

## **Term Information**

Effective Term Autumn 2016

## **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 7015  
Course Title Curatorial Studies: Exhibition Histories  
Transcript Abbreviation Exhibition History  
Course Description This course the art exhibition (from the 19th century to the present) as an exemplary cultural form. It traces 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, defining along the way the terms that inform curatorial practice.  
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 No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites Graduate standing  
Exclusions None

## **Cross-Listings**

Cross-Listings None

## **Subject/CIP Code**

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

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- This course provides an overview of the history of the art exhibition since the 19th century, emphasizing how particular exhibitions have transformed both art-making practices and the reception of art.

### Content Topic List

- The Public Sphere
- paradigms and refusals
- firsts and lasts (early 20th c exhibitions)
- "degenerate art"
- art of this century
- structures, forms, numbers
- hardware, software, machines
- the artist as curator
- "global art"
- platforms/bitforms

## Attachments

- HA7015 syllabus-Exhibition Histories.pdf: syllabus

*(Syllabus. Owner: Florman,Lisa Carol)*

## Comments

- course topics should be separated and 3 is the minimum. Please revise.

An indication of where Althusser and other required texts are available is required if they are not available on Carmen. *(by Heysel,Garett Robert on 10/11/2015 07:19 PM)*

- This course is one of the required core courses for the proposed MA in Contemporary Art and Curatorial Practice *(by*

*Florman,Lisa Carol on 08/20/2015 04:22 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Florman,Lisa Carol	08/20/2015 04:22 PM	Submitted for Approval
Approved	Florman,Lisa Carol	08/20/2015 04:26 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/11/2015 07:19 PM	College Approval
Submitted	Workman,Mollie-Marie	11/06/2015 09:20 AM	Submitted for Approval
Approved	Florman,Lisa Carol	11/06/2015 09:29 AM	Unit Approval
Approved	Heysel,Garett Robert	11/06/2015 11:46 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	11/06/2015 11:46 AM	ASCCAO Approval

**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 has become increasingly complex in the contemporary moment. 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 20<sup>th</sup>/21<sup>st</sup> 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  
[NB: These books are available from the bookstore, Amazon and other vendors. They will also be on reserve in the Fine Arts Library.]

**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 20<sup>th</sup>- and 21<sup>st</sup>-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 cannon 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

7<sup>th</sup> Leon Biennale

50<sup>th</sup> venice biennale

Helter Skelter

2<sup>nd</sup> 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)