giardini" (np. Online)

Week 2: Third Worlds

- I.20 Robert Young, "Postcolonialism" (57-70)
Robert Young, "Postcolonialism and the Politics of Postcolonial Critique" (1-12)
Brian Wallis, "Selling Nations: International Exhibitions and Cultural Diplomacy" (256-282)
- I.22 Elena Filipovic, "Biennialogy" (12-72)
Caroline Jones, "Biennial Culture: A Longer History" (66-87)
Tony Bennett, "The Exhibitionary Complex" (73-102)

Week 4 Alternatives

- Case Studies: Triennale-India, Delhi, 1968
Biennale of Sidney, 1973
FESTAC 77, Lagos, 1977
- I.27 Anthony Gardner and Charles Green, "Biennials of the South on the Edges of the Global" (442-455)
Thomas McEvilley, "Arrivederci, Venice: The Third World Biennials" (406-415)
- I.29 Patrick D Flores, "First Person Plural: Manifestos of the 1970s in Southeast Asia" (224-270)

Week 3: Venice or Havana?

- Case Study: The Second and Third Havana Biennials (1987/1989)
- 2.3 Rachel Weiss & Louis Camnitzer, *Making Art Global: The Third Havana Biennial* (14-80)
Rafal Niemojewski, "Venice or Havana: A Polemic on the Genesis of the Contemporary

Art Biennial” (88-103)

2.5 Rachel Weiss & Louis Camnitzer, *Making Art Global: The Third Havana Biennial* (81-236)

Week 5 Cultural Cannibalism

Case Studies: São Paulo Bienal, Brazil, 1951/1989
Magiciens de la Terre, Paris, 1989

2.10 Oswald de Andrade, “Anthropophagy Manifesto” (1-5)
Gerardo Mosquera, “The Marco Polo Syndrome: Some Problems around Art and Eurocentrism” (314-321)
Lisette Lagando and Renato Sztutman, *Cultural Anthropology: The 24th Bienal de São Paulo, 1998* (1-50)

2.12 Jean Fisher, “The Syncretic Turn: Cross-Cultural Practices in the Age of Multiculturalism” (329-337)
Lucy Steeds et al., *Making Art Global: “Magiciens de la Terre” 1989*. (8-110)

Week 6: Former East, Former West

Case Studies: Manifesta 1-9 (special emphasis on Manifesta 3, Ljubljana, 2000)

2.17 Claire Bishop, “Former West: Art as Project in the 1990s” (193-218)
Camiel van Winkel, “The Rhetorics of Manifesta” (219-230)

2.19 Maria Hlavajova, “Towards the Normal: Negotiating the ‘Former East’” (153-165)
Thomas Boutoux, “A Tale of Two Cities: Manifesta in Rotterdam and Ljubljana” (201-218)

Week 7: Pan-Africanism and After

Case Studies: Dak’Art, Dakar, 1992-2000
Johannesburg Biennial, 1995-1997

2.24 Yacouba Konaté, “The Invention of the Dakar Biennial” (104-121)
Rasheed Araeen, “Dak’Art 1992-2002” (93-106)
Thomas Fillitz, “Worldmaking: The Cosmopolitanization of Dak’Art, the Art Biennial of Dakar” (np. Online)

2.26 Sabine Marschall, “The Impact of the Two Johannesburg Biennials on the Formation of a New South” (454-465)
Olu Oguibe, “In the ‘Heart of Darkness’” (322-328)

Week 8: Border Biennials

Case Studies: InSite, San Diego/Tijuana, 1994-1997
Istanbul Biennial, 1997-2015

3.3 Ila Sheren, "From the Trojan Horse to the Human Cannonball: InSite at the U.S-Mexico Border" (1-5)
Vasif Kortun and Charles Esche, "Interview with Vasif Kortun and Charles Esche" (1-3)

3.5 Fiamma Montezemolo, "Tijuana: Hybridity and Beyond: A Conversation with Néstor García Canclini" (733-750)

Week 9: Marginalizing the Center

Case Studies: Whitney Biennial 1993
Documenta 11, 2002

3.10 Bruce Althusser "Whitney Biennial, New York, 1993," *Biennials and Beyond* (309-324)

3.12 Okwui Enwezor, "The Black Box" (42-55)
Ute Meta Bauer, "The Space of Documenta 11: Documenta 11 as a Zone of Activity" (103-107)
Creolité and Creolization, Documenta 11_Platform 3 (1-38)
Documenta 11 platform Catalogs

Week 10: SPRING BREAK

Week 11: Asian Expansions

Case Studies: 7th Gwangju Biennial, South Korea, 2008
3rd Guangzhou Triennial, China, 2008
Kochi-Muziris Biennale, India, 2012

3.24 Ranjit Hoskote, "Biennials of Resistance: Reflections on the Seventh Gwangju Biennial" (306-321)
Sarat Maharaj, "Farewell to Post-Colonialism: Querying the Guangzhou Triennial" (1-20)
Qui Zhijie, "The Prediction in the Age of Post-Exhibition" (142-148)
Wang-kyung Sung, Charles Esche, and Hou Hanru, "2002, Gwangju Pause" (148-152)

3.26 Robert E. D'Souza, "The Indian Biennale Effect: The Kochi-Muziri Biennale 2012" (296-312)
Lee Weng Choy, "Authenticity, Reflexivity, and Spectacle (Or, the Rise of New Asia Is Not the End of the World)" (338-353)

Week 12: Contested Territories

Case Studies: Emergency Biennale in Chechnya, 2005

Palestine c/o Venice, Riwaq Biennial
Biennale of Sydney, 2006
Roma Pavilion, Venice, 2007
Spanish Pavilion, Venice, 2001/2003

- 3.31 Charles Merewether, *Zones of Contact: 2006 Biennale of Sydney* (1-20)
Claire Bishop, "Antagonism and Relational Aesthetics" (51-79)
- 4.2 Kristina Lee Podesva, "Time and Space in a Biennial for Chechnya" (np. Online)
Jean Fisher, "Voices in the Singular Plural: 'Palestine c/o Venice' and the Intellectual Under Siege" (789-801)

Week 13: Your Everyday Art World (or, The People's Biennial)

Case Study: The People's Biennial, 2010

- 4.7 Lane Relyea, *Your Everyday Art World* (1-168)
- 4.9 Jens Hoffmann & Harrell Fletcher, *The People's Biennale* (15-27)

Week 14: Symposium 1: Final Presentations

4.14

4.16

Week 15: Symposium 2: Final Presentations

4.21

4.23

FINAL PAPER DUE - April 28 @ 5:00 pm

DRAFT - MA Contemporary Art and Curatorial Practice – Sample 3 years / 3 classes (8-12 credits) per semester)	
<p>Fall 1: 6001 Historical and Conceptual Bases of Art History (4) HA or Curatorial Elective (4) Law/Policy Elective (3)</p> <p>Spring 1: 7015 Exhibition Histories and Curatorial Practices (4) HA or Curatorial Elective (3-4) Visual and Critical Theory for Contemporary Art or Theory Elective [Comp. Studies](3)</p> <p>Summer: Internship (2)</p>	<p>[ex. 7020-Biennials] [ex. Grant Writing]</p> <p>[ex. 5221 – Renaissance Painting] [ex. Comp Studies 5864-Theorizing Modernity and Post Modernity or Comp Studies 7390- Theorizing Performance]</p>
<p>Fall 2: HA or Curatorial Elective (4) HA or Curatorial Elective (3-4) Law /Policy Elective (3)</p> <p>Spring 2: HA or Curatorial Elective (4) HA or Curatorial Elective (3-4) Policy/Law Elective (3)</p> <p>Summer: Internship (2)</p>	<p>[Ex. 8821- Mod/contemp. Japanese Art] [ex. 5905- Avant-Garde and Exp Cinema] [ex. Contracts/Non Profit Management]</p> <p>[ex. 7020- Alternative Spaces] [ex. 8000- Latin American Art] [ex. Non-Profit Management/ Intellectual Property]</p>
<p>Fall 3: Practicum - Exhibition Planning (2) Thesis Writing- Research (2) HA or Curatorial Elective (4)</p> <p>Spring 3: Practicum – Exhibition Execution (4) Thesis Writing – The Catalog Essay (4)</p>	<p>[ex. 7020- Black Box/White Cube]</p>

NB: *At least* 2 HA electives must be pre-1900 and *at least* 2 must be “non-western.”

Students who are not proficient in at least one language other than English, and who are considering pursuing a PhD after completion of this program, should attempt to acquire that proficiency either through extensive study over multiple years or intensive summer school. (With the advisor’s approval, language study may be substituted for one of the summer internships.)