



August 21, 2015

Vice Provost Randy Smith
Office of Academic Affairs
203 Bricker Hall
109 North Oval Mall
Columbus, OH 43210

Dear Randy,

The History of Art Department has been working for some time now on the development of an MA program in Contemporary Art and Curatorial Practice, which will be unlike any other in the U.S. (or, indeed, the world) and yet which we believe will also fill a critical niche. In order to get the approval process rolling, we are uploading to the ASC curriculum website the following documents:

- The proposal for the MA in Contemporary Art and Curatorial Practice
- A sample curriculum for advising purposes
- Syllabi for the new courses (HA7015, 7020, and 7189) being created for the program
- Concurrences from the other various units around campus that will either be involved in or affected by the Curatorial Practice Program.

We are hoping that we might receive approval in time to begin the program in the autumn of 2017—which will mean advertising it beginning in the summer and fall of 2016. We are also looking forward to receiving feedback from the various committees involved in the process.

Sincerely,

Lisa Florman
Professor and Chair
History of Art
Email: florman.4@osu.edu

**Proposal to the ASC Curriculum Committee
for a new degree program:
Master of Arts
in Contemporary Art and Curatorial Practice**

Submitted by the History of Art Department
September 2015;
Revised September 2016

1. Rationale for the new degree program, including a description of its disciplinary purpose and significance:

Given the high profile and superb reputation of the Wexner Center for the Arts, and our own growing expertise in global contemporary art,^{*} the History of Art Department has for several years now been exploring the possibility of offering a Master's degree in Contemporary Art and Curatorial Practice. Both nationally and internationally, interest in curatorial studies programs, particularly in those geared toward contemporary art, has been growing steadily. Recognizing that interest, and anticipating new programs arising to meet it, the College Art Association (CAA) in 2004 established a set of standards "intended to guide art departments and administrators organizing curatorial curricula." Those standards were revised in 2009 so as to better address the specific needs of "students who expect to work in the contemporary art field."

In designing our own program in Contemporary Art and Curatorial Practice, the OSU History of Art faculty looked very closely at the CAA guidelines, as well as at the existing MA programs that would be in competition with ours. (At present, there are no programs in the U.S. that offer curatorial studies at the doctoral level.) Our primary concern was to devise a curriculum that would both meet or exceed the field's highest standards and take maximum advantage of all that Ohio State University and the city of Columbus has to offer. Over the course of our research and discussions, it has become clear to those of us working on the proposed MA that the best way to achieve our goals is to create something that doesn't simply replicate what students can already get through other, existing programs but would instead provide them with a different, in many ways more comprehensive, kind of curatorial training.

The two best-known programs currently in existence—Bard College's Center for Curatorial Studies (CCS Bard) and the Curatorial Practice Program at California College of the Arts (CCA)—have been around for about 20 years and graduated in that time

^{*} Within the History of Art Department, we have six faculty who specialize in twentieth- and twenty-first-century art: Kris Paulsen, whose area of expertise is video and new media; Erica Levin, our recent hire in avant-garde and experimental cinema; Julia Andrews, Distinguished University Professor of modern and contemporary Chinese art; Lisa Florman, whose area of concentration is European art of the twentieth century; Namiko Kunimoto, whose interests encompass modern and contemporary Japanese and Asian-American art; and Amanda Gluibizzi, who focuses on contemporary art and design. Also holding Graduate Faculty status in our department are Guisela Latorre (Women's, Gender and Sexuality Studies), who teaches courses on contemporary Latin American art; and Sarah van Beurden (African and African American Studies), a specialist in the art and culture of Africa and the African Diaspora.

approximately 200 students each. Bard is located in relatively close proximity to New York City, and CCA is in San Francisco. Their geographic settings have enabled both programs to thrive on a steady stream of all-star adjunct faculty and visiting curators. Students pay handsomely for the privilege of working with those visitors, however: current tuition at Bard is \$37,284 per year, and CCA's is even more (\$41,670). If OSU's own geographic location places some restrictions on the number of available curators who might serve as adjunct faculty, it is nonetheless a clear boon where tuition and the cost of living are concerned.

Even more important than our low rents and tuition, however, are the benefits of being housed in a Tier 1 Research University. Neither CCS Bard nor CCA's Curatorial Practice Program are. If their students get any training in law or public policy—something recommended by the College Art Association—it is as a very small segment of a larger course on curatorial practice taught by artists, art historians or professional curators. The program we have designed for OSU would allow—in fact, require—students to take courses from the Department of Arts Administration, Education & Policy (e.g., Nonprofit Arts Institution Governance or Resource Management and Revenue Streams for Arts and Cultural Organizations), as well as at the Moritz College of Law (e.g., Nonprofit Organizations or Intellectual Property Law) or the John Glenn College of Public Affairs (e.g., Grant Writing in the Public Sector or Nonprofit Financial Management).

It should be said that the highly interdisciplinary nature of the curriculum we've designed is at once one of the program's greatest strengths and an absolute imperative, given the current size of the History of Art faculty. At Bard and CCA, the curriculum is built around dedicated courses (three per semester) designed to collectively meet the needs of curatorial studies students (again, as specified by the College Art Association). Given that the History of Art Department at OSU has only 11 full-time faculty—who serve both undergraduate and PhD programs already strained by our present shortage of personnel—as well as the relatively small curatorial pool from which to draw adjunct faculty, it will be necessary for us to structure our curriculum around courses already being offered in the History of Art Department and across the university. Again, we feel that this situation, despite being driven by necessity, will in fact prove to be one of the real selling points of our program. People we interviewed who had been through other curatorial programs repeatedly mentioned that their training in legal or policy matters was inadequate to many of the situations they subsequently faced in their professional careers.

Almost to a person, those interviewed also complained that the length of their programs placed debilitating constraints on the kinds of exhibitions they could mount for their culminating projects. As any professional curator will tell you, planning for shows typically begins several years in advance; it simply takes that long to do the necessary research, write the catalogue essays, and prepare the exhibition space—not to mention all that's required to secure works on loan from other institutions. We are proposing to solve this problem by making the OSU program three years in length rather than the usual two. Indeed our inability to offer more than a couple of dedicated, core courses each semester makes that third year all but compulsory; without it, students would be getting far less from our program than they would from others, and would even fall short of the standards established by the College Art Association. Fortunately, a three-year program at Ohio

State would still cost substantially less than a two-year program almost anywhere else, especially for in-state students or those able to establish residency during their second and third years. The extra year will allow for both a breadth of training unavailable elsewhere and greater time for planning the culminating exhibitions. Consequently, we believe that the length of the program will be perceived as a virtue by prospective students—or at least by the serious kind that we’re most hoping to attract.

Three-year programs are not totally unprecedented: recently California College of the Arts began offering a combined MA in Visual Studies and Curatorial Practice that takes 3 full years to complete. The program seems to have arisen partly in response to the College Art Association’s assertion that “the most effective curatorial-studies programs are [those] offered in conjunction with the MA and PhD in art history,” and that future curators should have “all of the training appropriate for an advanced degree in art history.” In truth, none of the existing two-year programs provide students with a grounding in the discipline comparable to what they would receive in a History of Art Master’s program. (That’s not particularly surprising, since most MA programs in art history are themselves two years in length, even without any of the specialized curatorial training that the curatorial studies programs provide.) The CAA guidelines also say that, ideally, a student in a curatorial studies track should have the option, upon completion of the MA, of continuing on to earn a doctoral degree in the history of art. Again, because of the very limited art-historical training they receive, graduates of two-year curatorial studies programs would almost certainly have to complete additional, Master’s-level coursework before moving on to the PhD.

By offering a 3-year degree in Contemporary Art and Curatorial Practice, Ohio State would become one of only two institutions in the country actually meeting all of the College Art Association’s recommendations (CCA’s combined visual studies/curatorial MA being the other). And ours would be the *only* one housed in a major research university, offering students the kind of broad, interdisciplinary training that the profession currently demands, including graduate-level coursework in modern and contemporary American and European, Asian, African and Latin American art.

2. Description of the proposed curriculum:

During their three years in our program, students would take a minimum of 61 credit hours, broken down into the following categories. (Courses in boldface indicate new offerings.)

Core courses: 24 hours

HA 6001 (Historical and Conceptual Foundations of Art History) 4 credit hours

HA 7015 (Exhibition Histories) 4 credit hours

HA 7189 (Curatorial Practicum) 6 credit hours

HA 7999 (Curatorial Thesis Writing) 6 credit hours

HA 7191 (Curatorial Internship) 4 credit hours

Notes on HA7189 and HA7999:

The Curatorial Practicum walks students in their final year of the MA program through the process of staging a major exhibition and producing a catalogue, which together will serve as their thesis project. Typically the exhibitions will be staged at OSU's Urban Arts Space

The Curatorial Internship will place students in the MA Program with one of several institutions around Columbus (the Wexner Center, the Columbus Museum of Art, the OSU Urban Arts Space, the Pizzuti Collection, COR&P) and Ohio (Cleveland's Transformer Station, and the Cleveland Museum of Art). They will work closely with the curators there on staging an exhibition, as well as being involved with the day-to-day operations of the museum.

History of Art (including Curatorial) electives: 25-28 hours

7 courses (approximately 25 credit hours), 4 of which must be at the 6000-level or above. [At least two of those elective courses must be focused on art prior to the nineteenth century, and two on things *outside* of the American or European tradition.] In addition to the existing HA courses, we are also putting forward a new course number, **HA 7020** (Curatorial Elective), to accommodate those courses, periodically offered, on some specifically curatorial theme.

Theory Elective: 3 hours

Students must take one of the following:

- HA 5640 (Intro to Contemporary Art Historical theory)
- CompStud 5864 (Modernity and Postmodernity: Concepts and Theories)
- Another "theory" course, in Comp Studies or another department, approved by the student's advisor

Law/Public Policy/Arts Administration electives: 9 hours

Students must take three of the following courses:

- Drafting Business Contracts (Moritz College of Law)
- Nonprofit Organizations (Moritz College of Law)
- Intellectual Property Law (Moritz College of Law)
- ArtEd5670 Public Policy and the Arts
- ArtEd5671 Organizational Leadership in the Nonprofit Arts
- ArtEd5682 Nonprofit Art Institution Governance and Board Leadership
- ArtEd5684 Arts Participation, Cultural Literacy, and Audience Development
- ArtEd5685 Arts/Cultural Organizations: Resource Management and Revenue Streams
- ArtEd7000.20 Concepts, Theories and Issues in Arts/Cultural Policy
- ArtEd7681 Arts/Cultural Institutions, Organizational Theories & Management Practice
- PubAfrs5590 Fundraising and Philanthropy for Nonprofit Organizations (Glenn College)
- PubAfrs 7501 Grant Writing in the Public Sector (Glenn College)
- PubAfrs 7526 Nonprofit Management and Governance (Glenn College)
- PubAfrs 7533 Nonprofit Financial Management (Glenn College)

PubAfrs 7553 Nonprofit Management and Governance (Glenn College)

A note on the total credit hours for the MA: Although we realize that 61 is an unusually large number of hours for an MA program, it is neither unprecedented, especially for a three-year program (the MFA in Art, for example, requires a minimum of 72 hours) nor, we believe, unwarranted. Given the College Art Association's recommendation that curatorial programs be designed in such a way that, upon graduation, students have the option of continuing on to the PhD in art history, we had little choice but to require approximately 30 hours of art history coursework, which is what we expect from those students applying to our doctoral program. Spread out over three years as those 61 hours will be, they should not place an undue burden on the students.

3. Administrative arrangements for the proposed program:

Despite its interdisciplinary nature, the Masters program in Contemporary Art and Curatorial Practice will be housed wholly within the History of Art Department and overseen by the Chair, the Director of Graduate Studies, and the Graduate Program Coordinator. Entering students will choose or be assigned to a faculty advisor, just as is currently the case with our doctoral students.

4. Evidence of need for the new degree program, including opportunities for employment of graduates. Include other programs in the state and potential duplication of programs in the region.

Within Ohio, there are only two schools that offer anything at all comparable to what we are proposing: the University of Cincinnati has a Graduate Certificate in Museum Studies, and Case Western offers a Museum Studies track within their Art History Masters program. Cincinnati's "certificate" provides students with more training than they are likely to have gotten as undergraduates, but far less than they would in our program. Case's track involves a year-long museum studies course and two supervised internships at the Cleveland Museum of Art. Although quite good, their program is neither focused on contemporary art nor includes courses in law, arts administration, or public policy. In that sense, there is very little duplication among programs within the state. In fact, there is really no other curatorial program at all like ours between California and the east coast.

Despite not having been part of a curatorial practice program, many of our alumni have gone on to very successful curatorial careers. Recent graduates are currently working as curators at the Carnegie Museum of Art in Pittsburgh, the Gund Gallery at Kenyon College, the St. Louis Museum of Art, the Nelson-Atkins Museum in Kansas City, and the Pizzuti Collection here in Columbus; another was just named Director of the Carpenter Center for the Visual Arts at Harvard University. As impressive as this record is, we believe we can give our students even better, more targeted curatorial training through our proposed MA in Contemporary Art and Curatorial Practice. And, of course, we hope we can draw our alumni back to OSU, either to teach in the program (for those who are local) or to offer special lectures or colloquia highlighting their own experiences. We're imagining that, with time, access to this network of former students will also be one of the program's attractions.

5. Prospective enrollment:

We intend to enroll approximately 5 students during the first year of the program, aiming toward a maximum entering class of 10 by the end of the fifth year. That would mean that we would have a total of between 5 and 25 students in the program at any one time until 2021, and roughly 30 after that.

6. Special efforts to enroll and retain underrepresented groups:

The Department has been making a concerted effort over the last several years to attract a more diverse student body—by, among other things, participating in OSU’s Graduate & Professional Student Recruitment Initiative (GPS), the Summer Research Opportunity Program (SROP), and personally contacting students from underrepresented groups listed in the National Name Exchange (<https://apps.grad.uw.edu/nne/>) as being interested in pursuing an advanced degree in art history—and those efforts have been generally quite successful. Last autumn, for example, we welcomed four new doctoral students into our program, three of them on University Enrichment Fellowships. (One is Latina, another of Vietnamese descent, the third Native American.) Despite this year’s success, however, it is often hard to find high-caliber applicants from underrepresented groups in many of the historical subfields offered by the department. For a variety of reasons, contemporary art has a broader appeal, especially given the recent explosion of interest in art from around the world—in what is sometimes now referred to as “global contemporary art.” Our MA program in Contemporary Art and Curatorial Practice will, we believe, be even more attractive to traditionally underrepresented minorities, insofar as the curatorial profession is already more ethnically diverse than is academic art history. Moreover, we intend to heavily advertise the Curatorial Practice MA program with [Black Art Incubator](#), a New York-based organization created to “provoke new understandings of the myriad sectors that comprise the contemporary art world,” and to provide resources in particular for black artists, curators, critics, and scholars. (Lisa Dent, a former curator of contemporary art at the Columbus Museum of Art, has close ties with Black Art Incubator and is also very familiar with the program we’re trying to launch.)

7. Faculty and facilities available for the new degree program and their adequacy:

We believe that our current facilities and faculty will be sufficient to accommodate the program at least initially. In addition to our regular faculty, we also expect to have at least one and possibly two full-time lecturers (on renewable appointments) who have expertise in the area of modern and contemporary art and who could easily take part in the program.

We also have strong expressions of interest in teaching from a number of local curators (including Bill Horrigan at the Wexner Center, Michael Goodson at CCAD, and Tyler Cann at the Columbus Museum of Art), as well as informal agreements with those institutions and several others (including the Pizzuti Collection, COR&P, and the Transformer Station in Cleveland) for the internship component of the program. Although the exhibition schedule would need to be closely coordinated with the Art

Department and the staff of the OSU Urban Art Space, UAS is a near ideal venue for the students' culminating shows, and we have already reserved a slot for the 2016/17 academic year. We have access to other, smaller spaces as well: The University Libraries Gallery, The Cultural Arts Center, Rooms to Let, Skylab, and COR&P, to name but a few.

8. Need for additional facilities and staff and the plans to meet this need:

If the program proves to be as popular (and as financially sustainable) as we anticipate, we may eventually need to hire a director—ideally, a curator with a substantial public profile and considerable professional experience. Initially, however, we believe we can make do using the current faculty and staff of the History of Art Department. Our intention is to begin small, admitting additional students only gradually, once we are confident in our ability to handle larger populations, and have accumulated the resources to do so.

9. Projected additional costs:

Over the last several years, we have been using existing departmental funds—supplemented by contributions from the Department of Art and the Wexner Center—to host a series of talks by influential contemporary curators. The continuation of that series (and so the continued availability of funding) is important to the success of the MA Program in Contemporary Art and Curatorial Practice. Again, our hope is that the program will be revenue-generating, effectively paying for itself in short order, so that we will be able to secure additional funding, if necessary, from the College of Arts and Sciences. We also intend to apply for both internal and external grants in order to continue to attract high-profile visitors, and to fund more ambitious student exhibitions.

Contemporary Art and Curatorial Practice MA Semester by semester guidelines	
<p>Fall 1: HA6001 - Historical and Conceptual Bases of Art History (4) HA or Curatorial Elective (4) Law/Policy Elective (3)</p> <p>Spring 1: HA7015 - Exhibition Histories (4) HA or Curatorial Elective (3-4) HA5640 or Theory Elective (3)</p> <p>Summer: Internship (2)</p>	<p>[example: HA7020-Biennials and Beyond] [ex: PubAfrs 7501-Grant Writing in the Public Sector]</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: HA 7189.01 – Curatorial Practicum - Exhibition Planning (2) Thesis Writing- Research (2) HA or Curatorial Elective (4)</p> <p>Spring 3: HA 7189.02 – Curatorial 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.)

**HISTORY OF ART 7015:
CURATORIAL STUDIES—EXHIBITION HISTORIES**

Lisa Florman
Spring 2016
T/Th 2:20-3:40
Pomerene 315

Office Hours:
Wednesday 10:00-11:00
& by Appointment
Florman .4@osu.edu

Course Description:

It has become increasingly common to claim that the history of modern and contemporary art might best be understood as a history of exhibitions. This course will explore the history of the exhibition since the nineteenth century as an exemplary cultural form that gains coherence within the modern period, and that becomes increasingly complex in the contemporary era. We will examine the ways in which exhibitions modernize their constituents, as well as adapt to and adopt new forms of production and circulation. We will trace the history of modern art through specific exhibitions that have redefined the parameters of art-making, on the one hand, and its reception on the other. Along the way, we will also seek to define terms that inform curatorial practice.

While approaching modern and contemporary art from the perspective of its exhibition history has obvious advantages (particularly for curators), its broader implications are far from clear. How does an historical account focused on the exhibition differ from others that privilege artists, movements, mediums, or contexts? What sort of critical, aesthetic, and analytical criteria should structure such an undertaking? How can a history of exhibitions avoid the pitfalls of canonization? And what relevance might pre-existing models of curating retain for contemporary practices? This course will investigate such questions by collectively analyzing a selection of test cases drawn from the history of exhibition-making. Our work will be directed by the following objectives: to trace important developments in the evolution of exhibition forms and curatorial practices; to register the ways in which these histories have conditioned recent artistic production and exhibition making; and to critically assess the rhetoric of the art exhibition as a form of public communication. Above all, we will look at the relationship between historical exhibitions and their contexts in the interest of locating and/or forging (or, alternatively, rejecting) new models for contemporary practice.

Prerequisites:

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

Required Texts:

- Course reader on Carmen
- Bruce Althusser (ed.), *From Salon to Biennial—Exhibitions That Made Art History*, Vol. 1: 1863-1959
- Bruce Althusser (ed.), *Biennials and Beyond—Exhibitions That Made Art History*, Vol. 2: 1962-2002

Recommended Texts

- Hal Foster, et al., *Art Since 1900*, vols. 1 & 2
- Lucy Steeds, *Exhibition*

- Jens Hoffman, *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*

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 exhibition-making and -curating as social, political, and aesthetic practices.
- Learn to analyze how exhibitions have shaped the history of art.
- Learn how to research historical exhibitions and access primary documents (beyond the catalog), such as installation plans and documentation, historical accounts, and contemporaneous reviews.
- Demonstrate critical methods of evaluating exhibitions and their publications.
- Acquire the skills and knowledge to judge which exhibitions have become “landmarks,” and how and why they became historically significant.
- Situate curatorial practice and its history within the larger context of 20th- and 21st-century world events and art history.

Grading:

- Students will complete 3 case studies on exhibitions, each of which will be presented orally in class. At least one week in advance of their presentation, students, working in groups, will select primary documents to circulate to the class.
- Each student will produce a dossier on an exhibition he or she believes should be considered exemplary in the history of exhibition-making but which nonetheless falls outside of the canon created by Althusser. The dossier must contain a critical essay by the student, primary documents such as a list and images of all works included, contemporary reviews and critical revisitations, installation diagrams, bibliographies, and so on. All documents will be compiled in a digital archive with the help of the VRL.
- 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%

Dossier (15 pgs): 30%

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 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.

Students will complete 3 major assignments: a critical research paper on an exhibition, a presentation on the final project, and a collection of 3 case studies over the course of 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/>.

K. McShine, *Information* (138-141)
J. Burnham *Software* (10-14)

2.26 Ken Allan, "Understanding Information." (144-163)
Eve Meltzer, "The Dream of the Information World" (115-135)
Jack Burnham, "Art and Technology: The Panacea that Failed." (232-248)

Background: Foster et al., "1970" through "1979" (584-624)

Week 8: Building It Up, Tearing It Down

Guest: Myroslava Mudrak

3.3 Bruce Althusser "The Bulldozer Exhibition, Moscow, 1974," *Biennials and Beyond* (175-186)
"The Times Square Show, New York, 1980," *Biennials and Beyond* (187-200)

3.5 R. Deutsche, "Tilted Arc and the Uses of Democracy" (257-268)
D. McClean, "Tilted Arc" in the *Trials of Art* (123-154)

Background: Foster et al., "1970" through "1979" (584-624)

Week 9: The Artist as Curator – The Curator as Instigator

3.10 E. Filipovic, "When Exhibitions Become Form: On the History of the Artist as Curator" (156-168)
Lisa Corrin, "Mining the Museum" (1-19)

3.12 Bruce Althusser "Freeze, London 1988," *Biennials and Beyond* (253-264)
L. Rothfield, *Unsettling 'Sensation'* (96-154)

Background: Foster et al., "1980" through "1993" (630-688)
Mousse *The Artist As Curator*

Week 10: SPRING BREAK

Week 11: Going Global

Guest: Judy Andrews

3.24 Bruce Althusser "China/Avant-Garde, Beijing, 1989," *Biennials and Beyond* (265-280)
"Cities on the Move, Vienna, 1997," *Biennials and Beyond*, (341-355)
Patrick Flores, "The Curatorial Turn in Southeast Asia and the Afterlife of the Modern" (202-208)
Hou Hanru, "Towards a New Locality: Biennials and 'Global Art.'" (57-62)

3.26 McEvelley et al., *Making Art Global: "Magiciens de la Terre" 1989.* (56-112)

Rasheed Araeen, "Magicians of the Earth" On 'Magiciens de la Terre' (55-79)
Terry Smith, "Going Global" (117-171)
Meyer et al., "Global Tendencies: Globalism and the Large Scale Exhibition." (231-256)

Background: Foster et al., "1988" through "1997" (584-624)

Week 12: Places with a Past – Places with a Present

Guest: Ann Hamilton

3.31 Bruce Althusser "Places with a Past, Charleston, 1991" *Biennials and Beyond* (295-308)
Skulpture Projekte Münster, Archive and Press, 1977/1987/1977/2007/2017 (np online)

4.2 Bruce Althusser "Traffic, Bordeaux, 1991" *Biennials and Beyond* (325-340)
N. Bourriaud, *Relational Aesthetics* (1-40)

Background: Foster et al., "1990" through "1997" (688-695)

Week 13: Platforms/Bitforms

Guest: Kris Paulsen

4.7 O. Enwezor, "The Black Box." (42-55)
U.M. Bauer, "The Space of Documenta II: Documenta II as a Zone of Activity" (103-107)
Documenta II platform Catalogs

4.9 L. Rinder, *Bitstreams* (1-32)
B. Weil, *010101: Art in Technological Times* (9-24)
Assorted reviews of Bitstreams and 010101

Background: Foster et al., "1997" through "2010" (696-769)

Week 14: Presentations

4.14

4.16

Week 15: Presentations

4.21

4.23

FINAL PAPER DUE

Suggested Exhibitions for Final Projects

The Responsive Eye (MOMA, 1965)
The Medium is the Medium
Sculpture Project 1977-(when did it start?)
TV as a Creative Medium
Gerry Schum Television Gallery
EAT: 9 Evenings
Food
The Air Conditioning Show
ACT UP
Manifesta
7th Leon Biennale
50th venice biennale
Helter Skelter
2nd Johannesburg biennial
Traditions/Tensions: Contemporary Art in Asia, Asia Society, 1996
Japanese Art After 1945: Scream Against the Sky, Yokohama museum, Guggenheim, 1994
Little Boy, The Art of Japan's Exploding Subculture, Japan Society 2005
Apt Art, Moscow, 1982
"Der Sturm" exhibitions, Berlin 1918-1933
Erste Russische Ausstellung, Van Dieman Gallery, Berlin, 1923
"Pressa-Köln" Exhibition, Cologne, 1928
First Demonstration Room of the International Art Exhibition, Dresden, 1926 (El Lissitzky)
Second Demonstration Room of the Niedersächsischen Landesgalerie Hannover, 1927-1928 (El Lissitzky)

**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*

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%

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).

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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 Anthropophagy: 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

**HISTORY OF ART 7189.1:
CURATORIAL PRACTICUM**

Staff
Fall/Spring 20XX
M 2:00-5:00
Location

Office Hours:
Email.#@osu.edu

Course Description:

The Curatorial Practicum walks students in their final year of the MA in Contemporary Art and Curatorial Practice through the process of staging a major exhibition and producing a catalog, which together will serve as their thesis project. Students may choose to work on individual exhibitions or in groups. The final exhibition(s) will take place during May. Below is a weekly schedule of topics to be covered and due dates/deadlines for crucial stages of the exhibition-making process. This course complements the individual work students do during their thesis hours. The class is graded S/U. The course objective is to give the students all of the tools necessary to stage their own exhibitions in the future.

Fall Semester

- | | |
|--------|--|
| Week 1 | Introduction: What is an Exhibition Proposal?
Students will be introduced to what a formal exhibition proposal looks like and all of its component parts and concerns. Students will begin to prepare their proposals for group and instructor critique and approval. |
| Week 2 | Visit Urban Arts Space
Students will visit the UAS to meet with the staff and pick locations for their individual shows. We will discuss logistics, materials, and available equipment and technology. |
| Week 3 | Exhibition Topic/Themes: Bring in 3 ideas. Group Discussion.
Students will bring in draft proposals to share with a group of peers. Peer feedback on initial proposals. |
| Week 4 | Draft I Due: Narrative & List of Artists/Works
Presentations and Critiques of proposed exhibitions. Students will receive written feedback from the instructor and peers. |
| Week 5 | Presentations Continued. |
| Week 6 | Budgets, Material Requirements
Working from their revised exhibition proposals, students will prepare and submit a full budget and fundraising plan for their |

exhibitions.

- Week 7 Loans and Contracts, Insurance
Students will be walked through legal processes associated with staging an exhibition. They will draft loan and insurance forms for works they intend to borrow, and will track down the appropriate owners and copyright holders of the work (for reproduction requests).
- Week 8 Mini Course: Exhibition Lighting and Design
Working in a clean space, students will learn the basics of exhibition lighting and will experiment with lighting work and creating ideal lighting conditions for different kinds of media (sculpture, video, photography, painting, etc.)
- Week 9 Mini Course: Exhibition Lighting and Design (cont'd)
- Week 10 Mini Course: Curatorial Ethics
This week we will attend to common ethical and professional pitfalls in curatorial practice, particularly where it concerns working with living artists and creating group exhibitions.
- Required Readings:
J. Morgan, "What is a Curator?" (21-29)
J. Gaitan, "What is a Public?" (33-39)
E. Filipovic, "What is an Exhibition?" (73-81)
Kate Fowle, "Who Cares?" (26-35)
- Week 11 Mini Course: Curatorial Ethics (cont'd)
- Required Readings:
Fischli & Weiss, "How to Work Better" (189-190)
Anthony Huberman, "Take Care" (190-194)
Peter Eleey, "What About Responsibility" (195-200)
Triple Candie, "On the Institutional Kidnapping of Cady Noland and David Hammons..." (201-205)
- Week 12 Oral presentations on Exhibition; report on progress
Students will prepare and present PowerPoint presentations on their exhibitions, including detailed information on the exhibition narrative, proposed works to be included, budget, and proposed exhibition space and physical requirements.
- Week 13 Oral presentations on Exhibition, Continued.
- Week 14 Mini Course: Art Education and Supporting Events

Meeting with professional museum educators from the Wexner Center and the Columbus Museum of Art to discuss public programming, as well as educational, didactic, and online components of exhibitions. Students will begin to draft their education proposals.

Week 15 Final Revised Exhibition Proposals, Narratives, Essay Proposals and other written materials, checklists, and budgets due.

Note: All readings for the class will be available on the Carmen website.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

**HISTORY OF ART 7189.2:
CURATORIAL PRACTICUM**

Staff
Fall/Spring 20XX
M 2:00-5:00
Location

Office Hours:
Email.#@osu.edu

Course Description:

The Curatorial Practicum walks students in their final year of the MA in Contemporary Art and Curatorial Practice through the process of staging a major exhibition and producing a catalog, which will serve as their thesis project. Students may choose to work on individual exhibitions or in groups. The final exhibition(s) will take place during May. Below is a weekly schedule of topics to be covered and due dates/deadlines for crucial stages of the exhibition-making process. This course complements the individual work students do during their thesis hours. The class is graded S/U. The course objective is to give the students all of the tools necessary to stage their own exhibitions in the future.

Spring Semester

- | | |
|--------|---|
| Week 1 | Reports and Updates of Exhibition Progress:
Students prepare brief presentations and dossiers on the status of their exhibitions. They must detail which works are confirmed, which are not, and enumerate missing or pending elements (loan agreements). Students will also present updated budgets and fundraising plans (if necessary). |
| Week 2 | Draft 1: Catalog Essay Due
Students will each exchange their essays with 2 peer editors and turn back comments in the next 2 weeks. |
| Week 3 | Visit UAS
This week we will visit the Urban Arts Space and meet with the curator and staff to discuss placement and physical constraints. If the class is producing more than one exhibition, we will begin discussing how best to accommodate the multiple shows. |
| Week 4 | Educational and Supporting/Collateral Event Plans due.
Each student will briefly present their plan for supporting programs, including a budget and action list for scheduling the events. |
| Week 5 | Exhibition Layout and Design Proposals Due |

In this class meeting we will finalize space allocations for the exhibitions and particular works. Students will produce an updated physical/equipment needs list. Budget will be updated as necessary.

- Week 6 Draft 2: Catalog essays Due
Students turn in the revised essays to the instructor and to 2 *new* peer editors. All essays must be edited and returned by the next class.
- Week 7 Peer Editing/ Discussion of Essays
Meetings with peer editors and instructor for final essay revisions.
- Week 8 Mini Course: Intellectual Property and Image Rights
This week we will review the basic legal principles dealing with the use of copyrighted materials, especially images, in our publications and promotional material.
Reading: Learner & Bresler, *Art Law*, Ch. 11: Copyrights (245-308)
 Tirohl, *Law for Artists*, "Appendix 2: Minimizing Risk. (169-170)
- Week 9 Mini Course: Intellectual Property and Image Rights (cont'd)
Students will be walked through the process of clearing all of their image rights and troubleshooting any IP problems/ambiguities that arise.
- Week 10 Didactic Texts and Educational Materials
Drafts of all press, didactic, and educational materials are due. Exchanges with peer editors and instructor. Final copies will be sent to press for printing, mounting or vinyl lettering.
- Week 11 Final Drafts of Essays Due
Discussion of final layout options with designer.
- Week 12 Website and Publication Design
Catalog production.
- Week 13 Website and Publication Design
Catalog production.
- Week 14 Publication Submission
Publication is prepared and sent to press.
- Week 15 Installation and Critique
Meet at UAS for critiques with review panel and guest curator.

Note: All readings for the class will be available on the Carmen website.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Advising Sheet: Contemporary Art and Curatorial Practice

Department	Course #	Course Title	Credit Hours	Semester taken	Grade
REQUIRED CORE COURSES (24 credits)					
History of Art	6001	Historical and Conceptual Foundations of Art History	4	AU Year 1	
History of Art	7015	Exhibition Histories	4		
History of Art	7189.01	Curatorial Practicum: Exhibition Planning	2	AU Year 3	
History of Art	7189.02	Curatorial Practicum: Exhibition Execution	4	SP Year 3	
History of Art	7999	Curatorial Thesis Writing/ Research	2	AU Year 3	
History of Art	7999	Curatorial Thesis Writing/ Catalogue Essay	4	SP Year 3	
History of Art	7191	Curatorial Internship	2		
History of Art	7191	Curatorial Internship	2		
HISTORY OF ART ELECTIVES (7 courses/25-28 hours) NB: 4 courses must be at the 6000-level or higher; 2 must focus on work <i>outside</i> of the European or North American traditions.					
History of Art					
History of Art					
History of Art					
History of Art					
History of Art					
History of Art					
History of Art					

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Department	Course #	Course Title	Credit Hours	Semester taken	Grade
THEORY ELECTIVE (3 hours)					
LAW/PUBLIC POLICY/ARTS ADMINISTRATION ELECTIVES (9 hours)					

Internships:

Please list below the names of the institution(s) with which you interned, and the person who served as your supervisor there.

 Name of institution of first internship Supervisor Term

 Name of institution of second internship Supervisor Term

Signatures:

 Student signature Date

 Advisor's signature Date

Please make sure that a completed and signed copy of this form is on file in the History of Art office no later than the first day of Autumn semester of your third and final year.

**DEPARTMENT OF HISTORY OF ART:
MA PROGRAM IN CONTEMPORARY ART AND CURATORIAL PRACTICE
ASSESSMENT PLAN**

LEARNING GOAL #1: Students should develop the knowledge and skills necessary to mount a cohesive, original, and compelling exhibition of contemporary art works

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student is able to successfully plan and budget for a small- to medium-sized exhibition</i>				
<i>The student is able to effectively negotiate loans and manage contracts</i>				
<i>The student is able to design and mount a visually compelling installation</i>				
<i>The student is able to conceive an original and coherent idea for an exhibition, and bring it to fruition</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by faculty in their evaluation of the students' culminating exhibition for the MA program.

CRITERION: The department expects 25% of the students to exceed these expectations, and 70% to at least meet them.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider how to improve instruction in these areas so as to provide students with the knowledge and skill-set they need.

LEARNING GOAL #2: Students should acquire a broad knowledge of the history of art, including the theoretical and historical foundations of the discipline.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student demonstrates a grasp of major theoretical approaches within art history.</i>				
<i>The student demonstrates a grasp of the historical foundations of art history.</i>				
<i>The student acquires a broad understanding of the history of art, both Western and non-Western, twentieth-century and earlier</i>				

USE OF RUBRIC: The rubric will be distributed initially to the faculty member teaching the department's Proseminar (HA6001) when the student enters the program; at the end of the course he or she will complete the first two lines of the table. Subsequently the rubric will be returned to the Graduate Program Coordinator, who will in turn notify the Grad Chair of any evident problems, and then, two years later, send it to the student's advisor for completion. (The advisor's assessment will be based on the student's performance as indicated by the diversity of the art history courses taken and the strength of the grades received in them.) NB: Every student's performance in these areas is also all individually evaluated and discussed during the department's annual review in April; problems may also be identified via this route.

CRITERION: We expect 80% of our students to meet or exceed expectations, and 30% total to exceed them.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider adding additional coursework to the program or devising some other means for achieving our goals.

LEARNING GOAL #3: Students should acquire a broad grasp of the history of art exhibitions from the nineteenth century to the present and an understanding of how that history informs contemporary curatorial practice.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student demonstrates a broad grasp of art-exhibition history</i>				
<i>The student demonstrates an understanding of how that history informs contemporary practice</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by faculty teaching the required Exhibition Histories course (HA7015).

CRITERION: For each offering of HA7015, we expect that 70% of the students in the Curatorial Practice program will meet or exceed expectations, and 25% to exceed them. The faculty member teaching HA7015 should see improvement over the course of the semester as demonstrated by the students' three case studies and then in the final presentation.

USE OF DATA: Aggregated data for the class will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, individual students may be encouraged to take specific curatorial electives; and we will consider adding additional courses or otherwise increasing the students' exposure to the history of art exhibitions over the last two centuries.

LEARNING GOAL #4: Students should hone their visual-analytic skills, as well as their critical thinking and writing abilities. Their work should also demonstrate the ability to conduct scholarly research.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student effectively analyzes visual images.</i>				
<i>The student demonstrates the ability to think critically.</i>				
<i>The student effectively communicates through writing.</i>				
<i>The student demonstrates significant research skills.</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by all faculty evaluating the student's thesis/catalogue essay.

CRITERION: We expect 70% of our students to at least meet expectations by the end of the 3-year program, and 25% to exceed expectations over that same period.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider additional instruction in formal analysis, critical thinking, and writing to the curriculum for the curatorial practice program.



August 20, 2015

Lisa Florman
Professor and Chair
Department of History of Art
217 Pomerene Hall
1760 Neil Avenue

Dear Lisa,

The Department of Arts Administration, Education & Policy is happy to provide concurrence and support for the History of Art Department's proposed Master of Arts in Contemporary Art and Curatorial Practice. We are pleased that a number of AAEP courses are included as approved electives.

While students in our MA in Arts Policy and Administration and our MA Art Education may follow a similar career path, the newly proposed degree has a much narrower focus on curatorial practice than our existing degrees do and therefore this degree is not duplicative.

Sincerely,

Deborah Smith-Shank, PhD

Chair



THE OHIO STATE UNIVERSITY

MORITZ COLLEGE OF LAW

Garry W. Jenkins
Associate Dean for Academic Affairs
and John C. Elam/Vorys Sater Professor of Law

614-247-8338 Direct | jenkins.434@osu.edu

Office of the Dean

220 Drinko Hall
55 West 12th Avenue
Columbus, OH 43210-1391

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June 17, 2015

Lisa Florman
Professor and Chair
Department of History of Art
The Ohio State University
217 Pomerene Hall, 1760 Neil Ave.
Columbus, OH 43210

Dear Professor Florman:

On behalf of the Moritz College of Law, I write in support of the Masters of Arts in Contemporary Art and Curatorial Practice. I have reviewed the proposal and do not find the degree to conflict with the academic programming or endeavors of the College of Law. The College supports the inclusion of three Law courses (Drafting Business Contracts, Nonprofit Organizations, and Intellectual Property Law) as electives in the Law/Public Policy/ Arts category.

If you require additional information, please do not hesitate to contact me.

Sincerely,

Garry W. Jenkins



June 14, 2015

Lisa Florman
Professor and Chair
Department of History of Art
217 Pomerene Hall
1760 Neil Avenue

Dear Lisa,

The Glenn College is happy to provide concurrence and support for the History of Art Department's proposed Master of Arts in Contemporary Art and Curatorial Practice. We are pleased that a number of our nonprofit courses are included as approved electives.

While some of the graduates may follow similar career paths of the graduates of our MA in Arts Policy & Administration that we offer jointly with the Department of Arts Administration, Education and Policy, the newly proposed degree has a much narrower focus on curatorial practice than the existing degree and does not appear to be duplicative.

We look forward to future collaborations.

Sincerely,

Robert T. Greenbaum
Associate Dean for Curriculum
John Glenn College of Public Affairs
greenbaum.3@osu.edu



THE OHIO STATE UNIVERSITY

College of Arts & Sciences

Department of Art

246 Hopkins Hall
128 N Oval Mall
City, OH 12345-6789

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614-292 -674 Fax

art.osu.edu

June 10, 2016

Vice Provost Randy Smith
Office of Academic Affairs
203 Bricker Hall
109 North Oval Mall
Columbus, OH 43210

Dear Randy,

On behalf of the Department of Art I grant a hearty concurrence to the approval of the Department of the History of Art MA program in Contemporary Art and Curatorial Practice. This program will be a great complement to our offerings and enhance the current rise in visibility of the Arts at Ohio State.

Sincerely,

Rebecca Harvey

Chair, Professor

Department of Art

College of Arts and Sciences

258 Hopkins Hall | 128 North Oval Mall Columbus, OH 43210-1319

614.292.5072 Office | 614.292.1674 Fax

harvey.113@osu.edu art@osu.com