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|--|---|
| <b>Fiscal Unit/Academic Org</b>                | History of Art - D0235                                  |
| <b>Administering College/Academic Group</b>    | Arts and Sciences                                       |
| <b>Co-administering College/Academic Group</b> |   |
| <b>Semester Conversion Designation</b>         | New Program/Plan  |
| <b>Proposed Program/Plan Name</b>              | Certificate in Contemporary Art and Curatorial Practice |
| <b>Type of Program/Plan</b>                    | Graduate certificate program                            |
| <b>Program/Plan Code Abbreviation</b>          |   |
| <b>Proposed Degree Title</b>                   | Contemporary Art and Curatorial Practice                |

**Credit Hour Explanation**

| Program credit hour requirements                              |         | A) Number of credit hours in current program (Quarter credit hours) | B) Calculated result for 2/3rds of current (Semester credit hours) | C) Number of credit hours required for proposed program (Semester credit hours) | D) Change in credit hours |
|---|---------|---|--|---|---------------------------|
| Total minimum credit hours required for completion of program |         |   |  | 14  |                           |
| Required credit hours offered by the unit                     | Minimum |   |  | 14  |                           |
|   | Maximum |   |  | 16  |                           |
| Required credit hours offered outside of the unit             | Minimum |   |  |   |                           |
|   | Maximum |   |  |   |                           |
| Required prerequisite credit hours not included above         | Minimum |   |  |   |                           |
|   | Maximum |   |  |   |                           |

**Program Learning Goals**

Note: these are required for all undergraduate degree programs and majors now, and will be required for all graduate and professional degree programs in 2012. Nonetheless, all programs are encouraged to complete these now.

- Program Learning Goals**
- Develop the knowledge and skills necessary to propose an original and compelling art museum exhibition. Assess the history of art exhibitions and the roles they have played in public life. Produce professional quality curatorial writing.

**Assessment**

Assessment plan includes student learning goals, how those goals are evaluated, and how the information collected is used to improve student learning. An assessment plan is required for undergraduate majors and degrees. Graduate and professional degree programs are encouraged to complete this now, but will not be required to do so until 2012.

Is this a degree program (undergraduate, graduate, or professional) or major proposal? No

**Program Specializations/Sub-Plans**

If you do not specify a program specialization/sub-plan it will be assumed you are submitting this program for all program specializations/sub-plans.

**Pre-Major**

Does this Program have a Pre-Major? No

### Attachments

- Certificate - Chair's Letter of Support.pdf: Chair's Letter of Support  
*(Letter from Program-offering Unit. Owner: Whittington, Karl Peter)*
- Curatorial Studies Certificate Proposal.pdf: Full proposal with appendices and letters  
*(Program Proposal. Owner: Whittington, Karl Peter)*

### Comments

### Workflow Information

| Status           | User(s)                           | Date/Time           | Step                   |
|------------------|-----------------------------------|---------------------|------------------------|
| Submitted        | Whittington, Karl Peter           | 01/10/2024 01:28 PM | Submitted for Approval |
| Approved         | Whittington, Karl Peter           | 01/10/2024 01:28 PM | Unit Approval          |
| Pending Approval | Vankeerbergen, Bernadette Chantal | 01/10/2024 01:28 PM | College Approval       |



January 10, 2024

Dear Arts and Sciences Curriculum Committee Members,

This short letter is to offer my enthusiastic support for the Graduate Certificate in Contemporary Art and Curatorial Practice being proposed by my department. I developed this certificate proposal together with Associate Professor Kris Paulsen, in consultation with the rest of the faculty, and it has the faculty's and the department's full support.

The aims and scope of the certificate are well explained in the accompanying proposal. For now, I will just reiterate that this certificate is intended as a continuation and replacement of the terminal MA program in our department of the same name, approved about 5 years ago, which has been put on pause. We think that this curriculum and training works much better as a certificate program that current PhD students at Ohio State can take, as opposed to an MA program, for the very simple reason that art museum curators today really need a PhD to be successful in the field (this is all explained in the proposal).

If approved, we think the certificate will become a huge draw for our PhD program, helping us to recruit students who want to complete a PhD in history of art and then work as a museum curator. It will also draw students from Art and AAEP. Our department already has a robust series of relationships and collaborations with the Wexner Center for the Arts, the Columbus Museum of Art, and the Urban Arts Space, which will support the professional training that is at the heart of this proposal, along with the faculty expertise in this area in our own department.

Best,

Dr. Karl Whittington  
Associate Professor and Department Chair  
History of Art  
The Ohio State University  
[Whittington.78@osu.edu](mailto:Whittington.78@osu.edu)

PROPOSAL: Graduate Certificate in Contemporary Art and Curatorial Practice  
Department of History of Art  
January 2024

INCLUDED MATERIALS:

- Main proposal
- Appendices
- Course Syllabi
- Advising Sheet and Completion Sheet
- Concurrences and Letters of Support

# 1. Introductory Certificate Information

**Name of proposed certificate:**

Graduate Certificate in Contemporary Art and Curatorial Practice  
(Category 3B: Graduate Embedded Certificate)

**Indicate whether the certificate will be delivered wholly on-line, wholly in-person, a combination, or with all hybrid courses.**

The certificate will be delivered wholly in-person

**Proposed implementation date**

Autumn semester 2024

**Academic units (e.g., department, college) responsible for administering the certificate program.**

The Department of History of Art will be solely responsible for administering the certificate program. It will be administered by the department's Curatorial Outreach and Engagement Committee, in collaboration with the Graduate Studies Committee, and supported by the Academic Program Coordinator.

**Allowed Overlaps**

The Graduate Certificate in Contemporary Art and Curatorial Practice can overlap courses up to 100% with other degree programs, including the PhD program in History of Art

# 2. Rationale

**Describe the rationale/purpose of the certificate.**

The new graduate certificate in Contemporary Art and Curatorial Practice seeks to address trends in the field of the History of Art and the professional field of curatorial practice to better equip Ohio State students for professional careers in art museums, commercial galleries, and other art institutions.

Over the last twenty or so years, academic work in the history of art has increasingly turned its attention to the history of exhibitions to think contextually, socially, and

politically about how artworks met their publics and the roles exhibitions played in the public sphere. This has been particularly true in the modern and contemporary periods, in which museums and galleries have been the primary venues for artworks to circulate and accrue meaning. At the same time, a parallel shift has occurred in art institutions, namely: to succeed in the museum field as a curator, a candidate must have an advanced degree, preferably a PhD, alongside professional experience gained as an intern or curatorial assistant. Aspiring curators need practical experience in planning, executing, and managing exhibitions; operational knowledge of museum departments, their functions, interrelationships, and bureaucracy; and/or experience working in a curatorial capacity in commercial galleries or other exhibition spaces. Moreover, they need the skills in academic writing – for exhibition catalogs, critical essays, and publishing in the professional art press – that can only be acquired in an academic graduate program. That is to say, curators need graduate art historical training alongside the experiential learning typically acquired through internships. These trends also point out that history of art departments must create curricula that consider the role of exhibitions, curators, and institutions in their field to keep up with the demands of the discipline. The proposed graduate certificate curriculum provides Ohio State graduate students with the scholarly background, institutional knowledge, and practical experiences, and professional contacts necessary to be competitive for curatorial positions in art museums and contemporary art galleries after graduation.

The Department of History of Art has already worked to meet these needs on a curricular level by regularly offering academic and practice-based courses. HISTART 7015: Curatorial Studies: Exhibition Histories, tracks the history of exhibitions from the 19<sup>th</sup> century to the present to examine how exhibitions came to play such an important role in public life, how critics and curators have acted as social agents that have reworked the ways publics encounter artworks, and how the globalization of the exhibition system in recent decades has challenged the way we think about our discipline and its demarcations. HISTART 7020: Curatorial Elective presents students with high-stakes, hands-on, experiential learning opportunities that provide professional experiences in a classroom setting. Recent offerings of the course have resulted in students curating exhibitions at the Columbus Museum of Art (CMA) and producing all catalogs for large exhibitions such as the FRONT Triennial in Cleveland. A new course, HISTART 7190: Curatorial Practicum: Exhibition Making and Institutional Structures, is a practical class that teaches students the entire process of planning an exhibition and introducing them to the workings of art museums through collaboration with our partners at the Wexner Center for the Arts and CMA. The goal of the course is to provide formalized training in the kinds of knowledge one typically acquires on the job in an entry level position *and* rigorous instruction and feedback on how to produce all of the materials necessary for proposing, executing, supporting, and promoting an exhibition, including checklists, didactics, budgets, contracts, grant applications, and press materials.

In 2018, The Department of History of Art launched an MA degree in Contemporary Art and Curatorial Practices, which ran only briefly before the pandemic shuttered museums and gave our faculty an opportunity to rethink if an MA or certificate was the proper path for this program. Recruiting to unfunded graduate programs is always a challenge, and moreover it became increasingly clear that to succeed in the curatorial field, a PhD was the optimal terminal degree. While we froze admissions to the MA program during the pandemic and its long tail, we continued to offer the coursework, described above, associated with that program. In doing so we recognized two remarkable facts. First, nearly every applicant to our PhD program enquired about the curatorial curriculum and if they could participate in it as part of their PhD studies. There is a clear desire for this educational track among students applying to history of art programs and will serve to make us a more competitive and attractive department for graduate study. The curriculum and the hands-on professional opportunities it provides have become one of the most effective recruitment tools we have to our PhD program. Second, we have already seen the effects of this curriculum in practice. Some of our department's most successful graduate students have gone on to curatorial careers and curatorial post-docs, securing positions at, to name a few: The Cleveland Museum of Art, the Boston Museum of Fine Arts, Mass MoCA, The Hirshhorn Museum of the Smithsonian Institution, The Getty, Contemporary Art Center Cincinnati, The Kalamazoo Institute of Arts, The Arkansas Museum of Fine Arts, The Bass Museum, The Carpenter Center at Harvard University, and many more.

This graduate certificate enables us to formalize this curriculum and regularly offer this professional training to graduate students in the Ohio State community; essentially, we have decided that this curriculum makes more sense as a certificate program embedded in our department than it does as an MA. Moreover, it enables us to use this degree to recruit top candidates to our PhD program and helps to formalize our already productive collaborations with our local art institutions. It will make our students even more competitive in both academic and curatorial job markets because of their training across the disciplines. As curatorial practice and museum careers in the fine arts have long drawn professionals from interdisciplinary backgrounds, we see interest in and demand for this kind of training from students in other fields, such as AAEP, Art, Comparative Studies, and Film Studies, among others.

**Identify a likely source of student demand for the proposed certificate, and provide one or two examples.**

While we expect that many History of Art PhD students will enroll in this program, we also anticipate demand from related programs that currently send many students to us for this sort of training and have populated our curatorial courses since their initial offerings.

The recent CAA decision to allow 100% overlap between a certificate and other programs of study will make our certificate more achievable and convenient for the students we expect would already find it attractive. We expect that more than 50% of our graduate students will choose to add the certificate to their degree, as one elective course HISTART 6001 overlaps with our PhD requirements. Our graduate students are required to take 10 graduate seminars in addition to 6001, and many already choose to take the other existent curatorial studies courses (7015 and 7020) as electives in their coursework. We expect that our newly designed required practicum course, HISTART 7190, would be an easy addition to any History of Art graduate student who wishes to pursue curatorial training as part of their degree. Even if pursuing this track, students would have the 7 more history of art electives in which to specialize their studies.

In our previous offerings of HISTART 7015 and HISTART 7020, the courses have attracted large numbers of students (upwards of 50%) from outside the department, particularly from the Departments of Art and AAEP.

Art MFA students, who often want curatorial knowledge to aid their careers as artists or to open up alternative career pathways in the contemporary art world, are already required to take a minimum of 3 credits in HISTART, in addition to other elective credits; Art students often fulfill multiple electives in our department through courses such as 7015 and 7020. Completing the certificate would thus be highly feasible for an Art MFA student.

AAEP students also make up a large population of students in our curatorial courses. AAEP students in the PhD programs are required to take at least 2 electives, which can be outside of their home department, all of which overlap here. Like the Art MFA student, an AAEP PhD student would easily be able to complete this certificate alongside their regular degree.

Our program could consider crosslisting courses such as 7190 or 7020 with these departments if there was demand for a path with 100% overlap.

We estimate 15 students to be enrolled in the certificate at any given time.

**Provide an assessment plan.**

We will conduct an annual assessment of the Certificate program by focusing on the program's three key learning goals, listed below. Instructors of core courses will be asked to assess students' knowledge in the three areas, based on their course assignments. The worksheets for these assessments are included below



*Upon completion of the academic certificate in Contemporary Art and Curatorial Practice, learners will be better prepared to:*

1. Develop the practical knowledge and professional skills necessary to propose an original and compelling art museum exhibition, including all information required for installation and material support and promotion, such as checklists, didactics, floor plans, budgets, grant applications, marketing materials, and press releases.
2. Assess the history of art exhibitions and the roles they have played in public life from the 19<sup>th</sup> century to the present to theorize how this history influences contemporary curatorial practices.
3. Produce professional quality examples of the kind of writing required in curatorial careers in the arts, including catalog entries, wall texts, exhibition reviews, exhibition narratives and introductory texts.

LEARNING GOAL #1: Develop the practical knowledge and professional skills necessary to mount an original and compelling art museum exhibition.

Rubric:

|   | Exceeds Expectations | Meets Expectations | Meets Some Expectations | Does Not Meet Expectations |
|---|----------------------|--------------------|-------------------------|----------------------------|
| Student is able to successfully conceptualize and propose an original art exhibition.   |                      |                    |                         |                            |
| Student can produce all materials necessary for art exhibition production, including checklists, wall texts, didactics, and floor plans.  |                      |                    |                         |                            |
| Student can effectively generate all components necessary for materially supporting and promoting an art exhibition, including budgets, grant proposals, marketing documents, and press releases. |                      |                    |                         |                            |
| Student understands and evaluates the roles of various art museum departments, their interrelationships, and best practices.  |                      |                    |                         |                            |

**USE OF RUBRIC:** The rubric will be distributed to students and will be used by faculty teaching HISTART 7190: Curatorial Practicum. It will be completed based on the student's performance on their final exhibition dossier.

**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 Curatorial Outreach and Engagement Committee, in consultation with 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: Assess the history of art exhibitions and the roles they have played in public life from the 19<sup>th</sup> century to the present to theorize how this history influences contemporary curatorial practices in the arts.

Rubric:

|  | Exceeds Expectations | Meets Expectations | Meets Some Expectations | Does Not Meet Expectations |
|--|----------------------|--------------------|-------------------------|----------------------------|
| Student demonstrates a broad grasp of the history of art exhibitions.  |                      |                    |                         |                            |
| Student demonstrates a critical understanding of how the history of art exhibitions informs exhibition practice today. |                      |                    |                         |                            |
| Students can evaluate the ethical stakes of exhibition making, museum display and collecting in art institutions.      |                      |                    |                         |                            |

**USE OF RUBRIC:** The rubric will be distributed to students and will be used by faculty teaching the required Exhibition Histories course (HA 7015).

**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 (the rubric will be completed for each assignment).

**USE OF DATA:** Aggregated data for the class will be examined by the Curatorial Outreach and Engagement Committee, in consultation with the Graduate Studies Committee. 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 #3: Produce professional quality examples of writing required in curatorial careers in the arts, including critical essays, catalog entries, wall texts, exhibition reviews, exhibition narratives and introductory texts.

Rubric:

|   | Exceeds Expectations | Meets Expectations | Meets Some Expectations | Does Not Meet Expectations |
|---|----------------------|--------------------|-------------------------|----------------------------|
| Student effectively analyzes visual images.   |                      |                    |                         |                            |
| Student demonstrates the ability to think critically.   |                      |                    |                         |                            |
| Student effectively communicates through writing.   |                      |                    |                         |                            |
| Student demonstrates significant research skills.   |                      |                    |                         |                            |
| Student produces examples of writing conforming to professional and institutional expectations for those forms (ie. wall texts, critical essays, didactics) |                      |                    |                         |                            |

**USE OF RUBRIC:** The rubric will be distributed to students and will be used by faculty teaching the curatorial practicum (7190), curatorial elective courses (7020), Wexner seminars (8641). It will be filled out in relation to the final assignment for the course (typically a research paper for 8641 and an exhibition dossier for 7190 and 7020).

**CRITERION:** For each offering of 7190, 7020 or 8641, 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 the elective courses 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 Curatorial Outreach and Engagement Committee, in consultation with the Graduate Studies Committee.

**If not the chair of the steering committee, who will be responsible for annual assessment of the certificate?**

The program and its assessment will be administered by the department's Curatorial Outreach and Engagement Committee, with input from the Graduate Studies Committee. Primary responsibility for student advising and program assessment will be with the chair of the Curatorial Outreach and Engagement Committee. Decisions regarding the program's funding and direction will be made by the Department Chair in consultation with the chairs of the Graduate Studies Committee and the Curatorial Outreach and Engagement Committee.

### **3. Relationship to other programs**

**Identify any overlaps with other programs or departments within the university. Append letters of concurrence or objection from related units.**

Our certificate is fundamentally intended to be sub-disciplinary rather than interdisciplinary; all of its courses are taught within the department of History of Art. While we intend to work with students from other departments, and to teach a range of skills that contemporary art curators need in order to be successful, the certificate is largely based on the premise that most curators of contemporary art have graduate degrees in art history.

The College of Arts and Sciences currently offers a Natural History Museum Curation Certificate to both undergraduates and graduate students. This certificate is intended to prepare students for careers in natural history museums and is not applicable to careers in the arts. The main required courses for the Natural History Museum Curation certificate are taught within the School of Earth Sciences and the Department of Evolution, Ecology, and Organismal Biology. We see no overlap between this certificate—which, again, refers strictly to careers in the sciences, and would serve students in those fields and departments—and our proposed certificate, which focuses on careers related to contemporary art.

The Department of Art Administration, Education, and Policy (AAEP) currently offers both MA and PhD degrees in various aspects of art museum management and education. However, these degrees are not pathways to the curatorial field; there is no overlap with our certificate in terms of coursework or expected outcomes.

**Indicate whether this certificate or a similar certificate was submitted for approval previously. Explain at what stage and why that proposal was not approved or was withdrawn.**

Neither this nor any similar certificate has been submitted for approval at an earlier date. Our previous MA program in Contemporary Art and Curatorial practice was approved in 2018; as previously mentioned, this certificate is designed to replace that MA program.

**Identify similar programs at other institutions of higher education in Ohio as well as in the United States, and their levels of success. (NOTE: The list of similar programs throughout the United States is not required to be comprehensive. Identify aspirational peers and/or benchmark institutions where possible.)**

Regionally and nationally, only a small handful of institutions of higher education offer certificate programs in curatorial studies; this relative scarcity makes our proposed certificate all the more valuable, we think. In the past two decades, many colleges and universities have created MA programs to meet a rising demand for training, with a focus on contemporary art. We believe there is currently overcapacity in terms of masters-level degree programs; by contrast, very few peer institutions offer graduate students (PhD or MFA) the opportunity to earn a certificate in curatorial studies while pursuing terminal degrees in related fields.

Rutgers University currently offers a highly successful Certificate Program in Curatorial Studies comparable to what we are proposing. Based in the Department of Art History (like our proposed certificate), this long-running program has traditionally served PhD and MA students, and is open to students in any field, although it is not offered as a standalone program. A twelve-credit program, the Rutgers certificate requires core courses that introduce: the role and responsibilities of professional curators; exhibition-making practice in the fine arts; and studies in contemporary art. A close relationship between this certificate program and Rutgers' Zimmerli Art Museum ensures that students can engage in high-impact learning, including internships that may be counted toward the certificate. This program's high level of success is reflected in the career paths of its alumni, which include appointments at major art museum institutions, including the Morgan Library and Museum, NY; the Metropolitan Museum of Art, NY; the Museum of Modern Art; The Print Center, Philadelphia; and Contemporary Art of Trento and Rovereto (Italy). Rutgers certificate recipients have also pursued careers leading to independent curatorial projects, including at the Driscoll Babcock Galleries, NY and the Pollock-Krasner House and Study Center, East Hampton, NY; and have received academic positions related to curatorial studies, including at Knox College and the University of New Orleans.

Hunter College has recently (since 2015) developed an Advanced Certificate in Curatorial Studies, which also resembles our proposed certificate. Based in the Department of Art & Art History (again, like the certificate we propose), the Hunter certificate is a 12-credit program open to graduate students (MA and MFA; Hunter does not offer a terminal PhD in art history); students holding a Masters in art history at other accredited institutions are also able to apply. This certificate requires two core courses

in curatorial research and practice, respectively; these and all additional elective courses are based in the Department of Art & Art History. Classes are scheduled in late afternoons and evenings, allowing working professionals to complete the degree. Students in the program have opportunities to organize exhibitions at Hunter College Art Galleries, and also at other New York institutions—a valuable resource, given the central importance of New York City to the broader field of global contemporary art. Although this program is still relatively new, its students have organized an impressive roster of exhibitions, including *Acts of Art and Rebuttal in 1971*; *Framing Community: Magnum Photographs, 1947-Present*; and *Night Shades and Phantoms: An Exhibition of Works by Robert Rauschenberg*, researched in collaboration with the Robert Rauschenberg Foundation and installed in its building downtown. According to the program’s promotional materials, its MA students “work in New York’s art world: in museums, galleries, art organizations, and publishing houses.”

## **4. Student Enrollment**

**Indicate the number of students you anticipate will choose to pursue this certificate.**

We expect that once the certificate is up and running, approximately 15 students will be enrolled in the certificate program at any given time. The majority will come from the PhD program in History of Art, but we expect enrollments from the Departments of Art, AAEP (Art Administration, Education, and Policy), and History.

## **5. Curricular Requirements**

**Indicate the minimum number of credits required for completion of the certificate.**

Completion of the certificate requires a minimum of 14 Credit Hours: two required courses (HA 7015 and HA 7190) and two electives, chosen from HA 6001, HA 7020, HA 8641, or other in History of Art graduate courses (5000-8000 level) by petition

**Indicate the number of semesters expected to complete the certificate. Confirm that courses are offered frequently enough and have the capacity to meet this expectation.**

It is expected that the certificate will be completed in four semesters. The courses do not need to be completed in a particular order, and the core courses for the certificate will each be offered every other year, ensuring that all required courses for the certificate can be completed within two years. There are no concerns about the capacity of these courses to enroll students in the certificate program.

**If applicable, describe existing facilities, equipment, and off-campus field experience and clinical sites to be used. Indicate how the use of these facilities, equipment, etc., will impact other existing programs.**

Facilities and staff are currently adequate to offer the certificate. The certificate will be run entirely out of the Department of History of Art, located in Pomerene Hall. Collaboration with partners both inside and outside of the university will be a key part of the curriculum; HistArt 7190 (Curatorial Practicum), for example, will engage with staff at the Wexner Center for the Arts, the Columbus Museum of Art, and the Urban Arts Space. Relationships between our department and these institutions are already strong. Our existing PhD program in History of Art will not be negatively impacted; indeed, we expect the Contemporary Art and Curatorial Practice certificate to be a huge recruiting tool for our graduate program, offering professionalizing opportunities for our students.

**For interdisciplinary certificates, describe the way in which advising and other student support will be provided.**

N/A

**Provide the following in appendices.**

ASC advising sheet for proposed certificate – SEE ATTACHED

ASC completion sheet for certificates – SEE ATTACHED

Semester-by-semester sample program - SEE BELOW

A list of the courses (department, title, credit hours, description) which constitute the requirements and other components of the certificate. Identify prerequisite courses where relevant. Indicate which courses are currently offered and which will be new. When the new course requests are submitted through curriculum.osu.edu, indicate that those course requests are being submitted as part of a new certificate proposal. As much as possible, the curriculum committees will review the course requests in conjunction with the certificate proposal. - SEE BELOW



## **APPENDIX - Semester by semester sample program**

Autumn 2024: HistArt 6001: Historical and Conceptual Bases of Art History

Spring 2025: HistArt 7190: Curatorial Practicum

Autumn 2025: HistArt 7015: Exhibition Histories

Spring 2026: HistArt 7020: Curatorial Elective

## **APPENDIX: Courses**

A list of the courses (department, title, credit hours, description) which constitute the requirements and other components of the certificate. Identify prerequisite courses where relevant. Indicate which courses are currently offered and which will be new. When the new course requests are submitted through curriculum.osu.edu, indicate that those course requests are being submitted as part of a new certificate proposal. As much as possible, the curriculum committees will review the course requests in conjunction with the certificate proposal.

### **HistArt 6001 - Historical and Conceptual Bases of Art History**

Investigation of intellectual and historical foundations of modern art history.

Prereq: 20 cr hrs in HistArt. Not open to students with credit for 715. (Course change has been submitted to remove this prerequisite and replace simply with “grad standing”)

Currently Offered

### **HistArt 7015 – Curatorial Studies: Exhibition Histories**

This course examines 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.

Prereq: Grad standing.

Currently Offered

### **HistArt 7020 - Curatorial Elective**

Graduate seminar on curatorial topics in art history. Typically offered in conjunction with a museum exhibition.

Prereq: Grad standing. Repeatable to a maximum of 12 cr hrs.  
Currently Offered

**HistArt 7190 - Curatorial Practicum**

Introduction to the operations, practices, missions of the various departments that comprise an art institution and how they relate to the final exhibition that a public encounters in the gallery. Through field trips, expert guest visits, and structured, scaffolded assignments toward a large final project, students will come to understand how to produce all the components of a museum exhibition and understand the role each department of the institution plays in producing and supporting exhibitions.

*\*Not currently offered; being submitted simultaneously for a course change and curriculum review*

**HistArt 8641 - Wexner Seminar**

Graduate seminar offered in conjunction with Wexner exhibitions, performance series, media series, or symposia; may be taught by visiting artists, performers, or critics.

Repeatable to a maximum of 12 cr hrs.

Currently offered

Appendix: Course Syllabi (HistArt 6001, 7015, 7020, 7190)

# **HISTART 6001**

## **Historical Bases and Concepts in History of Art**

Prof. Daniel Marcus  
Fall 2022 / Tue 2:15-5:00pm  
Pomerene 240

### **My contact information**

marcus.140@osu.edu

### **Office hours**

Thursdays, 3:30-5pm  
(please email me to make an appointment)

### **Course Summary**

As a graduate-level introduction to the discipline of art history, this seminar offers a close encounter with foundational texts, arguments, and conceptual frameworks that have shaped the history and development of the field. Today, art history has become a vast, multiform project, encompassing research on visual materials of all types and sources. At its inception, however, the discipline was driven by a relatively small number of contributors, almost all of whom operated within the academic and museum systems of continental Europe. In seeking to categorize, authenticate, periodize, and interpret a range of hitherto unstudied art objects, early art historians laid the outlines of a discipline haphazardly, building where they stood and with tools available at hand. Even so, the founders of art history described their project as a scientific pursuit, or *Kunstwissenschaft*, capable of evaluating all objects of human visual culture, regardless of time, place, or cultural origin. Digging into this richly contradictory material, we will aim to understand the pattern of argument that emerged as art historians honed and debated their working methods and theories. Concurrently, we will seek to critically assess these foundational texts in the context(s) of their writing, taking stock of each author's intellectual formation and ideological commitments. Our calendar of readings follows a roughly chronological track from past to present, although this trajectory may prove illusory. To keep the discussion fresh, I have not assigned secondary literature except in a handful of instances, meaning that students will be expected to engage in close reading and analysis of the texts at issue.

### **Course requirements**

To pass this course, two assignments are required:

#### **1) Response papers**

Write and submit **ten** weekly response papers over the course of the semester. Responses

are due each Thursday by midnight and are to be submitted to me by email. Responses will not be graded, although I will expect your writing and thinking to reflect grad-level seriousness and—most importantly—an earnest effort to wrestle with the weekly material.

Your papers should devote roughly 400 words to the following two prompts:

- 1) Identify and synthesize the primary intellectual or methodological contribution of each author (or authors) we have read each week. This should be phrased in your own words and should quote key sentences or passages from the primary text(s).
- 2) Discuss an unanswered question prompted by one of this week's primary texts. Why does this question strike you as particularly significant, and how does it impact your understanding of the text as a whole. Again, please use your own words and quote key sentences and passages where appropriate.

## **2. Introductory presentations**

Each student is required to make a short (ungraded) presentation introducing an art historian (or art historians, depending on the week's assigned material) over the course of the semester. Please keep your presentations brief (**10 minutes**).

You should plan to cover the following:

- 1) The intellectual formation and background of your subject;
- 2) The circumstances in which they wrote the assigned reading(s);
- 3) Key terms / concepts for discussion.

## **Attendance and Participation**

Because this course is a seminar, attendance is considered mandatory. You are expected to come to class on time, bringing with you all assigned readings in a form suitable to discussion (I would *much* prefer that you print and hand-annotate your readings). As graduate students, I expect you to abide by these ground rules without qualification or incentive. In case of a real emergency, please contact me in advance of our class so that I know to start the class without you.

## **Academic Misconduct**

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at <http://studentlife.osu.edu/csc/>.

### **Accommodations and Student Advocacy**

I will do everything in my power to accommodate students with disabilities in cooperation with the Office for Disability Services. Students seeking accommodations should contact Disability Services straight away, ideally at the beginning of the semester (so that we can make a plan for your completion of the course). For more information, see <http://www.ods.ohio-state.edu/>.

In addition, should you find yourself needing counseling or guidance over the course of the semester, please do get in touch with the Student Advocacy Center (<http://advocacy.osu.edu>). They've got your back—they're there to listen and to help.

## **Respect for Diversity Statement**

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Important note: Given the sensitive and challenging nature of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each class member is able to hear and respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions; please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If and when this should occur, there are several ways to alleviate some of the discomfort or hurt you may experience:

- Discuss the situation privately with me. I am always open to listening to students' experiences and want to work with students to find acceptable ways to process and address the issue.
- Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions.
- Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

## **Proposed Course Schedule**

**8/23            Introduction**

**8/30            History and connoisseurship: Giorgio Vasari**

\* Giorgio Vasari, Excerpts from *Lives of the Most Excellent Painters, Sculptors, and Architects* (1550/1568), pp. 3-6, 15-36, 47-58, 277-283

**9/6             History and the ideal: Johann Joachim Winckelmann**

\* Johann Joachim Winckelmann, Selections from "Reflections on the Imitation of Greek Works

in *Painting and Sculpture*” (1755), reprinted in *The Art of Art History*, ed. Donald Preziosi (TKTK), pp. 31-39

\_\_\_\_\_, *Selections from The History of Ancient Art (1764)*, reprinted in *Winckelmann on Art*, pp. 104-144

**9/13 History and the Idea: G.W.F. Hegel**

\* **Selections from Hegel’s *Aesthetics vol. I (1820/22)***

**9/20 History and empiricism: Giovanni Morelli and Vernon Lee**

\* Giovanni Morelli, Excerpts from *Italian Painters: Critical Studies of Their Works* (1890)

\* Vernon Lee, Excerpts from ‘Gallery Diaries, 1901-1904,’ in *Beauty & Ugliness and Other Studies in Psychological Aesthetics* (1912)

**9/27 History and style: Alois Riegl**

\* Alois Riegl, *Historical Grammar of the Visual Arts* (1899), pp. 287-305, 395-434

**10/4 History and form: Heinrich Wölfflin**

\* Heinrich Wölfflin, *Principles of Art History: The Problem of the Development of Style in Early Modern Art [1915]* trans. Jonathan Blower, pp. 83-135

**10/11 Culture and iconography: Aby Warburg**

\* Aby Warburg, “Italian Art and International Astrology in the Palazzo Schifanoia” (1912), in *Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance* (1999), reprinted in Warburg, *The Renewal of Pagan Antiquity* (1999), pp. 563-592

\* Aby Warburg, *Images from the Region of the Pueblo Indians of North America* (1923), pp. 1-55

**10/18 Iconology and humanism: Erwin Panofsky**

\* Erwin Panofsky, “Introductory” in *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (1939), pp. 3-17

\_\_\_\_\_, “The History of Art as a Humanistic Discipline” (1940) in *Meaning in the Visual Arts*, pp. 1-25

**10/25 Schemata of representation: Ernst Gombrich**

\* Ernst Gombrich, *Art and Illusion (1960)*, Chapters 2 (“Truth and Stereotype”) and 4 (“Reflections on the Greek Revolution”), pp. 52-73, 93-117

**11/1 Histories of things: George Kubler**

\* George Kubler, *The Shape of Time: Remarks on the History of Things*, Ch. 1, “The History of



Things" (1962), pp. 1-30

\_\_\_\_\_, "The Iconography of the Art of Teotihuacán," *Studies in Pre-Columbian Art and Archaeology*, 1967, no. 4, The Iconography of the Art of Teotihuacán, pp. 1-40

### **11/8 Ideologies of art: Otto Karl Werckmeister and T.J. Clark**

\* T.J. Clark, "On the Social History of Art," in *Image of the People: Gustave Courbet and the 1848 Revolution* (1973), pp. 9-20

\* Otto Karl Werckmeister, "Marx on Ideology and Art," *New Literary History*, Vol. 4, No. 3, Ideology and Literature (Spring 1973), pp. 501-519

### **11/15 Epistemologies of art: Svetlana Alpers and Michael Baxandall**

\* Svetlana Alpers, "Style is What you Make It: The Visual Arts Once Again," in Berel Lang, ed., *The Concept of Style* (1979), pp. 137-162

\* Michael Baxandall, Introduction and Ch. 1, *Patterns of Intention: On the Historical Explanation of Pictures*, (1985), pp. 1-40

### **11/22 Deconstruction and difference: Griselda Pollock and Mieke Bal**

\* Mieke Bal, "Reading Art?" in Griselda Pollock, ed., *Generations and Geographies in the Visual Arts: Feminist Reading* (1996), pp. 25-41

\* Griselda Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (1999), pp. 1-38

### **11/29 Anthropologies of art: Hans Belting and Alfred Gell**

\* Hans Belting, *Likeness and Presence: A History of the Image before the Era of Art* (1990), xxi-16

\* Alfred Gell, "The Technology of Enchantment and the Enchantment of Technology" (1992), in Gell, *The Art of Anthropology: Essays and Diagrams* (1999), pp. 159-186

### **12/6 "World Art History": David Summers and Carolyn Dean**

\* David Summers, Introduction to *Real Spaces: World Art History and the Rise of Western Modernism* (2003), pp. 15-60

\* Carolyn Dean, "The Trouble with (the Term) Art," *Art Journal*, vol. 65, no. 2 (Summer, 2006), pp. 24-32

# HISTART 7015 - Exhibition Histories

Prof. Daniel Marcus  
Autumn 2019  
Pomerene 236

## **My contact information**

marcus.140@osu.edu

## **Office hours**

By appointment

This course explores the history of exhibitions from the 19<sup>th</sup> century to the present, with a dual focus on landmark exhibitions and the social and political forces surrounding and informing them. At the core of our investigation is the public sphere itself: How was it that exhibitions became a primary mode of collective access to private (or ecclesiastic) wealth and culture? What hopes were invested in early public exhibitions, and how did the guardians of the “exhibitionary complex” seek to embody those aspirations? Approaching these questions from a critical perspective, we will want to know how exhibitions were informed by (and lent themselves to) projects of national, colonial, racial, class- and gender-based domination. We will also devote particular attention to the avant-gardes of the early twentieth century, since it was often their stated goal to radicalize, and even to dismantle, art’s limited public sphere. Tracing the history of modern and contemporary art through the lens of art’s public institutions, this seminar concludes with a consideration of the present conditions of curatorial practice.

Over the course of the seminar, we will dwell on the ways and means (the methodology) of a history of exhibitions, weighing the advantages and consequences of an exhibition-centered approach to the history of art. How do exhibitions tell a different story, or illuminate different forces, than individual works of art? What sorts of materials and documents does the writing of exhibition histories require? Is the curator the main protagonist of exhibition history? How do we account for the persistence of works of art—and, albeit obliquely, the presence of artists—within exhibitions and their histories? And how might we negotiate access to the archives of exhibition-making institutions, which are rarely accessible to the public?

## Course requirements

To pass this course, there is one essential requirement: to write a paper of significant length and heft that takes up the main themes of the course in some original way. I'll expect you to have identified a suitable topic by the fifth or sixth week of the course and will ask you to write a formal proposal emphasizing the focal question(s) to be answered in the paper. (No need to provide a fully articulated thesis in advance: good questions are worth infinitely more than premature answers.) The final two class sessions are reserved for in-class presentations of your work.

## Attendance and Participation

Because this course is a seminar, attendance is considered mandatory and really cannot be fudged except in cases of genuine calamity or emergency. You are expected to come to class on time, bringing with you all assigned readings in a form suitable to discussion (ideally, printed and hand-annotated). As graduate students, I expect you to abide by these ground rules without qualification or incentive. In case of a real emergency, please contact me in advance of our class so that I know to start the class without you.

*About participation:* This seminar is for you in every sense: the point is to provide students with a free and open space in which to test ideas and develop independent thought. I trust that a major part of your experience will be personal and private—a dialogue conducted with authors and ideas in your notebook and marginalia. (In my experience, instructors sometimes over-value the in-class portion of the seminar, forgetting that the bulk of students' time is spent in preparation: reading, thinking, note-making, discussing ideas with friends and colleagues, etc.) To borrow a baker's metaphor, the crucial leavening of thought takes place in the days leading up to the seminar; whereas the time we spend together is like the moment of baking in the oven—essential, but pointless without a good long ferment.

To participate fully in this seminar will necessitate carving out space and time in advance of Tuesday's class session—time away from the Internet—to read and digest the week's material. Of course it's equally important to come to class ready with ideas to share (aloud), but that should go without saying. **All readings must be printed out and annotated by hand, no exceptions.** My recommendation: Set aside a few hours over the weekend, or on Monday at the latest, to dig into the readings in a space remote from your laptop and phone. Bring a notepad, and keep a running dialogue with yourself (in writing) about the way the assigned texts relate to the main themes of the seminar.

## **Academic Misconduct**

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## **Accommodations and Student Advocacy**

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## **Course Schedule**

### **Part 1: THE EXHIBITIONARY COMPLEX**

**8/20 Introduction: Exhibition histories - what, why, how?**

**8/27 Public institutions, public exhibitions**

- Jürgen Habermas, “The Public Sphere: An Encyclopedia Article (1964),” trans. Sara Lennox and Frank Lennox, *New German Critique* 3 (Autumn 1974), pp. 49-55
- Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy,” *Social Text* 25/26 (1990), pp. 56-80
- Andrew McClellan, “A Brief History of the Art Museum Public,” in *Art and Its Publics: Museum Studies at the Millennium* (Blackwell, 2003), pp. 1-50

**9/3 Artists in the public sphere: Jacques-Louis David and the French Revolution**

- Thomas Crow, *Painters and Public Life in Eighteenth-Century France* (Yale University Press, 1985), Introduction and chs. 3, 5, and 7 pp. 1-22, 79-103, 134-174, 211-54

**9/10 No class**

**9/17 The nation on display: The Exhibition of Works of Industry of All Nations, London, 1851**

- Tony Bennett, "The Exhibitionary Complex," in Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, eds., *Thinking about Exhibitions* (Routledge, 1996), pp. 58-80
- Jonathan Shears, *The Great Exhibition, 1851: A Sourcebook* (Manchester University Press, 2017), Introduction and Sections 3, 4, 5 ("Nation, empire and ethnicity," "Gender," "Class")

**9/24 Exhibiting civilization(s) in the New World**

- Robert W. Rydell, Introduction and Ch. 2, "The Chicago World's Columbian Exhibition of 1893: 'And Was Jerusalem Builded Here?'," *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1984), pp. 1-8, 38-71
- Mona Domosh, "A 'civilized' commerce: gender, 'race,' and empire at the 1893 Chicago Exposition," *cultural geographies* 9 (2002), pp. 181-201
- Michael Leja, "Modernism's Subjects in the United States," *Art Journal* vol. 55, no. 2, *Recent Approaches to 19th-Century Visual Culture* (Summer, 1996), pp. 65-72

**Part 2: CHALLENGING THE COMPLEX**

**10/1 The "dealer-critic system" and the solo exhibition**

- Harrison and Cynthia White, *Canvases and Careers: Institutional Change in the French Painting World* (University of Chicago Press, 1965), Ch. 3, pp.
- Jérôme Poggi, "Painting to Be Seen versus Painting to Be Sold: The Paying Exhibition as Alternative to the Commercialization of the Work of Art under the Second Empire," *Arts & Societies* (2006)
- Patricia Mainardi, "Courbet's Exhibitionism," *Gazette des Beaux-Arts* cxvm, no. 1475 (Dec. 1991)

**10/8      Group formations and the pursuit of autonomy**

- Harrison and Cynthia White, *Canvases and Careers: Institutional Change in the French Painting World* (University of Chicago Press, 1965), Ch. 4
- Martha Ward, "Impressionist Installations and Private Exhibitions," *The Art Bulletin* 73, no. 4 (December 1991), pp. 599-622
- Laura Meixner, "'Gambling with Bread': Monet, Speculation, and the Marketplace," *Modernism/modernity*, vol. 17, no. 1 (January 2010), pp. 171-199

**10/15      One-on-one meetings**

**10/22      Abstraction and politics after the Russian Revolution**

- Benjamin Buchloh, "From Faktura to Factography," *October* vol. 30 (Autumn 1984), pp. 82-119
- Maria Gough, "Constructivism Disoriented: El Lissitzky's Dresden and Hannover *Demonstrationsraume*," in *Situating Lissitzky: Vitebsk, Berlin, Moscow* (Los Angeles: Getty Research Institute, 2003), pp. 77-125

**10/29      Reactionary exhibition design in Nazi Germany**

- Michael Tymkiw, Introduction and Ch. 3, "Photomurals after Pressa," *Nazi Exhibition Design and Modernism* (University of Minnesota Press, 2018), pp. 1-17, 119-167
- Neil Levi, 'Judge for Yourselves!': The 'Degenerate Art' Exhibition as Political Spectacle," *October* 85 (Summer 1998), pp. 41-64

**Part 3: RECONSTRUCTION**

**11/5      Modernism triumphant: "The Family of Man," MoMA, 1955**

- Roland Barthes, "The Great Family of Man," in *Mythologies* (Farrar, Straux, & Giroux, 1991 [1957]), pp. 100-102
- John Szarkowski, "'The Family of Man,'" in *The Museum of Modern Art at Mid-Century: At Home and Abroad* (The Museum of Modern Art, 1994), pp. 12-37
- Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (The MIT Press, 1998), Ch. 4, "Installations for Political Persuasion," pp. 109-258
- Edward Steichen, Catalogue to *The Family of Man* (The Museum of Modern Art, 1955)

**11/12      Activism and Authority: The Art Workers Coalition to documenta**

- Lucy Lippard, "Biting the Hand: Artists and Museums in New York since 1969," in *Alternative Art New York, 1965-1985*, ed. Julie Ault (Minneapolis: University of Minnesota Press, 2002), pp. 79-113
- Maria Lind, "The Curatorial," *Artforum*, October 2009, p. 103
- Charles Green and Anthony Gardner, "1972: The Rise of the Star-Curator," in *Biennials, Triennials, and documenta: The Exhibitions that Created Contemporary Art* (Malden, MA and Oxford, UK: Wiley Blackwell, 2016), pp. 19-48

**11/19      The new globalism: "Magiciens de la Terre," Centre Georges Pompidou and the Grande Halle de la Villette, Paris, 1989**

- Lucy Steeds, "'Magiciens de la Terre' and the Development of Transnational Project-Based Curating," in *Making Art Global (Part 2): "Magiciens de la Terre" 1989* (Afterall Books, 2013), pp. 24-92
- Benjamin Buchloh, "The Whole Earth Show: An Interview with Jean-Hubert Martin" [1989], in *Making Art Global (Part 2)*, pp. 224-237
- Rasheed Araeen, "Our Bauhaus, Others' Mudhouse" [1989], in *Making Art Global (Part 2)*, pp. 238-247
- Please skim through the documentation of *Magiciens de la Terre* in *Making Art Global (Part 2)* [see PDF titled "Magiciens de la Terre - Documentation"]

**11/26                  Student presentations**

**12/3                    Student presentations**

# Exhibition Making at the CMA

## History of Art 7020 – Autumn 2022

### Course Information

- **Course times:** Thursdays from 2:15 – 6:00pm
- **Credit hours:** 4
- **Mode of delivery:** In person

### Instructor

- **Name:** Dr. Kris Paulsen
- **Email:** Paulsen.20@osu.edu
- **Office location:** 210 Pomerene Hall
- **Office hours:** By appointment, in person or Zoom
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**. Please send all communication directly to my email address – do not leave messages that need replies in comments on assignments.
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.

### Course Description:

Our work in this class will be to produce an exhibition for the Columbus Museum of Art, slated to open in Pizzuti Collection building in AU 2023. Together, we will work through the entire process of researching, planning, and writing for an exhibition. The exhibition will be a solo presentation of work by Sarah Rosalena. Students will work with the artist, professor, and CMA curators and staff to plan the exhibition and to produce all the texts for the installation, press, and catalog. We will work collaboratively, workshopping each other's work, developing our own arguments, and syncing with the institutional voice. The class will include meetings at the CMA, a field trip to the FRONT Triennial in Cleveland, and visits to art institutions around Columbus.

Information on the artist: Sarah Rosalena (Wixárika) a Los Angeles-based artist working at the intersections of critical craft and indigenous futurisms through topics such as Artificial Intelligence and data analytics, astrogeology, and deep space astronomy. For several years, Rosalena has been working in collaboration with NASA's Jet Propulsion Laboratory on work related to the exploration and future colonization of Mars. In her own words, she creates hybrid objects out of ceramic and textile that "function between human/nonhuman, ancient/future, handmade/autonomous to override power structures rooted in colonialism.



They collapse binaries and borders, creating new epistemologies between Earth and Space.”  
More information about Rosalena can be found here: <https://www.sarahrosalena.com/>

### **Learning Outcomes:**

- Student produces examples of writing conforming to professional and institutional expectations for those forms (ie. wall texts, critical essays, didactics)
- Students will effectively analyze visual images.
- Students will demonstrate the ability to think critically and arguments.
- Students will effectively communicate through writing for a general public and an academic audience.
- Students demonstrate significant research skills.

### **Course Requirements:**

- Students are expected to attend all class meetings, actively participate in each class.
- Students will:
  - Produce *at least* two significant texts for the exhibition catalog (ie. Object entries, topic texts, critical essays.)
  - Produce *at least* two significant texts for the exhibition installation (ie. Object labels, wall didactics.)
  - Participate in rigorous and prompt peer editing and workshopping of class writing.
  - Propose a collateral program (curatorial, educational, or public program).  
\*Students may work in groups or teams on this assignment.
  - Research grants for funding their collateral proposals and draft initial budgets and applications.
  - Complete 9 assignments related to our research and planning
- This course follows departmental and university policies towards plagiarism. All work must be original and the student’s own.

### **Grading:**

40% Participation

30% Final exhibition texts

10% Peer Editing Assignments

10% Collateral Proposal

10% Weekly Assignments

### **Required Books**

We will read 4 books this semester, 3 suggested by the artist. All are available at the campus Barnes and Noble (and Amazon, etc.) BUT **The Wexner Center Bookstore** is also stocking our books. Do you know that you can order any book you need/want through them instead of through some megacorporation? Pretty great, right? You can support a small bookstore. We don’t need the books until weeks 2, 5, 9 and 12. If they sell out, there’s time to order!

- Kathryn Yusoff, *A Billion Black Anthropocenes or None*.
- Lisa Messeri, *Placing Outer Space*
- Elizabeth Povenelli, *Genontologies*
- Shirmit Lee, *Decolonize Museums* (releasing Aug 30)

| Assignment          | Expectation  |
|---------------------|--|
| Participation       | Students are expected to be active, engaged participants in the course and work collaboratively and collectively toward our goal.  |
| Written Work        | Students will produce at least one text for our catalog/reader. Students will also be responsible for various wall texts and didactic texts, working in collaboration with the CMA and in line with their standards and guidelines. As a group we will determine what texts we need and divide work accordingly. Students who wish for their work to appear in print may be required to follow up with a copy editor after the semester concludes. |
| Peer Editing        | Students will engage in several rounds of peer editing and workshopping of texts written by other students and revisions of their own work.  |
| Collateral Proposal | Students will also propose a collateral program to happen alongside the exhibition (film series/screening, side exhibition, educational or public program). In addition to the formal proposal, we will also identify (and perhaps pursue) funding sources and produce basic grant applications.   |
| Weekly Assignments  | Most weeks, there are small assignments due to aid class discussion and work. These largely informal tasks will be submitted to carmen before class begins. In some cases, they will be uploaded to an assignment or to group folder to share with classmates.   |

### Grading Scale

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

## Discussion and Communication Guidelines

[Example: The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.]

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will provide specific guidance for discussions on controversial or personal topics.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic work in a word processor, where you can save your work, and then copying into the Carmen assignments.

## Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class. Your written assignments should be **your own original work**. You should **work alone on all individual assignments**. On formal assignments, you should follow Chicago style to cite the ideas and words of your research sources. We will engage in peer editing of our materials, but you are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work. All assignments are checked by the professor and by Turnitin software for plagiarism. The point of this class is to prepare you to succeed in a professional situation. Using AI tools to complete your work is unprofessional and unacceptable. Please see the statement below about why one should not use AI tools.

## Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so

I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**Statement on the use of ChatGPT and other AI text-generating software in this course:**

As the university has clearly stated, the use of ChatGPT and other AI text-generating software to complete course assignments constitutes academic dishonesty unless the instructor has specifically instructed you to use it. **The use of AI software is not permitted in this course.** The point this class is to actually acquire the professional skills needed to be a curator. You must learn how to discuss, compare, and critically engage with works of art from a range of times and places, and synthesize this information for others. Using AI software to complete your course assignments robs you of the ability to learn and practice these skills.

Equally important, though, is that using ChatGPT or other AI text-generating software to write your course assignments for you will undoubtedly lead to you turning in **papers that include false and made-up information.** When asked to compare or discuss works of art (paintings, buildings, sculptures, films) or academic articles and texts, ChatGPT will often get some things right. But more often it will completely fabricate things. It will convincingly argue a point about a scene from a film that does not actually take place. It will discuss a figure in a painting that is not actually there. It thus creates content that is often fundamentally meaningless and, moreover, embarrassing for the person who turned it in. These kinds of errors may not be evident to you if you use ChatGPT to generate a paper for you, but your instructors will recognize it easily because we are intimately familiar with the art objects and historical circumstances of this material.

For more information, see the University's webpage on Artificial Intelligence and Academic Integrity: <https://oaa.osu.edu/artificial-intelligence-and-academic-integrity>

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](https://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](https://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

### Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](https://equity.osu.edu),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email [equity@osu.edu](mailto:equity@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

### Religious Accommodations

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to

examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](http://odi.osu.edu/religious-accommodations).

Please let me know over email if you need an accommodation for religious observance. I am happy to oblige.

### Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](http://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](http://NationalSuicidePreventionLifeline.org) (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). [The Ohio State Wellness app](http://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

### Accessibility: Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](http://StudentLifeDisabilityServices.org). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

### Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: [slds.osu.edu](http://slds.osu.edu)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

### Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)

## SCHEDULE OF CLASSES

\*NB: The schedule below may change depending on the needs and interests of the class. The schedule should be understood as a collaborative work in progress. I want to be responsive to your desires and directions. Please feel free to suggest something we might add or address!

| <b>Week 1</b> | <b>Introduction: Sarah Rosalena: 2023 Exhibition at the Pizzuti/CMA</b>  |
|---------------|--|
| Aug. 25       | <p>Read in advance (or in the class break):</p> <ul style="list-style-type: none"> <li>· Sarah Rosalena Brady, “Shapeshifting the Colonial Object” (1pg)</li> <li>· Sarah Rosalena Brady, “Above Below” (np)</li> </ul> <p>In Class:</p> <ul style="list-style-type: none"> <li>· Introduction to the project <ul style="list-style-type: none"> <li>○ Introduction to Sarah Rosalena (<b>*aka Sarah Rosalena Brady</b>)</li> <li>○ Introduction to the Pizzuti space</li> </ul> </li> <li>· Overview of our task in organizing the exhibition and publication <ul style="list-style-type: none"> <li>○ What do we want to produce (my minimum expectations wall texts on works + reader on topic)</li> </ul> </li> <li>· Discussion of Rosalena’s work and watching lecture from Carnegie Mellon</li> </ul> |
| Assignment 1: | <p>Over the next week or so begin adding to this list and continue to do so for the rest of the semester. Begin now but keep adding!</p> <p>Collaborative Research Document (linked on Carmen)</p> <ul style="list-style-type: none"> <li>· Add items and information to the following (ongoing) lists: <ul style="list-style-type: none"> <li>○ Additional resources on Sarah Rosalena</li> <li>○ List of associated research topics</li> </ul> </li> </ul> <p>Come to the next class with initial ideas about what topics/artworks interest you most</p>   |
| <b>Week 2</b> | <b>A Billion Black Anthropocenes or None</b>   |
| Sept. 1       | <p>This week we will read the first text suggested by Sarah Rosalena:</p> <p>Read:</p> <ul style="list-style-type: none"> <li>· Kathryn Yusoff, <i>A Billion Black Anthropocenes or None</i></li> </ul>  |
| Assignment 2: | <p>Before class submit a list of initial thoughts about Yusoff’s book AND how it relates to SR’s work. Be ready to discuss the connections. These notes should draw out the major points of the book and their relevance to specific ideas/elements in SR’s art works.</p>   |
| <b>Week 3</b> | <b>Indigenous Futurisms</b>  |

|               |  |
|---------------|--|
| Sept. 8       | <p>Read</p> <ul style="list-style-type: none"> <li>· Grace Dillon, “Imagining Indigenous Futurisms” (1-12)</li> <li>· Grace Dillon &amp; Pedro Neves Marques, “Taking the Fiction Out of Science Fiction: A Conversation about Indigenous Futurisms,” e-flux interview, (np) <ul style="list-style-type: none"> <li>○ <a href="https://www.e-flux.com/journal/120/417043/taking-the-fiction-out-of-science-fiction-a-conversation-about-indigenous-futurisms/">https://www.e-flux.com/journal/120/417043/taking-the-fiction-out-of-science-fiction-a-conversation-about-indigenous-futurisms/</a></li> </ul> </li> <li>· Lindsey Catherine Cornum, “The Creation Story is a Spaceship” (np) <ul style="list-style-type: none"> <li>○ <a href="http://www.vozavoz.ca/feature/lindsay-catherine-cornum">http://www.vozavoz.ca/feature/lindsay-catherine-cornum</a></li> </ul> </li> <li>· <u>Lisa Nakamura, “Indigenous Circuits” (919-938)</u></li> </ul> |
| Assignment 3: | <p>Go to the Indigenous Technologies site and check out their lectures and syllabus.<br/>Please select and watch one of the indigenous technology lectures and write a brief report on it (1pg). Be ready to talk about with the class and in relationship to the reading</p>  |
| <b>Week 4</b> | <b>Meeting with CMA Staff at the Pizzuti Collection</b>  |
| Sept. 15      | <p><u>We will meet at the CMA’s Pizzuti building</u><br/>632 North Park St<br/>from 2:45 -4:30pm. This will give you some travel time in your schedule (the #2 bus goes down High St to Goodale park)</p> <p>We will be meeting with the registrar Nicole Rome and Hannah Mason Macklin, Manager of Interpretation and Engagement.<br/>Read:</p> <ul style="list-style-type: none"> <li>· Documents from CMA on text guidelines (on Carmen)</li> <li>· Pizzuti Floorplan</li> </ul>  |
| Assignment 4: | Proposals for what your contributing essays/wall texts.  |
| <b>Week 5</b> | <b>Decolonizing Museums</b>  |



|               |  |
|---------------|--|
| Sept. 22      | <p>Read:</p> <ul style="list-style-type: none"> <li>· Tuck &amp; Yang, “Decolonization is Not a Metaphor”</li> <li>· Shirmit Lee, <i>Decolonize Museums</i> (It isn’t out yet (Aug 30) but looks good and I’ve ordered it with the Wex) alternatively, if the books don’t come in, we can listen to this podcast interview: <a href="https://www.e-flux.com/podcasts/419766/shimrit-lee-on-decolonize-museums">https://www.e-flux.com/podcasts/419766/shimrit-lee-on-decolonize-museums</a></li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>· Hannah Mason-Macklin (CMA), “Museum in Progress: Decolonizing Museums” (8:31) <a href="https://www.youtube.com/watch?v=XRozMOBidc">https://www.youtube.com/watch?v=XRozMOBidc</a></li> </ul> |
| Assignment 5: | TBA  |
| <b>Week 6</b> | <b>Wexner Visit with Curators + Thinking about Installation</b>  |
| Sept. 29      | <p>In Class:</p> <ul style="list-style-type: none"> <li>· Meet with Daniel Marcus, Associate Curator of the Wexner Center for the Arts to talk about installation, didactics, and audience.</li> <li>· Discuss initial floor plan proposals</li> </ul>   |
| Assignment 6: | Use the floor plan to sketch out potential installation plans and exhibition design. Use the floorplan (level 2) in carmen files to mark up (digitally or hard copy) and be prepared to discuss your ideas in class.   |
| <b>Week 7</b> | <b>Collateral and Educational Programming</b>  |
| Oct. 6        | <p>In Class:</p> <ul style="list-style-type: none"> <li>· Indigo Gonzales visit — engaging invested communities with a focus on indigenous communities.</li> <li>· Workshop on programming – pitch ideas to the group.</li> <li>· Discussion of grants and funding opportunities</li> </ul>  |
| Assignment 7: | Initial proposal for collateral/educational programming. Document should include some ideas about where/when and potential funding streams. We will workshop these during class.   |
| <b>Week 8</b> | <b>AUTUMN BREAK – No Class</b>   |
| Oct. 13       |  |
| <b>Week 9</b> | <b>Placing Outer Space</b>   |

|                   |  |
|-------------------|--|
| Oct. 20           | We will read and discuss the next of SR's book suggestions<br>Read:<br><ul style="list-style-type: none"> <li>· Lisa Messeri, <i>Placing Outer Space</i></li> </ul>  |
| Assignment 8:     | Before class submit a list of initial thoughts about Messeri's book AND how it relates to SR's work. Be ready to discuss the connections. These notes should draw out the major points of the book and their relevance to specific ideas/elements in SR's art works.   |
| <b>Week 10</b>    | <b>Meeting with Sarah Rosalena</b>   |
| Oct. 27           | In class:<br><ul style="list-style-type: none"> <li>· Finalize interview questions in first hour of class</li> <li>· Conversation and interview with Sarah (on Zoom – see Carmen for link)</li> </ul>  |
| Assignment 9:     | Collaboratively work on the Questions for SRB doc. We will organize/finalize them before our conversation with her.  |
| <b>Week 11</b>    | <b>Genontologies</b>   |
| Nov. 3            | Read:<br><ul style="list-style-type: none"> <li>· Elizabeth Povenelli, <i>Genontologies</i></li> </ul>   |
| Assignment 10:    | Before class submit a list of initial thoughts about Povenelli's book AND how it relates to SR's work. Be ready to discuss the connections. These notes should draw out the major points of the book and their relevance to specific ideas/elements in SR's art works. |
| <b>Week 12</b>    | <b>WORKSHOP and PEER Editing</b>   |
| <b>DUE Nov 7</b>  | <b>Texts DUE to peer editor by Nov 7 at the latest!</b>  |
| <b>Nov. 10</b>    | In Class:<br><ul style="list-style-type: none"> <li>· Workshop of essays and texts</li> </ul>  |
| DUE               | Peer Edits of First Draft Texts<br>Fill out the peer editing forms by the beginning of class. Spend dedicated time on this. Be sure to finish this work by 2:15 pm on Nov 10 when we meet.   |
| <b>Week 13</b>    | <b>WORK DAY</b>  |
| <b>DUE Nov 14</b> | <b>Texts to peer groups for comments</b>   |
| <b>Nov. 17</b>    | Workshop: essays, texts, proposals, grants.  |
| DUE Nov. 17       | Peer Edits Due – Be prepared to fill out the peer editing forms by the beginning of class. Spend dedicated time on this.   |
| <b>Week 14</b>    | <b>THANKSGIVING/INDIGENOUS PEOPLE'S DAY BREAK</b>  |

|                    |   |
|--------------------|---|
| Nov. 24            | No new assignments or class meetings – work on your final essays! |
| <b>Week 15</b>     | <b>WORK DAY</b>   |
| <b>DUE Nov. 28</b> | Last round of essays for peer editors                             |
| Dec. 1             | Workshop: essays, texts, proposals, grants.                       |
| DUE Dec. 10        | Peer Edits Due  |
| <b>Week 16</b>     | <b>FINAL WORK DUE</b>   |
| <b>DUE</b>         | Final Essays – Target due date: Dec 9 (but flexible)              |

# HISTART 7190: Curatorial Practicum: Exhibition Making and Institutional Structures

## Syllabus

HISTART 7190 | Autumn 2024

## Course Information

- **Course times and location:** Tuesday/Thursdays 12:10 pm - 2:00 pm
- **Location:** Pomerene 240
- **Credit hours:** 4
- **Mode of delivery:** In Person

## Instructor

- **Name:** Dr. Kris Paulsen, Associate Professor, History of Art
- **Email:** Paulsen.20@osu.edu
- **Office location:** 210 Pomerene Hall
- **Office hours:** Email for appointment, in person or zoom.
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**.
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.
  - Do not leave messages that require a response as a comment on an assignment. Send an email.
  - I attempt to answer email as quickly as possible during business hours. I do not answer email after 5:30 pm or before 8:00 am. Do not expect a response to an email over a weekend or holiday. If you do not hear back from me in 2 business days, please feel free resend your message – it may have been lost in the shuffle or caught by spam.

## Course Description

This class introduces graduate students to the operations, practices, missions of the various departments that comprise an art institution and how they relate to the final exhibition that a public encounters in the gallery. Through field trips, expert guest visits, and structured, scaffolded assignments toward a large final project, students will come to understand how to produce all the components of a museum exhibition and understand the role each department of the institution plays in producing and supporting exhibitions. The goal of this course is to not only train students to curate exhibitions, but to also understand and respect the labor and workflows of the institution as a whole. It may appear, from the outside, that curators are solely responsible for the exhibitions we see. This is obviously, upon consideration, not the case. To be an effective curator, one must be aware of the production process beyond concept and artist selection, and the internal deadlines and protocols in place to make sure exhibitions open on time, on budget, and with the timely collaboration of colleagues. By the end of the semester, students will have drafted materials representing the outputs of each department of the museum, producing a complete dossier of an executable exhibition for one of our campus or local spaces.

## Learning Outcomes

By the end of this course, students should successfully be able to:

- Develop an exhibition proposal, including all information required for installation, such as checklists, introductory and wall text, didactics, and floor plans.
- Produce all the components necessary for materially supporting and promoting the exhibition, including budgets, grant applications, marketing materials, and press releases.
- Generate collateral film, public, and educational programming to run alongside the exhibition.
- Proficiently use the standard tools of the industry, including Sketchup.
- Understand the roles of the various departments in the museum, the kinds of work they each produce, their relationship to the final exhibition, and how curators work in concert with institutional team members.
- Evaluate the success of exhibition proposals relative to different institutions and their missions and needs.

## How This Course Works

**Mode of delivery:** This course is 100% IN PERSON. You must attend class in person during the scheduled meeting times. Attendance and participation are part of your grade.

**Where we Meet:** In general, we will hold class in our seminar room in Pomerene Hall, however many weeks we will travel to either The Wexner Center for the Arts (on campus), The Columbus Museum of Art or Urban Arts Space (both off-campus in downtown Columbus). Please take this into consideration when enrolling in this course. On days we go to the CMA, we will schedule

some travel time into our meeting, but you may wish to keep this in mind or plan ahead to make sure you make your way to other appointments in a timely manner.

**Pace of activities:** This course is divided into weekly topics that correspond to visits to local institutions and meetings with the professionals that work in those departments. Each topic will correspond to a scaffolded assignment that builds toward the final project of a complete exhibition proposal and dossier.

**Credit hours and work expectations:** This is a four [4] credit-hour course. According to [Ohio State bylaws on instruction](https://go.osu.edu/credithours) (go.osu.edu/credithours), students should expect around [4] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [8] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.

**Attendance and participation requirements:** Research shows regular participation is one of the highest predictors of success. With that in mind, I have the following expectations for everyone's participation:

- **Attending In Person Meetings: once per week**

You are expected attend every meeting of the class. Please see the attendance and participation rubric on Carmen for how participation grades are calculated. As you will see this is a flexible system that accounts for your overall participation and engagement in the course. You do not lose a particular number of points for each absence, for example, but you receive a grade based on the consistency of your attendance and performance in discussions overall.

- **Office hours: optional by appointment**

Please contact by email Prof. Paulsen if you want to meet in person or over Zoom.

## Required Materials and/or Technologies

- Carmen access – Most of our readings and are available through Carmen. All readings and handouts will be circulated through Carmen with the exception of those in our textbook (below).
- Textbook: Adrian George, *The Curator's Handbook* (Thames & Hudson) ~\$20 hardback/\$14 ebook. Available at the Wexner Center for the Arts Bookstore, the Campus Bookstore and from online retailers.
- A trial version of Sketchup (available for free download), licensed copy, or use the department version available on the computer in the graduate reading room.

## Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection for submitting work, accessing Carmen and course materials.

- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

If you do not have access to the technology you need to succeed in this class, review options for technology and internet access at [go.osu.edu/student-tech-access](https://go.osu.edu/student-tech-access).

## Required Software

**Microsoft Office 365:** All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) ([go.osu.edu/office365help](https://go.osu.edu/office365help)) help article for full instructions.

## CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) ([go.osu.edu/add-device](https://go.osu.edu/add-device)) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

## Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))

## Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** [go.osu.edu/it](https://go.osu.edu/it)
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)

## How Your Grade is Calculated

| Assignment Category                              | Percentage of Grade |
|--|---------------------|
| Scaffolded assignments (10 total)                | 30%                 |
| Peer Reviews of Scaffolded Assignments (5 total) | 10%                 |
| Participation                                    | 20%                 |
| Final Presentation                               | 10%                 |
| Final Exhibition Dossier                         | 30%                 |

See [Course Schedule](#) for due dates.

## Descriptions of Major Course Assignments

### Scaffolded Assignments

**Description:** See assignments on Carmen.

In preparation for the final dossier, students will produce drafts of the individual elements over the course of the semester. Students will continue to refine and edit these documents with feedback from the professor and peers as we move toward the final project. Most weeks, students will come to class prepared with a working draft of one of the elements of the final dossier. Work will be submitted to the professor and a peer editor for feedback. Each assignment is graded on a 10 points scale. See rubric on Carmen.

### Peer Review Assignments

**Description:** See detailed assignments on Carmen.

Students will submit 5 of their scaffolded assignments for peer review through Carmen. Carmen will randomly pair peer reviewers for each element. Student will provide detailed feedback for their peer. Their comments should address content, structure, and editing. Please use the associated peer review worksheet for each assignment. Peer editors must upload the worksheet to Carmen along with their comments and document markup by the date listed on the syllabus. Each is graded out of 4 points: 2 pt. for your submission, 2 pt. for your editing work. See rubric on Carmen and information on late work below.

### Final Exhibition Dossier

**Description:** See detailed instructions on Carmen.

Students will produce a dossier for an exhibition aimed at a specific location/institution (for example: Hopkins Hall Gallery, Urban Arts Space, Columbus Museum of Art). The dossier will



include an abstract, narrative proposal, checklist, wall texts and didactics, press release, budget, sample grant application, installation plan, and collateral educational or public program. While these elements derive from the scaffolded assignments each piece of the proposal should undergo extensive revision, refinement, and improvement between the draft versions and the final form. Graded out of 100 points. See rubric on Carmen.

## Final Presentation

**Description:** See full description and rubric on Carmen.

On the last two class meetings of the semester, student will present their exhibition during a 10-minute presentation, followed by feedback. The audience will include the professor, classmates, departmental faculty, and some of our esteemed visitors from the course of the semester. The point of the presentation is not to include every aspect of the dossier into the talk, but to distill the project into broad, compelling strokes. Graded out of 100 points. See rubric on Carmen.

## Attendance & Participation

**Description:** Attendance and participation make up 20% of your grade for this class. You are expected attend every meeting of the class. This course is a seminar and thus requires consistent and active participation from all members of the course. Additionally, since we will be visiting with museum professionals many of the weeks. All students are required to be respectful of the other members of the class and our esteemed visitors. We may discuss sensitive cultural and political topics in this class, and it is imperative that we maintain a respectful, civil, and supportive learning community in which we can share ideas. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly or as intended. Graded out of 10 points.

Please see the attendance and participation rubric on Carmen for how participation grades are calculated. As you will see this is a flexible system that accounts for your overall participation and engagement in the course. You do not lose a particular number of points for each absence, for example, but you receive a grade based on the consistency of your attendance and performance in discussions overall.

## Late Assignments

Please refer to Carmen for due dates.

- Peer Review Assignments: You have a responsibility to turn in your work on time to your partner. Failure to do so slows your progress as well as theirs. Late work submitted to the peer reviewer will lose one point. Comments returned late to your reviewer will also lose one point.

- If you need an extension on an assignment turned into the professor for a grade, please ask for one at least 12 hours before the deadline. There is no penalty for late assignments, but extensions must be in advance.

## Grading Scale

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

## Discussion and Communication Guidelines

[Example: The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.]

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will provide specific guidance for discussions on controversial or personal topics.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic work in a word processor, where you can save your work, and then copying into the Carmen assignments.

## Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class. Your written assignments should be **your own original work**. You should **work alone on all individual assignments**. On formal assignments, you should follow Chicago style to cite the ideas and words of your research sources. We will engage in peer editing of our materials, but you are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work. All assignments are checked by the professor and by Turnitin software for plagiarism. The point of this class is to prepare you to succeed in a professional

situation. Using AI tools to complete your work is unprofessional and unacceptable. Please see the statement below about why one should not use AI tools.

## Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

### Statement on the use of ChatGPT and other AI text-generating software in this course:

As the university has clearly stated, the use of ChatGPT and other AI text-generating software to complete course assignments constitutes academic dishonesty unless the instructor has specifically instructed you to use it. **The use of AI software is not permitted in this course.** The point this class is to actually acquire the professional skills needed to be a curator. You must learn how to discuss, compare, and critically engage with works of art from a range of times and places, and synthesize this information for others. Using AI software to complete your course assignments robs you of the ability to learn and practice these skills.

Equally important, though, is that using ChatGPT or other AI text-generating software to write your course assignments for you will undoubtedly lead to you turning in **papers that include false and made-up information**. When asked to compare or discuss works of art (paintings, buildings, sculptures, films) or academic articles and texts, ChatGPT will often get some things right. But more often it will completely fabricate things. It will convincingly argue a point about a scene from a film that does not actually take place. It will discuss a figure in a painting that is not actually there. It thus creates content that is often fundamentally meaningless and, moreover, embarrassing for the person who turned it in. These kinds of errors may not be evident to you if you use ChatGPT to generate a paper for you, but your instructors will recognize it easily because we are intimately familiar with the art objects and historical circumstances of this material.

For more information, see the University's webpage on Artificial Intelligence and Academic Integrity: <https://oaa.osu.edu/artificial-intelligence-and-academic-integrity>

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](https://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](https://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

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## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](https://equity.osu.edu),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email [equity@osu.edu](mailto:equity@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## Religious Accommodations

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](https://odi.osu.edu/religious-accommodations).

Please let me know over email if you need an accommodation for religious observance. I am happy to oblige.

## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://www.nationalsuicideline.org) (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

## Accessibility: Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

### Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: [slds.osu.edu](http://slds.osu.edu)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

## Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) ([go.osu.edu/canvas-accessibility](http://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))

## Course Schedule

|               |   |
|---------------|---|
| <b>Week 1</b> | <b>Introduction:</b>  |
| Topic:        | This week we will begin with an overview of the course, expectations, assignments, and the institutions with which we will partner this semester. We will become familiar with the format, structure, and components of an exhibition proposal, as well as the supporting materials necessary for mounting an exhibition. |
| Aug. 20       | Introduction to the course, syllabus, and requirements.   |
| Aug. 22       | Read: <ul style="list-style-type: none"><li>• J. Morgan, "What is a Curator?" (21-29)</li><li>• E. Filipovic, "What is an Exhibition?" (73-81)</li><li>• Kate Fowle, "Who Cares?: Understanding the Role of the Curator Today" (26-35)</li><li>• George, <i>The Curator's Handbook</i> (1-27)</li></ul>                   |

|               |  |
|---------------|--|
| <b>Week 2</b> | <b>Exhibitions</b>   |
| Topic:        | This week, we visit Wexner Center for the Arts to meet with Senior Curator Kelly Kivland. Kivland will walk us through her exhibition to talk to us about what an exhibition looks like from the position of the curator. She will discuss process from generating an idea to installation. We continue our discussion of what it means to be a curator and the ethical relationships implied in this role.  |
| Aug. 27       | <p>Read: Selections on “Curatorial Ethics”:</p> <ul style="list-style-type: none"> <li>· Fischli &amp; Weiss, “How to Work Better” (189-190)</li> <li>· Anthony Huberman, “Take Care” (190-194)</li> <li>· Peter Eleey, “What About Responsibility” (195-200)</li> </ul>   |
| <b>Week 3</b> | <b>Exhibition Proposals</b>  |
| Topic:        | This week we will begin working toward our end goal: the exhibition proposal. We will look at a series of exhibitions, particularly current proposals up on Independent Curators International’s website and those recently produced by other curatorial studies programs. We will analyze the exhibition abstract and description as a genre of writing and learn to produce examples of the form.  |
| Sept. 3       | <p>Read:</p> <ul style="list-style-type: none"> <li>· Links to ICI proposals, see Carmen</li> <li>· George, <i>The Curator’s Handbook</i> (28-88)</li> </ul>   |
| DUE Sept. 3   | Scaffolded Assignment 1: Initial Proposal Abstract.  |
| Sept. 5       | Proposal Workshop  |
| DUE Sept. 5   | Peer Review Assignment 1: Initial Proposal Abstract. Comments returned to Peer Reviewer. Follow up comments added after workshop. See assignment on Carmen   |
| <b>Week 4</b> | <b>Independent Curating</b>  |
| Topic:        | We continue our discussion about the role of curators within art institutions, their social and ethical responsibilities, and the particular working conditions and professional expectations for independent curators. We will continue to workshop our proposals.  |
| Sept. 10      | <p>Special Guest: James Voorhies, Curator, Bass Museum of Art.<br/>Classroom Visit with Voorhies (OSU PhD, MA, and BA) to talk about a career as an independent and institutional curator. Wexner Center for the Arts public talk at 5:00pm.</p> <p>Read:</p> <ul style="list-style-type: none"> <li>· James Voorhies, <i>Beyond Objecthood: The Exhibition as a Critical Form Since 1968</i> (1-62)</li> <li>· James Voorhies, <i>Postsensual Aesthetics: On the Logic of the Curatorial</i> (1-18; 59-75)</li> </ul> |

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|--------------------|--|
| Sept.<br>12        | Read: <ul style="list-style-type: none"> <li>· Andras Szanto, "Editing as Metaphor" (69-78)</li> <li>· David Carrier, "Why Curators Matter" (79-90)</li> <li>· Jean Hubert Martin, "Independent Curatorship" (36-45)</li> <li>· Sara Arrhenius, "Independent Curating within Institutions without Walls" (99-107)</li> </ul>   |
| DUE<br>Sept.<br>12 | Scaffolded Assignment 2: Initial Proposal Abstract. Revised draft due.   |
| <b>Week<br/>5</b>  | <b>Directors</b>   |
| Topic:             | This week, we visit the Wexner Center for the Arts to meet with Gaëtane Verna (or to talk about what directors do and what they look for in curators and proposed projects. We spend the second half of the meeting learning about the collections the institution holds – large or small – and how they are activated in exhibitions and through loans. This will prepare us for our discussion of collection rehangs and rearrangements. |
| Sept.<br>17        | Meet outside the bookstore at the Wex at 12:15   |
| Sept.<br>19        | Read: <ul style="list-style-type: none"> <li>· Burcaw, <i>Introduction to Museum Work</i> (1-55; 73-92)</li> </ul>   |
| <b>Week<br/>6</b>  | <b>Collecting Institutions</b>   |
| Topic:             | The needs of collection-based institutions differ from those of Kunsthalls or galleries. We will collectively work through what a rehang of a room at the CMA might look like by drawing upon their collection in storage. Learning an institution's collection and imagining how it might be reactivated is a key task for new curators at collecting institutions.   |
| Sept.<br>24        | Meet at CMA by 12:30. Coordinate rides on Carmen.<br>Read: <ul style="list-style-type: none"> <li>· Look through the CMA's collection database, linked on Carmen.</li> <li>· Explore the collection rooms at various institutions, linked on Carmen.</li> </ul> Consider how thematic versus historical arrangements operate in preparation for our discussion.  |
| Sept.<br>26        | Read: <ul style="list-style-type: none"> <li>· Burcaw, <i>Introduction to Museum Work</i> (1-55; 73-92)</li> </ul>   |
| <b>Week<br/>7</b>  | <b>Proposal Workshop</b>   |
| Topic:             | Today, we review preliminary proposals as a group. Turn in your Extended Proposal to your peer editor and provide feedback before the class meeting. Be prepared to workshop these in class.   |
| Oct. 1             | In class: <ul style="list-style-type: none"> <li>· Proposal workshop. Complete reviews before class.</li> </ul>  |



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| DUE<br>Oct. 1      | Scaffolded Assignment 3: Extended Exhibition Proposal<br>Revised draft due to professor and peer reviewer. See assignment on Carmen.  |
| Oct. 3             | In class:<br>Proposal workshop, continued with peer input.  |
| DUE<br>Oct. 3      | Peer Review Assignment 2: Extended Exhibition Proposal.<br>Return comments to partner by this date.   |
| <b>Week<br/>8</b>  | <b>Registrars: How an exhibition comes together</b>   |
| Topic:             | We return to the CMA to visit with Nicole Rome, Chief Registrar, and visit an exhibition to understand what it looks like from the perspective of the person who must get all the work safely to and from the museum. CONTRACTS   |
| Oct. 8             | Read: <ul style="list-style-type: none"> <li>· George, <i>The Curator's Handbook</i> (152-211)</li> <li>· Hallinan, "A Day in the Life of an Associate Registrar" (np)</li> <li>· Weissman, "How Do a Museum Registrar and an Art Handler Do Their Jobs: Interviews with MoMA's Stephen Wheeler and Sarah Wood" (podcast, 54:10)</li> </ul>   |
| Due<br>Oct. 8      | Scaffolded Assignment 4: Preliminary checklist, including locations/ownership of all works and expected shipping conditions.<br>See assignment on Carmen.   |
| Oct. 10            | NO CLASS – AUTUMN BREAK   |
| <b>Week<br/>9</b>  | <b>Exhibition Design and Installation</b>   |
| Topic:             | We return to the Wex to view their current exhibitions from the perspective of installation, layout, and design. Curator Daniel Marcus leads us on this tour. On the second meeting we begin to learn Sketchup, the primary software used for planning installations.   |
| Oct. 15            | Meet in front of the Wexner Center Bookstore at 12:15   |
| DUE<br>Oct. 15     | Scaffolded Assignment 5: Installation Plan.<br>Plan an initial installation layout on the institution floorplans (provided on Carmen)   |
| Oct. 17            | Read: <ul style="list-style-type: none"> <li>· Do Sketchup Tutorials, linked on Carmen. Come to class prepared to work together on our models.</li> </ul>   |
| <b>Week<br/>10</b> | <b>Design, Publications, and Editorial</b>  |
|                    | This week we address the various kinds of texts one needs for an exhibition (such as object labels and wall text, didactics, and introductory texts) and those that augment and extend the exhibition (such as gallery guides and catalogs). We will look at examples together and compare the editorial guidelines from the Wexner Center for the Arts and the Columbus Museum of Art. Graphic designer Ryland Wharton will visit our class today to talk us though how graphic design shapes how we understand exhibitions and the artwork within them. |

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| Oct. 22            | Read:<br>· TBD – suggestion from designer  |
| DUE<br>Oct. 22     | Scaffolded Assignment 6: Object Labels<br>Draft two object labels and your opening text following CMA editorial guidelines. Turn into Peer editor. See instructions on Carmen.   |
| Oct. 24            | Writing Workshop and discussion of editorial guidelines  |
| DUE<br>Oct. 24     | Peer Review Assignment 3: Object Labels. Comments due back to your peer by this date.  |
| <b>Week<br/>11</b> | <b>Marketing</b>   |
| Topic:             | Today we meet with the Wexner’s marketing department to learn how exhibitions are advertised, promoted, and described for a general public. The marketing department will explain what they need from curatorial teams – and when they need it – to effectively promote and market your exhibition and related programming. In the second half of the class we will workshop turning our exhibition abstracts into press releases. |
| Oct. 29            | Read:<br>· Linked press releases and website text for exhibitions.   |
| DUE<br>Oct. 29     | Scaffolded Assignment 7: Draft an initial press release for your exhibition following the CMA or Wexner guidelines.<br>See assignment on Carmen.   |
| Oct. 31            | Press release workshop   |
| DUE<br>Nov.<br>31  | Peer Editing Assignment 4: Press Release<br>Return comments on your partner’s work by this date.   |
| <b>Week<br/>12</b> | <b>Development, Fundraising, and Grant Writing</b>   |
| Topic:             | Today we learn how to develop a budget and grant proposal. Maureen Carroll, Director of Development from the CMA visits our class today.   |
| Nov. 5             | Read:<br>· Grant proposals and budget worksheets on Carmen.<br>· Look at the WAGE Calculator and see what you would need to pay artists at various institutions. (see Carmen for updated operating budgets at the CMA and Wex) <a href="https://wageforwork.com/fee-calculator">https://wageforwork.com/fee-calculator</a>   |
| Nov. 7             | Budget workshop  |
| DUE<br>Nov. 7      | Scaffolded Assignment 8: Budget and Grant Proposal.<br>See assignment and worksheets on carmen   |
| <b>Week<br/>13</b> | <b>Public and Educational Programming</b>  |

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| Topic:         | Representatives from the Wexner’s public practice and CMA’s educational teams visit our classroom. We discuss how public programming and education relate to exhibitions, how events are conceptualized and planned at each institution, and what the responsible departments need from curators to do their work.                                   |
| Nov. 12        | Read: <ul style="list-style-type: none"> <li>· Links to educational mission statements at CMA and Wex.</li> <li>· Links to educational programs for current exhibitions at CMA and Wex.</li> </ul>   |
| Nov. 14        | Read: <ul style="list-style-type: none"> <li>· J. Gaitan, “What is a Public?” (33-39)</li> <li>· Burcaw, “Interpretation in the Museum” (121-162)</li> </ul>   |
| DUE Nov. 14    | Scaffolded Assignment 9: Public Programming and Educational Proposal. See Assignment on Carmen.  |
| <b>Week 14</b> | <b>Peer Editing Day</b>  |
| Topic          | Editing Workshop   |
| Nov. 19        | Come to class prepared for group discussion of assignments.  |
| DUE Nov. 19    | Scaffolded Assignment 10: Draft Dossier<br>Turn in your draft dossier to your peer editor  |
| Nov. 21        | Workshop and discussion continued.   |
| DUE Nov. 21    | Peer Review Assignment 5: Draft Dossier<br>Provide feedback to your peer by the class meeting time. Be prepared to discuss with your editor.   |
| <b>Week 15</b> | <b>Presentation Pitches</b>  |
| Topic:         | Final presentations of Exhibition Proposals. Upload final Power Point Presentations to Carmen before our class meeting. Be prepared to present for under 10 minutes on your exhibition in front of classmates and professional guests.   |
| Nov. 26        | Come to class prepared to present and provide comment on your peers’ work.   |
| DUE Nov. 26    | All students must have their presentations prepared by today. The order of presentations will be decided at random by drawing names.   |
| Nov. 28        | THANKSGIVING BREAK—NO CLASS  |
| <b>Week 16</b> | <b>Presentation Pitches</b>  |
| Topic:         | Final presentations of Exhibition Proposals. Upload final Power Point Presentations to Carmen before our class meeting. Be prepared to present for under 10 minutes on your exhibition in front of classmates and professional guests. A special meeting time will be arranged if we cannot accommodate all students during our allotted class time. |

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| Dec. 3            | Come to class prepared to present and provide comment on your peers' work. |
| DUE<br>Dec.<br>10 | Final Dossier uploaded to Carmen by 11:59pm Wednesday, April 26.           |



## ADVISING SHEET

### COLLEGE OF ARTS AND SCIENCES THE OHIO STATE UNIVERSITY

#### TYPE 3B CERTIFICATE IN CONTEMPORARY ART AND CURATORIAL PRACTICE

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Coordinating Advisor: Dr. Kris Paulsen, 201 Pomerene Hall,  
1760 Neil Ave, Columbus, OH 43210; 614-292-7481,  
[paulsen.20@osu.edu](mailto:paulsen.20@osu.edu)

The 14-16 credit hour Certificate in Contemporary Art and Curatorial Practice trains graduate students in the theory and practice of curatorial work and exhibitions in art museums, galleries, and other contemporary art exhibition spaces. Focusing both on historical and conceptual research and on practical hands-on experience working in exhibition making, this certificate aims to prepare students for careers in curatorial practice in the arts by augmenting their graduate training in related fields.

#### Required core courses (8 credits):

- **History of Art 7015:** Exhibition Histories (4)
- **History of Art 7190:** Curatorial Practicum (4)

#### Elective courses (6-8 credits):

In addition, students will select two more courses (6-8 credits) listed below. The strong preference is for students to take two of the first three courses, but another graduate (5000-8000 level) course may be counted towards the certificate by petition to the Certificate Advisor.

- **History of Art 6001:** Historical and Conceptual Bases of Art History (3)
- **History of Art 7020:** Curatorial Elective (4)
- **History of Art 8641:** Wexner Seminar (4)
- **History of art 5XXX-8XXX:** Other History of Art graduate course by petition (3-4)

#### **Contemporary Art and Curatorial Practice Certificate program guidelines**

The following guidelines govern the Curatorial Studies Certificate.

Credit hours required: Minimum of 14 credits.

#### Overlap with courses in a degree

- Students may overlap up to 100% of the courses in the certificate with their graduate program requirements.

#### Grades required

- Minimum C- for a course to be listed on the certificate.
- Minimum 3.00 cumulative GPA for all certificate course work..

X193 credits: Not permitted.

Certificate Completion: Students should consult with advisor(s) about course selection and any exceptions. If the certificate is not complete on the DAR, the student must consult with the certificate advisor.

#### Consult with Advisor

- For filing deadlines.
- For changes or exceptions to a certificate plan.

#### Department of History of Art advisor

Kris Paulsen, [paulsen.20@osu.edu](mailto:paulsen.20@osu.edu), 201 Pomerene Hall

COLLEGE OF ARTS AND SCIENCES

TYPE 3B CERTIFICATE IN CONTEMPORARY ART AND CURATORIAL PRACTICE

STUDENT NAME: \_\_\_\_\_

STUDENT OSU EMAIL: \_\_\_\_\_

CERTIFICATE ADVISOR NAME: \_\_\_\_\_

REQUIRED CORE COURSES (8 HOURS)

| Course (Hours)                                       | Course Grade | Term Completed |
|--|--------------|----------------|
| History of Art 7015 – Exhibition Histories (4 hours) |              |                |
| History of Art 7190 – Curatorial Practicum (4 hours) |              |                |

ELECTIVE COURSES (6-8 HOURS)

In addition, students will select two more courses (6-8 credits) from among those listed below. The strong preference is for students to take two of the first three courses, but another graduate (5000-8000 level) course may be counted towards the certificate by petition to the Certificate Advisor.

| Course (Hours)  | Course Grade | Term Completed |
|---|--------------|----------------|
| History of Art 6001 – Historical and Conceptual Bases of Art History (3 hours)          |              |                |
| History of Art 7020 – Curatorial Elective (4 hours)                                     |              |                |
| History of Art 8641 – Wexner Seminar (4 hour offering)                                  |              |                |
| History of Art 5XXX-8XXX – Other History of Art graduate course by petition (3-4 hours) |              |                |

SUBSTITUTIONS APPROVED: \_\_\_\_\_

CERTIFICATE ADVISOR SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_



December 7, 2023

I am writing to offer my enthusiastic support for the Graduate Certificate in Contemporary Art and Curatorial Practice being proposed by the History of Art Department. Given the number and quality of the faculty who will be teaching the required courses, and the depth of the curatorial experience they possess, I have no doubt that the certificate will be both rigorous and popular. It will undoubtedly also help to attract graduate students to Ohio State—and not only students intending to pursue a PhD in art history. I fully expect AAEP and the Department of Art will also benefit from the existence of a curatorial certificate, in that they too will be able to use it for recruitment purposes.

In addition to these reasons and the others outlined in the submitted proposal, I also see broader advantages to a curatorial certificate, especially from my vantage point as vice provost for the arts. My position exists largely to encourage greater collaboration among Ohio State's various arts entities—not only the academic departments but also the Wexner Center for the Arts and OSU's Urban Arts Space—as well as with the Columbus Museum of Art. The Graduate Certificate in Curatorial Studies will be a real asset to that work. Insofar as public exhibitions have also become critical sites for addressing important social and cultural issues, and in that sense provide opportunities for meaningful community engagement, a graduate curatorial certificate is, in my view, consistent with our academic plan and the significant place it assigns to both art and work in the community.

As we continue to elevate the arts at Ohio State, bringing greater visibility to them and developing programs of real distinction, I see the History of Art Department's Graduate Certificate in Contemporary Art and Curatorial Practice playing a vital role. It will not only add to the reputations of multiple departments; it will also help to underscore the interdisciplinarity that is one of the hallmarks of the arts here on campus. I support it without reservation.

Sincerely,

Lisa Florman  
Vice Provost for the Arts  
Professor, History of Art  
Office of Academic Affairs  
Email: [florman.4@osu.edu](mailto:florman.4@osu.edu)



Monday, August 14, 2023 at 11:01:44 Eastern Daylight Time

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**Subject:** Re: Concurrence for new Graduate Certificate in Curatorial Studies  
**Date:** Monday, August 14, 2023 at 7:15:31 AM Eastern Daylight Time  
**From:** Lisbon, Laura  
**To:** Whittington, Karl  
**Attachments:** image001.png

Dear Karl,

Thank you for developing this well constructed Graduate Certificate in Curatorial Studies. Numerous MFA Art students have benefited from curatorial studies coursework and opportunities in the past. This new certificate will likely continue to draw MFA Art students if not draw an increased number of students. The certificate will also be an added incentive to MFA Art students considering OSU for their program. The Department of Art enthusiastically offers its concurrence for the new proposal for the Graduate Certificate in Curatorial Studies.

Best,  
Laura



**Laura Lisbon**

Professor and Chair

**The Ohio State University**

Department of Art

College of Arts and Sciences

254C Hopkins Hall, 128 N Oval Mall, Columbus, OH 43210-1319

614-247-5551 Office / 614-292-5072 Art Office

[lisbon.1@osu.edu](mailto:lisbon.1@osu.edu), [art.osu.edu](http://art.osu.edu)

Pronouns: she/her/hers

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**From:** "Lisbon, Laura" <[lisbon.1@osu.edu](mailto:lisbon.1@osu.edu)>  
**Date:** Wednesday, August 9, 2023 at 8:54 PM  
**To:** "Whittington, Karl" <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>  
**Subject:** Re: Concurrence for new Graduate Certificate in Curatorial Studies

Dear Karl,

---

**From:** "Whittington, Karl" <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>  
**Date:** Wednesday, August 9, 2023 at 3:08 PM

**To:** "Lisbon, Laura" <[lisbon.1@osu.edu](mailto:lisbon.1@osu.edu)>

**Subject:** Concurrence for new Graduate Certificate in Curatorial Studies

Dear Laura,

Please see attached a proposal from History of Art to create a new Graduate Certificate in Curatorial Studies. We are excited to launch this certificate, which we think will provide fantastic opportunities for graduate students in our department, as well as departments such as Art, AAEP, and others, to gain valuable professional experience as they consider curatorial careers in art museums. The certificate is designed for current OSU grad students, and should be feasible to complete alongside other departmental degree requirements.

If you are supportive of the proposed certificate and its curriculum, we would greatly appreciate a short statement from you that we can submit to the relevant curriculum committees with our proposal (this could be a short letter, or just an email). And, of course, any concerns or feedback are also very welcome! The attached proposal draft includes sections on rationale, audience, curriculum, assessment, and sample syllabi.

All best,  
Karl

Dr. Karl Whittington (he/him)  
Associate Professor and Department Chair  
Department of History of Art  
201B Pomerene Hall  
The Ohio State University  
[whittington.78@osu.edu](mailto:whittington.78@osu.edu)  
<https://history-of-art.osu.edu/people/whittington.78>

Wednesday, December 13, 2023 at 11:34:45 Eastern Standard Time

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**Subject:** Re: Graduate Certificate in Curatorial Studies  
**Date:** Friday, December 8, 2023 at 6:32:22 AM Eastern Standard Time  
**From:** Lower, Steven  
**To:** Whittington, Karl  
**CC:** Griffith, W. Ashley, Babcock, Loren  
**Attachments:** image001.png

Dear Karl –

Based on what I'm seeing from Ashley Griffith and Loren Babcock, sounds like the School of Earth Sciences concurs after you make a couple small changes to the text highlighted below.

Good luck! This looks like a wonderful certificate.

--Steven

### 3. Relationship to other programs

**Identify any overlaps with other programs or departments within the university.  
Append letters of concurrence or objection from related units.**

Our certificate is fundamentally intended to be sub-disciplinary rather than interdisciplinary; all of its courses are taught within the department of History of Art. While we intend to work with students from other departments, and to teach a range of skills that contemporary art curators need in order to be successful, the certificate is largely based on the premise that most curators of contemporary art have graduate degrees in art history.

The School of Earth Sciences at Ohio State currently offers a Natural History Museum Curation Certificate to both undergraduates and graduate students. This certificate is intended to prepare students for careers in natural history museums and is not applicable to careers in the arts. The main required courses for the Natural History Museum Curation certificate are housed within the Earth Sciences and Evolution, Ecology, and Organismal Biology. We see no overlap between this certificate—which, again, refers strictly to careers in the sciences, and would serve students in those fields and departments—and our proposed certificate, which focuses on careers related to contemporary art.

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**From:** Babcock, Loren <[babcock.5@osu.edu](mailto:babcock.5@osu.edu)>

**Date:** Thursday, December 7, 2023 at 4:10 PM

**To:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>, Griffith, W. Ashley <[griffith.233@osu.edu](mailto:griffith.233@osu.edu)>, Durand, Michael <[durand.8@osu.edu](mailto:durand.8@osu.edu)>, Cook, Ann <[cook.1129@osu.edu](mailto:cook.1129@osu.edu)>, Royce, Karen <[royce.6@osu.edu](mailto:royce.6@osu.edu)>

**Cc:** Lower, Steven <[lower.9@osu.edu](mailto:lower.9@osu.edu)>, Griffith, Elizabeth M. <[griffith.906@osu.edu](mailto:griffith.906@osu.edu)>

**Subject:** Re: Graduate Certificate in Curatorial Studies

Hi Karl et al.,

I like this. This is a really nice description.

Here is the only thing I think needs to be changed: technically, the Natural History Curation Certificate Program does not reside in the School of Earth Sciences, or in EEOB. It resides in the College of Arts & Sciences. The principal courses are taught in Earth Sciences and EEOB (which I think is correctly stated in this version). So the corrections should be: "The College of Arts & Sciences offers a Natural History ..." and "The main required courses are ... housed [or better yet, taught] within the School of Earth Sciences and Evolution, Ecology, and Organismal Biology."

Now, some of these courses sound like ones the Nat Hist students ought to take. Ashley, Ann, Liz, Karen, Mike, Steven- Can we have a couple of these added to the options for our students and EEOB students? We already do list some Art History courses as options.

Loren

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**From:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>

**Date:** Thursday, December 7, 2023 at 12:25 PM

**To:** Griffith, W. Ashley <[griffith.233@osu.edu](mailto:griffith.233@osu.edu)>, Durand, Michael <[durand.8@osu.edu](mailto:durand.8@osu.edu)>, Cook, Ann <[cook.1129@osu.edu](mailto:cook.1129@osu.edu)>, Royce, Karen <[royce.6@osu.edu](mailto:royce.6@osu.edu)>

**Cc:** Lower, Steven <[lower.9@osu.edu](mailto:lower.9@osu.edu)>, Griffith, Elizabeth M. <[griffith.906@osu.edu](mailto:griffith.906@osu.edu)>, Babcock, Loren <[babcock.5@osu.edu](mailto:babcock.5@osu.edu)>

**Subject:** Re: Graduate Certificate in Curatorial Studies

Dear All,

I'm just following up on our correspondence from August about the curatorial certificate that we are proposing over in History of Art. After meeting with some stakeholders (including Loren Babcock, copied here), we've given the proposed certificate a new title and changed some other things. We are now proposing to call it "Graduate Certificate in Contemporary Art and Curatorial Practice" which is the name of the MA program, approved about 5 years ago, that this certificate is in effect replacing.

I've attached the revised certificate proposal and advising sheet here; let me know if the departments that oversee the Natural History Museum Curation Certificate are willing to give concurrence or if you have any other concerns.

All best,

Karl

Dr. Karl Whittington (he/him)  
Associate Professor and Department Chair  
Department of History of Art

201B Pomerene Hall  
The Ohio State University  
[whittington.78@osu.edu](mailto:whittington.78@osu.edu)  
<https://history-of-art.osu.edu/people/whittington.78>

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**From:** Griffith, W. Ashley <[griffith.233@osu.edu](mailto:griffith.233@osu.edu)>  
**Date:** Friday, August 18, 2023 at 10:05 AM  
**To:** Durand, Michael <[durand.8@osu.edu](mailto:durand.8@osu.edu)>, Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>, Cook, Ann E. <[cook.1129@osu.edu](mailto:cook.1129@osu.edu)>, Royce, Karen <[royce.6@osu.edu](mailto:royce.6@osu.edu)>  
**Cc:** Lower, Steven <[lower.9@osu.edu](mailto:lower.9@osu.edu)>, Griffith, Elizabeth M. <[griffith.906@osu.edu](mailto:griffith.906@osu.edu)>  
**Subject:** RE: Graduate Certificate in Curatorial Studies

Dear Karl,

Thanks for reaching out to request concurrence for the Curatorial Studies certificate. It is clear to us there is no conflicting overlap between our certificate program and the curriculum for your proposed certificate; however, we feel the proposed name implies a much broader certificate than the curriculum, which is focused exclusively on History of Art courses. The scope implied by the title overlaps significantly with our own Natural History Museum Curation certificate. We request a name change that indicates the focus of your proposed certificate program and clearly differentiates it from ours: something on the order of "Curatorial Studies in History of Art".

Sincerely,  
Ashley

W. Ashley Griffith, PhD  
Associate Professor  
Associate Director for Administration  
Field Camp Director  
School of Earth Sciences  
The Ohio State University  
275 Mendenhall Laboratory, 125 South Oval Mall, Columbus, OH 43210-1308  
Office Location: ML 381  
Cell: 330-285-4650  
Webpage: <http://u.osu.edu/griffith.233/>

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**From:** Durand, Michael <[durand.8@osu.edu](mailto:durand.8@osu.edu)>  
**Sent:** Wednesday, August 16, 2023 4:07 PM  
**To:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>; Cook, Ann E. <[cook.1129@osu.edu](mailto:cook.1129@osu.edu)>; Royce, Karen <[royce.6@osu.edu](mailto:royce.6@osu.edu)>  
**Cc:** Lower, Steven <[lower.9@osu.edu](mailto:lower.9@osu.edu)>; Griffith, W. Ashley <[griffith.233@osu.edu](mailto:griffith.233@osu.edu)>; Griffith, Elizabeth M. <[griffith.906@osu.edu](mailto:griffith.906@osu.edu)>  
**Subject:** Re: Graduate Certificate in Curatorial Studies

Hi Karl,

We will take a look at this, thank you! Added our curriculum chair, and department chair.

Thanks,

Michael Durand  
School of Earth Sciences &  
Byrd Polar & Climate Research Center  
Ohio State University  
<http://go.osu.edu/watercycle>  
Affiliated Faculty, Sustainability Institute

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**From:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>  
**Date:** Monday, August 14, 2023 at 9:00 AM  
**To:** Cook, Ann E. <[cook.1129@osu.edu](mailto:cook.1129@osu.edu)>, Royce, Karen <[royce.6@osu.edu](mailto:royce.6@osu.edu)>, Durand, Michael <[durand.8@osu.edu](mailto:durand.8@osu.edu)>  
**Subject:** Graduate Certificate in Curatorial Studies

Dear Ann, Karen, and Michael,

I got your contact information from the Advising Page of the Natural History Museum Curation Certificate. My name is Karl Whittington and I'm the department chair over in History of Art.

I am writing to ask for your concurrence for a new graduate certificate that we are developing in Curatorial Studies. The certificate is designed to complement the existing graduate degree program in History of Art, as well as in departments such as Art and AAEP (Arts Administration, Education, and Policy). It is focused specifically on curating in art museums and galleries. You can see a draft of our proposal and advising sheet attached.

We think the curriculum and title of the certificate are different enough from yours so as to avoid any confusion.

Please let me know if you have any questions or concerns about the certificate proposal.

All best,  
Karl

Dr. Karl Whittington (he/him)  
Associate Professor and Department Chair  
Department of History of Art  
201B Pomerene Hall  
The Ohio State University  
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<https://history-of-art.osu.edu/people/whittington.78>