

Term Information

Effective Term Autumn 2025
Previous Value Spring 2024

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We have been offering this special topics course more often, so we want to make it repeatable so that when it is offered twice with different topics, students can take both offerings.

What is the rationale for the proposed change(s)?

The title of the course is "Museum Studies Seminar" and thus it can be taught by different faculty members exploring different aspects of Museum Studies. We have had offerings that are focused on particular shows at the Wexner Center or CMA, and offerings that are more general.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

no programmatic implications

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4030
Course Title	Museum Studies Seminar
Transcript Abbreviation	Museum Studies
Course Description	Provide a hands-on exploration of museum exhibitions and how they shape knowledge in the field.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	Yes
<i>Previous Value</i>	<i>No</i>
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	6
Max Completions Allowed	2
Course Components	Seminar
Grade Roster Component	Seminar
Credit Available by Exam	No
Admission Condition Course	No

Off Campus Sometimes
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

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

Course Details

Course goals or learning objectives/outcomes

- This course will examine museum collections from functional, historical, material, and aesthetic perspectives.

Content Topic List

- Theory and Practice of Exhibiting Works of Art
- The Relationship Between Art Museums and Academia
- Writing in a museum context (e.g., exhibition catalogs, wall texts, exhibition reviews, etc.)
- Tours and Critiques of Current exhibitions and other museum installations in Columbus

Sought Concurrence No

Attachments

- HA4030 syllabus_Autumn 2022_Schellinger.pdf: HA 4030 Syllabus - AU 22
(Syllabus. Owner: Whittington, Karl Peter)
- HA4030_SYLLABUS_AU24_SCHUESSLER.pdf: HA 4030 Syllabus - AU 24
(Syllabus. Owner: Whittington, Karl Peter)
- HA 4030 Syllabus SP24 GTA Hussein.pdf: HA 4030 Syllabus SP 24
(Syllabus. Owner: Whittington, Karl Peter)

Comments

- Thanks, Bernadette. Sorry for the immense delay in getting this resubmitted. There are now three different syllabi uploaded, which should show the different versions of this special topics course, and the need for it to be repeatable for students. *(by Whittington, Karl Peter on 12/06/2024 12:50 PM)*
- That's not a problem, Karl. The panel will need to see at least two syllabi since it's going to be a repeatable course. *(by Vankeerbergen, Bernadette Chantal on 07/11/2023 09:54 AM)*

COURSE CHANGE REQUEST
4030 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/03/2025

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	07/11/2023 09:35 AM	Submitted for Approval
Approved	Whittington, Karl Peter	07/11/2023 09:35 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/11/2023 09:54 AM	College Approval
Submitted	Whittington, Karl Peter	12/06/2024 12:50 PM	Submitted for Approval
Approved	Whittington, Karl Peter	12/06/2024 12:50 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/03/2025 03:46 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/03/2025 03:46 PM	ASCCAO Approval

ART AND THE MUSEUM
History of Art 4030
The Ohio State University – Autumn 2022

Location: Jennings Hall 140

Class time: Mondays and Wednesdays, 3:55-5:15 pm

Instructor: Dr. Sarah M. Schellinger*

Email: schellinger.1@osu.edu

I am happy to answer questions via email and will respond within 24 hours of emails sent **Monday-Thursday from 9:00 am – 5:00 pm**. Please understand that if you send a message late in the evening, I am not likely to see it until the next morning. Emails sent late Friday afternoon or over the weekend are likely not to be seen until Monday.

Office: Pomerene 217

Office hours: Mondays and Wednesdays 12:30 – 1:30 pm, or by appointment

*I prefer to be called Dr. Schellinger (pronounced “Skellinjer”) or Dr. S, in person and in emails. If you prefer to be addressed by a name other than what’s in the system (e.g., middle name), please let the class and me know so we can address you properly.

Course Description:

Museums have become public institutions that collect, preserve, document, exhibit, and interpret cultural materials for the benefit of the public. This course will examine museum collections from functional, historical, material, and aesthetic perspectives. Students will be expected to critically engage with these perspectives throughout the semester and in their research projects. Case studies, guest lectures, and virtual museum visits will be used to demonstrate evolving theories, practices, laws, and ethical implications of collecting “cultural materials,” which is broadly defined to include the visual arts as well as historical and archaeological objects. An important component of the course will be devoted to examining the role of museums in defining cultural identity, legitimacy of ownership for materials collected during colonial eras, and repatriation of materials to original countries and/or communities. We will also consider how museums are redefining themselves today as educational, social, and cultural institutions.

Course Objectives:

By the end of this course, students should have:

1. Demonstrated understanding of the history and organization of museums and their changing roles in society.
2. Debated ethical issues pertaining to museums regarding the representation of cultures and cultural objects.
3. Produced a virtual exhibition that highlighted a curatorial area of interest, engaged with two to three of the course topics, and proposed a public programming event to market their exhibition.

Required Course Textbooks:

All materials will be made available through *Carmen* or e-published article links.

Readings designated with an asterisk ‘*’ are from e-books available through OSU libraries.

Course outline:**Week 1 (August 24): Introduction; Course expectations**

August 24: No assigned readings

Week 2 (August 29 and 31): The World of Museums

August 29: J.E. Simmons, “History of Museums,” in *Encyclopedia of Library and Information Science*, pp. 1812-1823.*

August 31: E.H. Gurian, “Choosing Among the Options: An opinion about museum definitions, 2002,” in *Civilizing the Museum: The Collected Writings of Elaine Heumann Gurian*, pp. 48-56.*

SEPTEMBER 2: DISCUSSION TOPIC SELECTIONS DUE**Week 3 (September 5 and 7): Museum Ethics**

September 5: No assigned readings

September 7: J. Marstine, “The contingent nature of the new museum ethics,” in *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, pp. 3-25.*

*****Monday, September 5: No class – Labor Day*****

Week 4 (September 12 and 14): Museums and the Representation of Gender and Ethnicity

September 12: N. Rea, “‘Museums Belong to Everyone’: Curator Clare Barlow on the Tate’s Groundbreaking Queer Art Show, and the Work Institutions Still Need to Do,” <https://news.artnet.com/art-world/museums-belong-to-everyone-curator-clare-barlow-interview-1984438>

September 14: C. Voon, “Raven Halfmoon’s Monumental Ceramics Counter Stereotypes of Indigenous Culture,” <https://www.artsy.net/article/artsy-editorial-raven-halfmoons-monumental-ceramics-counter-stereotypes-indigenous-culture>

SEPTEMBER 12: VISIT ORTON GEOLOGICAL MUSEUM

Week 5 (September 19 and 21): Working with Archaeological Collections

September 19: No assigned readings

September 21: A.W. Barker, "Curating Archaeological Artifacts," in *Encyclopedia of Library and Information Science*, pp. 1147-1155.*

September 19: Guest lecture by Dr. Denise Doxey (Museum of Fine Arts, Boston)

SEPTEMBER 23: EXHIBITION TOPIC APPROVAL DEADLINE

Week 6 (September 26 and 28): Displays and Exhibits; Collections Conservation

September 26: V.M. Welter, "Museum Architecture and Gallery Design," in *Encyclopedia of Library and Information Science*, pp. 3148-3160.*

September 28: E. Pearlstein, "Conservation and Preservation of Museum Objects," in *Encyclopedia of Library and Information Science*, pp. 1068-1075.*

Week 7 (October 3 and 5): Looting and Legality: Museums, Governments, and Policy

October 3: E.J. Szydlo, "Social Network Analysis Applicability in Antiquities Trafficking," *Journal of Art Crime*, pp. 13-20.

October 5: G. Abungu, "Illicit Trafficking and Destruction of Cultural Property in Africa: a Continent at a Crossroads," *Journal of Art Crime*, pp. 33-40.

OCTOBER 3: VISIT MUSEUM OF CLASSICAL ARCHAEOLOGY

Week 8 (October 10 and 12): Museums and Colonialism

October 10: C.J. Hodge, "Decolonizing Collections-Based Learning: Experiential Observation as an Interdisciplinary Framework for Object Study," *Museum Anthropology*, pp. 142-158.

October 12: C. Kreps, "Changing the rules of the road: Post-colonialism and the new ethics of museum anthropology," in *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, pp. 70-84.*

OCTOBER 12: DRAFT OBJECT LABEL AND TEXT PANEL DUE

Week 9 (October 17 and 19): Fakes and Forgeries

October 17: P.M. Cohen, "The Meanings of Forgery," *Southwest Review*, pp. 12-25.
"How Mediocre Dutch Artist Cast 'The Forger's Spell,'" NPR interview (9 min.)

October 19: A. Briefel, "Imperfect Doubles: The Forger and the Copyist," *Journal of Art Crime*, pp. 4-17.

OCTOBER 17: VISIT BILLY IRELAND CARTOON LIBRARY & MUSEUM

Week 10 (October 24 and 26): Displaying National Heritage and Identity

October 24: M.E. Weiser, "Who are We? Museums Telling the Nation's Story," *International Journal of the Inclusive Museum*, pp. 29-38.

October 26: D.R. Brooms, "Lest We Forget: Exhibiting (and Remembering) Slavery in African American Museums," *Journal of African American Studies*, pp. 508-523.

OCTOBER 28: PRESENTATION SLIDE DUE

Week 11 (October 31 and November 2): Collections Access, Ownership, and Repatriation

October 31: C. Colwell-Chathaphonh, "Repatriation and the Burdens of Proof," *Museum Anthropology*, pp. 108-109.

M. Simpson, "Museums and restorative justice: heritage, repatriation and cultural education," *Museum International*, pp. 121-129.

November 2: J.A. Lobell, "A New Home for Treasures of the Acropolis," *Archaeology*, pp. 32-37.

Z. Small, "Prominent Lawyer Suggests That Officials Committed Fraud to Keep Elgin Marbles in England During 19th Century," <https://www.artnews.com/art-news/news/david-rudenstine-elgin-marbles-fraud-claims-1202679058/>

NOVEMBER 2: EXHIBITION TOPIC AND GALLERY DESIGN PRESENTATIONS

Week 12 (November 7 and 9): Museums as Places of Learning

November 7: R. Vaz et al., "Blind and Visually Impaired Visitors' Experiences in Museums: Increasing Accessibility through Assistive Technologies," *International Journal of the Inclusive Museum*, pp. 57-80.

November 9: P. Schorch et al., "Globalizing Māori Museology: Reconceptualizing Engagement, Knowledge, and Virtuality through Mana Taonga," *Museum Anthropology*, pp. 48-69.

Week 13 (November 14 and 16): Visitor Engagement and Public Programming

November 14: K.M. Ghaith and A.H. Gabr, “Enhancing Interpretation in Museums Using Interactive Approaches: A Case Study of the Mahmoud Mokhtar Museum in Cairo,” *International Journal of the Inclusive Museum*, pp. 11-25.

November 16: No assigned readings

November 16: Guest lecture by Heather Jaran (Smithsonian Associates)

Week 14 (November 21 and 23): Thanksgiving Break

NO CLASS – HAPPY THANKSGIVING!!!

Week 15 (November 28 and 30): Alternative Museum Practices; Future of Museums

November 28: C. Armbruster et al., “Crow 360: Including Rural Schools in the Museum Experience,” *International Journal of the Inclusive Museum*, pp. 1-10.

November 30: S. Kenderdine, “How Will Museums of the Future Look?,” TEDx Talk (14 min.)

Week 16 (December 5 and 7): Exhibition Presentations

DECEMBER 9: VIRTUAL EXHIBITIONS DUE

Methods of Evaluation:

Attendance and Participation: 20%

Students are required to participate in daily discussion of the assigned readings. This includes soliciting questions and comments from peers and professors, engaging in meaningful conversation, and actively listening to classmates. **For the weeks where you are not the discussion leader, you must post each Friday by 11:59 pm to the course discussion board on Carmen:**

1. At least one *thoughtful* comment about what you learned from the readings and discussions.
2. At least one question you still have about the topics discussed.
3. At least one response to one of your fellow students’ comments/questions.

Students who do not regularly participate in discussions voluntarily should be prepared to be called on by the instructor; every student should expect to be heard from at least once in the course of every classroom meeting.

Leading Class Discussion: 25%

1. Pick your top 3-4 topics by **Friday, September 2** and send an email to me with your choices.
2. Post the materials readings/video/audio materials and 3-4 discussion questions on the Carmen discussion board for your discussion **by 11:59 pm the Friday of the week before your scheduled discussion** (e.g., If your discussion is on Monday, September 12 or Wednesday, September 14, then everything must be posted by 11:59 pm on Friday, September 9).
3. Readings/video/audio materials must include the following:
 - One Podcast or panel or lecture video related to your topic (15 min. maximum)
 - One academic article (15 page maximum)
 - One source directly from a museum (online exhibit, event, blog post, etc.)
4. On your discussion day be prepared to facilitate a 30-40-minute conversation which should include addressing the posted discussion questions. We will conclude each discussion session with a conversation about additional issues and questions that have arisen from the day's discussions. Remember, you all focus on different aspects of museums and art historical themes so it's OK if the discussions are very different each time!
5. Within 48 hours of your discussion day, submit a short (150 word) summary of what you learned from your fellow students' input during your discussions. **For reference: If your discussion is on Monday, your summary is due by 11:59 pm on Wednesday and if your discussion is on Wednesday, your summary is due by 11:59 pm on Friday.** Email your summary directly to me (schellinger.1@osu.edu).

Campus Museum Visits: 20% (5% each)

Over the course of the semester, we will be visiting museum collections on campus. These visits will provide you with the opportunity to look at and think about museum spaces, the collections, and visitor experiences. Following each museum visit, you will submit a reflection paper (at least 500 words) addressing what you learned from the visit. Be sure to include your thoughts on the gallery spaces, how the collections are displayed, the constraints that the curators have to overcome, and how all of these elements might impact visitor experiences (positively, negatively, or both!). **Reflection papers are due the Friday after the museum visit by 11:59pm on Carmen.**

Orton Geological Museum (September 12)

Museum of Classical Archaeology (October 3)

Billy Ireland Cartoon Library & Museum (October 17)

Wexner Center for the Arts (TBD)

Virtual Exhibition: 35%

In a multi-part process, students will be guided through the different aspects of creating a museum exhibition that will culminate in a virtual exhibition. This includes five parts:

1. Each student must have an exhibition **topic approved (5%)** by the instructor by **Friday, September 23**. This approval must be secured via a *scheduled face-to-face meeting with me in-person or via Zoom* (not an email or a quick chat before/after class).

2. Submission of a **draft object label and text panel (5%) (due October 12)** of at 1-2 object(s) you intend to use for your virtual exhibition and one (1) text panel. To accompany your label(s) and text panel, you must include a short bibliography of five (5) non-internet sources (digitized versions of print materials are acceptable) that aided you with your research on the object(s) and topic. I will provide you with feedback that you will be expected to take into consideration as you draft your remaining object labels and text panels for your virtual exhibition.

3. Students will present their exhibition topic and preliminary gallery design in a **short, 3-minute presentation (5%) (on November 2)**. This presentation will provide students a chance to receive feedback on their topic, the organization of their exhibition, and to think about any areas that may still be unclear to a prospective visitor. Think about this as a brainstorming session to enhance your exhibition rather than as a formal presentation. You must have one (1) slide showing your draft exhibition layout. **Upload your slide to Carmen by 11:59 pm on Friday, October 28.**

4. Students will **orally present their virtual exhibition (10%) (December 5-7)** in a 10-12-minute presentation. This should not be approached as a formal research presentation but instead as a gallery tour with your colleagues as the visitors. Although it can be more informal in structure, remember to be professional in your presentation of the material. Afterwards, students will actively participate in audience Q & A and discussion. Each student will be expected to ask at least one question during the Q & A on each day.

5. Submission of a **virtual exhibition (10%)** that articulates your chosen topic that shows thoughtful research of the subject matter while making the information accessible to a non-specialist audience. You must include at least 8 objects with labels and 3 text panels to enhance your exhibition.

Links to virtual exhibitions are due by 11:59 pm on Friday, December 9. Late submissions will not be accepted without prior, documented approval.

Grade Calculation Summary

Attendance and Participation	20%
Leading Class Discussion	25%
Campus Museum Visits	20% total (5% each)
Virtual Exhibition	35% total (see above for breakdown)
Total	100%

Supplementary Statements:

COVID-19 Considerations:

This semester is going to be different from previous ones. I will do my best to ensure stability in addition to your education, health, and wellbeing. Health and safety requirements: All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>). Non-compliance will result in a warning first, and disciplinary actions will be taken for repeated offenses.

Please regularly evaluate your own health according to current CDC, State of Ohio, and city guidelines. Do not attend class or other on-campus events if you are ill.

You are encouraged to seek appropriate medical attention for treatment of illness from Student Health Services (<https://shs.osu.edu/>) or your primary care doctor. In the event of having a contagious illness such as influenza or COVID-19, please do not come to class or to campus. Instead, email me about your absence as soon as you are able so that appropriate accommodations can be explored. Please note that documentation (e.g., a doctor's note) for COVID-related absences is not required.

I am committed to working with students with pre-existing medical and mental health needs, as well as new needs that may arise within the semester. I encourage you to reach out to me as early as possible so we can discuss reasonable accommodations to maximize your access during quarantine due to COVID exposure, during an absence related to a disability or COVID-19 diagnosis, or the need to care for a relative with a COVID diagnosis. Though I cannot guarantee that every requested adjustment will be possible, due to the challenges we face with the COVID-19 pandemic, I will adapt and adjust to your situation to the greatest extent possible.

Respect for Each Other Policy:

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 to us all. It is my intent to present materials and activities that are respectful of diversity, including but not limited to: gender identity, sexuality, accessibility, 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, for other students, or for student groups.

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 each other in class. Please let me know if something said or done in the classroom, by either myself or other students, that 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.

NB: We will be discussing some topics that may cause differences of opinions. Please remember

to respectfully engage with one another and try to think about why that person has a different perspective.

Technology in the Classroom: The use of laptops in class is allowed for note taking and for referencing class readings. Surfing the web, checking emails, checking Facebook, online shopping, etc. is prohibited. Such activity is disruptive to the individual, the instructor, and to the remainder of the class. However, I would highly encourage students to take notes in class by hand, as numerous studies have shown handwritten notes to be far more useful for students than typed notes.

Plagiarism: The representation of another's works or ideas as one's own. It includes the unacknowledged word for word use and/or paraphrasing of another person's work and/or the inappropriate unacknowledged use of another person's ideas. Please ask me if you have any questions about this. All suspected cases are reported to the Committee on Academic Misconduct, in accordance with university rules. Substantiated cases would mean a failing grade in the course and possibly expulsion, according to university rules. I use anti-plagiarism software to check for undocumented source material.

Collaboration and sharing ideas from others, however, is a good thing. We learn by building on each other's ideas. Just make sure you acknowledge your sources. Also, do something with the ideas of others: evaluate them, relate them to other ideas, argue for or against them, give your own examples illustrating them.

Simply put: Give credit where credit is due.

Academic Integrity:

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** (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.

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.

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

Committee on Academic Misconduct: <https://oaa.osu.edu/academic-integrity-and-misconduct>

Ten Suggestions for Preserving Academic Integrity: go.osu.edu/ten-suggestions

Eight Cardinal Rules of Academic Integrity: go.osu.edu/cardinal-rules

University Accessibility Policy:

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. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Health and Safety:

Academic well-being: There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g., ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>
- An overview of student academic services and other direct links can be found here: <http://advising.osu.edu/welcome.shtml>

Personal well-being: OSU also has resources to help with emotional and bodily health. Counseling and Consultation Services (<http://ccs.osu.edu>, 614-292-5766), located in the Younkin Center on Neil Avenue and in Lincoln Tower, provides mental health care, referrals, counseling groups, wellness workshops, and substance abuse resources. They can help with feeling down, anxiety, difficulty concentrating, lack of motivation, interpersonal relationship problems, and substance abuse. CCS has an after-hours crisis line that can be reached at their main number, 614-292-5766 (ext. 2) outside of office hours. During workdays, emergency consultations are also available. Outside resources include the **National Suicide Prevention Hotline (1-800-273-TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

- An overview of student well-being services can be found here: <http://ssc.osu.edu>.

Healthcare is available for all students at the Wilce Student Health Center on campus and accepts

many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on weekends, there are OSU urgent care facilities near campus that accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Increasing numbers of students are finding themselves without adequate food. The Buckeye Food Alliance (<https://www.buckeyefoodalliance.org>, 614-285-4067) runs a free food pantry for OSU students in Lincoln Tower, Suite 150, that is open four days a week.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. **Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.**

Please do not hesitate to reach out if you are struggling and need help finding assistance.

*****This syllabus is subject to change at the Professor's discretion and needs of the class*****

*****All changes will be announced in class and sent via Carmen Announcements*****

HISTART 4030: Museum Studies (36152) Credit hours: 3
Autumn 2024: In Person | Mon/Weds 12:45pm - 2:05pm
Professor: Amy Schuessler | Pomerene Hall: Classroom 240
Office Hours: By appointment | schuessler.10@osu.edu

History of Art 4030 - Museum Studies Seminar: *Toward an Ethico-Aesthetical Curatorial Practice*

- Please email me @ schuessler.10@osu.edu
- Class-wide communications will be sent through the 'Announcements' tool in CarmenCanvas. Please check your notification preferences to be sure you receive these messages (go.osu.edu/canvas-notifications) or call 614-688-HELP for technical problems.

This course is a research, discussion, and hands-on exploration of museum and gallery exhibitions and how they shape knowledge in the field. In this course we will interpret, explore, *re*, and evaluate museum, gallery and curatorial practices as they relate to ethics and aesthetics in contemporary practice. We will question the responsibility of art and our responsibility within the art institution as we curate with, through, and around these objects. *Ethico-aesthetics* proposes a new paradigm where ethics and aesthetics are no longer mutually exclusive terms. The binding of these two terms suggests a philosophical position that involves future thinking and multidirectionality, allowing us to enter into a multiplicity of times and spaces in a non-hierarchical and non-linear fashion. Ultimately, we will uncover moments in which ethics and aesthetics converge in the domain of art and art spaces.

Looking at specific exhibitions (past and recent present(s)), pertinent curatorial essays, and relevant texts that determine an ever-evolving platform, we will seek to decode long standing hegemonic museum methodologies, to ask 'why?' as we delve into ways to 'think otherwise'. How can we create an ethos-of-care out of an ethos-of-aesthetics? What deep questions should we be asking when we consider the museum, the gallery, the university, and the art institution as they evolve, de-volve or remain stagnant? Projects may include proposals for curating a future exhibition, critical essays on current exhibitions, re-imagining past exhibitions, and attending exhibitions, both virtual and in-person.

The course syllabus will be posted in CarmenCanvas and is subject to change. These changes can be found in the weekly 'Modules' section of CarmenCanvas.

Assignments

Forum Posts- 25%

All **Forum Post Prompts** will be found in 'Discussions' in CarmenCanvas. Please '**SUBSCRIBE**' to the Forum Post in CarmenCanvas to ensure that you see post prompts as well as your peer's responses.

- Class notes on readings (due each Monday for class)
Please have 3-5 questions, comments, and/or observations regarding the readings, exhibitions, or other class content for the week to discuss in class.
- Reflections (due by Friday @11:59 pm)
In the same forum post, write a short (150-200 word max) response to the week's readings, class discussions, examples, or any other pertinent material.
- Weeks with no Forum Posts will be marked N/A but you are always free to leave comments and questions in that week's 'Discussion' block

Midterm Proposal- 25%

- We will discuss the prompts for these assignments in class

Final Project and Presentation- 25%

- Curate a *future* exhibition
- Write a critical essay on a *current* exhibition
- Reimagine a *past* exhibition

Discussion and Participation- 25%

Field Trips- We will attend 2-3 exhibitions, gallery shows, museums, etc. during the semester- Details will be discussed in class and available in CarmenCanvas in 'Modules.' Accommodations may be made on an individual basis.

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

Weekly Schedule: Schedule is subject to change

Please see weekly 'Modules' for updates, readings, and supplemental materials
Please see weekly 'Modules' for field trip dates

Introduction-

Week #1 Aug 19-23-

Forum Post #1: *See all Forum Post Prompts in 'Discussions' in CarmenCanvas

Museum, Gallery, or Exhibition Case Study or Field Trip: See 'Modules' for files, links, directions, and calendar events.

Readings/Viewings: *See Weekly 'Modules' for files and links to readings and other resources.

'What is Curatorial Activism?' PDF. Please read this for next Monday Aug 26

In Class: Syllabus and Course Overview

Identity- Representation at the Forefront of Contemporary Curatorial Practices

Week #2 Aug 26-30

Forum Post #2

Museum, Gallery, or Exhibition Case Study: Isaac Julien at The Whitney Biennial 2024.

Readings/Viewings:

M- In class discussion- 'What is Curatorial Activism?' PDF

W-'Isaac Julien Notes' PDF

In Class- Watch- Isaac Julien Interviews

Week #3 Sept 2-6 NO CLASS MON SEPT 2- LABOR DAY

Forum Post #3

Museum, Gallery, or Exhibition Case Study: Sally Hemings Online Exhibition Picturing the Border at the Cleveland Museum of Art (Online)

Readings/Viewings:

M- 'Resisting the Colonial Imagination' PDF

W- 'Photography Show Aims to Upend Xenophobic Border Narratives' PDF

Inclusivity/(dis)Ability- An Ever-Evolving Landscape

Week #4 Sept 9-13

Forum Post #4

Museum, Gallery, or Exhibition Case Study: Ulster American Folk Park: Bad Bridget Online Exhibition

Readings/Viewings:

M- 'The Empathetic Museum. A New Institutional Identity' PDF

Week #5 Sept 16-20

Forum Post #5

Museum, Gallery, or Exhibition Case Study: Feminine+Exhibition+Design

Readings/Viewings:

M- '(Re)Frame. The Case for New Language in the 21st-Century Museum' PDF

W- Excerpts from Margaret Middleton (see 'Modules' for links)

Repatriation- What Does it Mean to Return Something? And What Gets Lost in Translation?

Week #6 Sept 23-27

Forum Post #6

Museum, Gallery, or Exhibition Case Study: Musée du Quai Branly, Paris

Readings/Viewings:

M- 'Repatriation and Ritual, Repatriation as Ritual' PDF

W- 'A Look at Museum Repatriation 2024' PDF

Week #7 Sept 30-Oct 4

Forum Post #7

Museum, Gallery, or Exhibition Case Study: Benin Bronzes

Readings/Viewings:

M- 'What Are the Benin Bronzes and Why Do They Remain Controversial?' PDF

W- 'Repatriation of the Benin Bronzes, An Ethical and Legal Conversation' PDF

Climate- A Naturally Necessary Adjustment. How are Museums and Galleries Attempting to Practice Sustainability? (Or Not)

Week #8 Oct 7-11

Forum Post #8

Museum, Gallery, or Exhibition Case Study: MassArts 'Displacement'

Readings/Viewings:

M- 'Displacement' Exhibition Essay and Artist Transcripts PDF

W- Museum Sustainability Mission Statements (Links in Modules)

Assignment #1: Proposal- Due by OCT 11 @11:59 pm

Week #9 Oct 14-18

Forum Post #9

Museum, Gallery, or Exhibition Case Study: The Plant Contingent Collective

Readings/Viewings:

M- 'Seven Women Offer Alternative Ways of Relating to the Earth' PDF

W- TBD

Alt Spaces (Community, Web, Non-Profit...) Are We “Doing Good,” or Do We Need To Do Better? Looking at Alternative Spaces and Asking Hard Questions

Week #10 Oct 21-25

ForumPost #10

Museum, Gallery, or Exhibition Case Study: Low Budget Utopias. Moderna galerija. Online exhibition

Readings/Viewings:

M- ‘Low Budget Utopias, Second Recycling’ PDF

W- TBD

Week #11 Oct 28-Nov 1

Forum Post #11

Museum, Gallery, or Exhibition Case Study: *Les Immatériaux*, Pompidou Centre, Paris, 1985.

Readings/Viewings:

M- *Les Immatériaux* from ‘Ways of Curating’ PDF

W- TBD

Archive- What’s in the Archive? How Did it Get There? And Who Gets to Decide What to Do With It?

Week #12 Nov 4-8

Forum Post #12

Museum, Gallery, or Exhibition Case Study: Christina Mackies “Drift Rust”

Readings/Viewings:

M- ‘Encounters in the Virtual Feminist Museum. Time, Space And the Archive’ PDF

W- TBD

Week #13 Nov 11-15

Forum Post #13

Museum, Gallery, or Exhibition Case Study: The Art of the Archive: Ryerson Image Centre at Ryerson University. Online

Readings/Viewings:

M- ‘Of Libraries and Archives’ PDF

W- ‘Melancholies of the Paginated Mind: The Library as Curatorial Space’ PDF

The Unanticipated- What Have We Learned Along the Way? Other projects, Methods, and Themes (or Room to Breathe)

Week #14 Nov 18-22

Forum Post #14

Museum, Gallery, or Exhibition Case Study: Your Examples

Readings/Viewings:

M- 'The Artist-Philosopher' PDF

W- 'Emergency Through Art' PDF

Assignment # 2: Final Project- Due Fri NOV 22 by 11:59 pm

The Most Important Part- Your Thoughts and Final Projects

Week #15 Nov 25-29 NO CLASS WEDS NOV 27- THANKSGIVING BREAK

Forum Post #15: N/A

Museum, Gallery, or Exhibition Case Study: N/A

Readings/Viewings: N/A

M- Presentations Group A- Mon Nov 25

W- N/A

Week #16 Dec 2-6

M- Presentations Group B- Mon Dec 2

W- Presentations Group C- Wed Dec 4

Museum, Gallery, & Exhibitions for Field Trips- Dates TBD

CMA- CLOSED Mondays

Beeler Gallery- CLOSED Sundays

I Was Here FotoFocus September 5th - November 2nd, 2024

Ming Smith: August Moon On view September 19, 2024–January 26, 2025

Ming Smith: Transcendence On view September 19, 2024–January 26, 2025

Fragments of Epic Memory On view September 19, 2024–January 26, 2025

Wexner Center- CLOSED Mondays

Rotimi Fani-Kayode: Tranquility of Communion Sep 22, 2024–Jan 05, 2025

Ming Smith: Wind Chime Sep 22, 2024–Jan 05, 2025

Nancy Holt: Power Systems Aug 16, 2024–July 27, 2025

Learning Outcomes:

The primary learning goals for this course is to discover creative expressions derived from an intertextual understanding and interpretation of the texts, art, and conversations that are a unique outcome of participating in this class.

Our **Main Learning Goals are:

- To **intertextualize** critical and creative texts, artworks, experiences, and modes of thinking to broaden and complicate established ideas.

- **Identify** terms, themes, and concepts relating to **curatorial** practices and the **ethical** implications attached to these practices.
- Use expository writing as a tool for both critical **analysis** and **creative expression**.
- Hone critical thinking to formulate concise **questions** and heighten **listening** skills.
- Identify and **interpret** information that will lead to well-grounded ideas and conceptual frameworks to effectively examine modern and contemporary curatorial practices.
- **Synthesize** various concepts to refine ideas about the significant issues within museum, gallery, and exhibition spaces.
- **Apply** tenets of curatorial and **ethical thinking** into **practice** through creative exploration, writing exercises, classroom discussions, site visits, and assignments.

Course Bibliography

*Readings will be provided in Canvas in 'Modules' (see 'Week #')

*This bibliography is for your reference. You **are not** responsible for acquiring these texts. PDF's will be provided for readings. Additional readings are available in Canvas.

* This bibliography is partial and only includes books from which chapters have been selected for use in this course.

Anderson, Gail. *Reinventing the Museum. Relevance, Inclusion, and Global Responsibility*. Third Ed. Maryland: Rowman and Littlefield, 2023.

Pollock, Griselda. *Encounters in the Virtual Feminist Museum. Time, Space, and the Archive*. London and New York: Routledge, 2007.

Obrist, Hans Ulrich. *Ways of Curating*. New York: Faber and Faber Inc. 2014.

Reilly, Maura. *Curatorial Activism. Towards an Ethics of Curating*. London: Thames and Hudson, 2018.

Smith, George. *The Artist-Philosopher and New Philosophy*. Introduction. Routledge, 2018.

Springer, Anna-Sophie. *Fantasies of the Library*. The MIT Press, 2018.

Zabala, Santiago. *Why Only Art Can Save Us. Aesthetics in the Absence of Emergency*. New York: Columbia University Press, 2017.

Classroom Policies

- Late Work: Please contact me regarding late work BEFORE the deadline. Life happens and we will work together to find solutions- Communication is key! Late work that is turned in without communication will be graded accordingly and, on a case by-case basis.
- Phones: PLEASE refrain from using your phone in class. I DO understand that we all have pressing matters that need immediate attention, if you need to use your phone please step out and return to class when you are ready. You will need your phone or other mobile device for Buckeye Pass authentication.
- Decorum: Due to its nature, discourse requires at times lively debate and often tackles topics that produce strong opinions. It is vitally important that we respect one another's points of view and discuss topics in a respectful & collegiate manner. *Please see 'Class Standards' PDF in 'Modules' for more information.
- Content Warning and Sensitive Subject Matter: Content warnings will be provided when necessary. Please see me concerning any potential accommodations or support that you may need.

The Ohio State University Policies and Procedures:

Academic Misconduct:

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, 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.

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.

Artificial Intelligence and Academic Integrity:

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite and others. These tools will help shape the future of work, research and technology but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the [Code of Student Conduct](#) to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Content Warning Language:

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the

instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Copyright:

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.

Counseling and Consultation Services / Mental Health Statement:

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th floor of the Younkin Success Center and 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

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: Online reporting form at equity.osu.edu, Call 614-247-5838 or TTY 614-688-8605, or Email 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.

Disability Statement (with Accommodations for Illness):

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Diversity Statement:

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Grievances and Solving Problems:

A student who encounters a problem related to his/her educational program has a variety of avenues available to seek resolution. (Note: the procedures for grade grievances are explicitly covered in the faculty rules) Typically, a student is advised to resolve any dispute, disagreement, or grievance as directly as possible, engaging with the person or persons most closely involved. The faculty and staff of the departments and colleges are available to work with students in this regard. If this step does not produce acceptable results, the student should follow a logical stepwise progression to address the academic concerns.

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Religious Accommodations:

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and

practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Weather / Short-Term Closing:

Although Ohio State strives to remain open to ensure continuity of services to students and the public, extreme conditions can warrant the usage of the university's Weather or Other Short-Term Closing Policy. Please visit this webpage to learn more about preparing for potential closings and planning for winter weather.

Lyft Ride Smart (Previously Safe Ride Program):

Lyft Ride at Ohio State offers eligible students discounted rides, inside the university-designated service area (opens in a new window) and has expanded service to the Short North area along High Street. Service runs from 7pm to 7am. Prices may be impacted by distance, traffic, time of day, special events and prime time surcharges.

More information about the service and the Lyft App, and a link to get started using the Lyft Ride Smart services can be found at: <https://ttm.osu.edu/ride-smart>.

History of Art 4030: Political Film in the Art Museum

Spring 2024

W & Fri 2:20 PM to 3:40 PM
Pomerene Hall 240

Instructor Dareen Hussein

Hussein.128@osu.edu

Office hours by appointment

Course Description

In this course, we will focus on the French filmmaker Sarah Maldoror (1929-2020) and her expansive connections to various art forms, including cinema, the visual arts, music, theater, literature, and poetry. We will engage several influential aesthetic and political movements, such as Militant Cinema (also known as 'Third Cinema'), Négritude, Pan-Africanism, Tricontinentalism, Surrealism, and more. We will approach this material through an in-depth study of the exhibition *Sarah Maldoror: Tricontinental Cinema*, which will be presented at the Wexner Center for the Arts in Spring 2024. Initially presented at the Palais de Tokyo in Paris, this exhibition offers the first of many engagements with the life and legacy of Maldoror, the first woman to shoot a film on the African continent.

Maldoror perceived cinema as a powerful tool in the fight against racism and the decolonization of African cultures. As a filmmaker, she actively participated in the liberation movements of the Portuguese colonies (Angola, Cape Verde, and Guinea-Bissau), built deep connections with poets and intellectuals from the Francophone Caribbean (Aimé Césaire, Léon G. Damas, René Depestre, Édouard Glissant), while also spotlighting the creative contributions of Afro-Caribbean artists and musicians (Toto Bissainthe, Wifredo Lam). Our exploration will be guided by the exhibition; we will consider the role of institution (the art museum) in commemorating filmmakers like Maldoror and the curatorial choices that shape the exhibition itself.

REQUIRED TEXTS

All required reading posted to Carmen (<https://carmen.osu.edu>)

REQUIRED SCREENINGS

Some screenings will take place during class. You will be asked to screen other films at home. Links to those films will be posted on Carmen.

ASSIGNMENTS

Weekly reading responses (9 total)	30%
Midterm and Final Essays	50%
Attendance and participation	20%

Reading responses

You are required to submit a total of 10 written responses throughout the semester. These weekly responses aim to stimulate thoughtful reflection on the assigned readings prior to our classroom discussions on Fridays. **These responses are due by 12 PM every Friday (submit on Carmen) unless otherwise indicated on the syllabus.**

During Week 4 (Jan 31-Feb 2), we are lucky to have a special guest lecturer, Annouchka de Andrade, the daughter of Sarah Maldoror and Mario de Andrade. Instead of the usual written response for this week, you are required to formulate a set of questions (at least two) to pose to her during the class on either Wednesday (Jan 31) or Friday (Feb 2), submit on Carmen by 12PM before class. Attendance for this session is mandatory.

Midterm (Essay #1) Scene Analysis

Word count: 1000 words (or more)

DUE MARCH 8, 2024

The purpose of this assignment is to develop your skills in critically analyzing and interpreting scenes from film. By closely examining formal elements like cinematography, mise-en-scène, editing, and sound, you will gain a deeper understanding of how filmmakers use audio-visual language to convey meaning. **Prompt posted on Carmen.**

Final (Essay #2) Visual Analysis

Word count: 1000 words (or more)

DUE APRIL 26, 2024

For the final, your task is to produce an essay analyzing one visual artwork on display in the exhibition *Sarah Maldoror: Tricontinental Cinema*. In this essay, you will build on much of the historical contextualization you have done in your scene analysis paper. The purpose of this essay is to continue building your reflections on the intersection of visual art, history, and politics while practicing close looking and visual analysis. **Prompt posted on Carmen.**

Extra credit opportunities:

Over the course of this semester, you will have three opportunities to receive extra credit (each worth 2 points added to your midterm or final grade.) I encourage you to attend the following screenings/lectures at the Wexner Center for the Arts (you will also see them highlighted in the syllabus). I will be present at both screenings. Please come find me and say hi so I can make a note of your attendance.

- *Sambizanga* (dir. Sarah Maldoror, 1972) screening at Wex Film/Video Theater, SUNDAY FEBRUARY 4 AT 1 PM. Q&A with Annouchka de Andrade. FREE WITH TICKET!
- *Le festival panafricain d'Alger (The Pan-African Festival of Algiers)*, dir. William Klein, 1969). Wex Film/Video Theater, WEDNESDAY FEBRUARY 21 at 7 PM. FREE WITH TICKET!
- Annouchka de Andrade will be returning to the Wexner Center at the end of March to give a public lecture to the university community. The date is TBD. Attending this lecture will count towards extra credit. I will make an announcement once details are finalized.

GRADING

A (93 – 100%) | A- (90 – 92%) | B+ (87 – 89%) | B (83 – 86%) | B- (80 – 82%)
C+ (77 – 79%) | C (73 – 76%) | C- (70 – 72%) | D+ (67 – 69%) | D (60 – 66%) | E (59 or lower)

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

ACCOMMODATIONS

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

RELIGIOUS ACCOMMODATIONS

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

MENTAL HEALTH SERVICES

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor

when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

COVID-19 POLICY

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the **[Safe and Healthy Buckeyes site](#)** for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

NOTE SYLLABUS SUBJECT TO CHANGE

Week 1 (January 10-12): Introductions, syllabus overview
 Who is Sarah Maldoror?

SCREEN: *Sarah Maldoror ou la nostalgie de l'utopie (Sarah Maldoror or the Nostalgia of Utopia*, 1999, Anne-Laure Folly, 26 mins, French. **SCREENING IN CLASS)**

READ: "Woman with a Weapon-Camera: On the work of Sarah Maldoror," Yasmina Price [Online]
 "The Mother of African Cinema: Sarah Maldoror," Celluloid Liberation Front [Online]
 "Where Are the African Women Filmmakers?," Haile Gerima, 168-175.

SUBMIT: INTRODUCTORY SURVEY BY FRIDAY AT 12PM.

Week 2 (January 17-19): Landscapes of African Cinema: What is "African Cinema" and what makes a film "African"? Who/what is marginalized from these designations?

SCREEN: *Camera D'Afrique (Férid Boughedir, African Camera*, 1983, 1 hour, 38 mins, French.)

READ: "African Cinema(s): Definitions, Identity, and Theoretical Considerations," Alexie Tcheuyap, 258-279.
 "A Cinema Fighting for its Liberation," Férid Boughedir, 161-167.

SUBMIT: RESPONSE BY 12PM FRIDAY.

Week 3 (January 24-26): What is "Tricontinental Cinema"?: The Tricontinental Movement and Third Cinema

SCREEN: *Mi Aporte (My Contribution*, Sara Gomez, 1969, 33 mins, Spanish.)
 Isla del Tesoro (Treasure Island, Sara Gomez, 1968, 9 mins, Spanish.)
 En la Otra Isla (On the Other Island, Sara Gomez, 1968, 41 mins, Spanish.)
 Iré a Santiago (I'll Go to Santiago, Sara Gomez, 1964, 15 mins, Spanish.)

READ: "To Make a Film is to Take a Position," Sarah Maldoror, 9.
 "Fidel and the Tricontinental Imagination," Aditya Nigam, 320-323.
 "Introduction: New Women, Old Worlds," *The Cinema of Sara Gómez: Reframing Revolution*, 1-31.

"We Have a Vast Public," Sara Gómez interview for *Pensamiento Crítico*, *The Cinema of Sara Gómez: Reframing Revolution*, 32-34.

(Recommended, not required) "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World (1970)," Fernando Solanas and Octavio Getino, *Black Camera*, 378-401

SUBMIT: RESPONSE BY 12PM FRIDAY.

Week 4 (January 31-Feb 2): **Guest Lecture: Annouchka de Andrade** (Friends of Sarah Maldoror and Mario de Andrade) will be our special guest lecturer this week. In her talk on 1/31, she will provide an extended introduction on her mother, Sarah Maldoror. In her second lecture on 2/2, she will provide a deep dive into the materials in the exhibition. She will also discuss upcoming exhibitions, books, and films which engage the legacies of Sarah Maldoror.

READ: "Interview with Annouchka de Andrade," Cédric Fauq, François Piron
"The Legacies of Sarah Maldoror (1929-2020): A Roundtable Discussion," *Another Gaze* [Online]

SUBMIT: PREPARE QUESTIONS FOR GUEST, SUBMIT BY 12PM WEDNESDAY.

EXTRA CREDIT OPPORTUNITY: ATTEND SAMBIZANGA SCREENING IN WEX FILM/VIDEO THEATRE SUNDAY, FEBRUARY 4 AT 1 PM. Q&A WITH ANNOUCHKA DE ANDRADE. FREE WITH TICKET!

Week 5 (February 7-9): A Filmmaker in the Art Museum; Exhibition walkthrough
Discuss recent exhibitions on Sarah Maldoror at Palais de Tokyo and São Paulo Art Biennale

READ: "Editorial," Cédric Fauq, François Piron

SUBMIT: RESPONSE BY 12PM FRIDAY.

Week 6 (February 14-16): The African Independence Trilogy Part I: *Sambizanga*

SCREEN: *Sambizanga* (1972, 1 hour, 42 mins, Portuguese, Lingala.)

READ: Yasmina Price, "*Sambizanga: Everyday Revolution*," Criterion Collection [Online]
Marissa Moorman, "Sounds of Liberation: Sarah Maldoror's *Sambizanga* and Miguel Gomes' *Tabu*," 1-10.
Maja Figge, "Towards a caring gaze: aesthetics of decolonization in Sarah Maldoror's *Sambizanga*," RCL Journal, 158-175.

SUBMIT: RESPONSE BY 12PM FRIDAY.

Week 7 (February 21-23): The African Independence Trilogy Part II: *Monangambééé, Guns for Banta*; The “Post-Third Worldist” Film

SCREEN: *Monangambee* (1968, 18 mins, French.)
Préface à fusils pour Banta (Forward to Guns for Banta, Mathieu Kleyebe Abonnenc, 2011, 27 mins, French.)
[Interview with Mathieu Kleyebe Abonnenc](#) (excerpts in class)

READ: Ella Shohat, “Post-Third Worldist Culture: Gender, Nation, and the Cinema,” excerpts, 290-305.

SUBMIT: RESPONSE BY 12PM FRIDAY.

EXTRA CREDIT OPPORTUNITY: ATTEND SCREENING *The Pan-African Festival of Algiers* (dir. William Klein, 1969). February 21 at 7 PM in Film/Video Theatre at Wexner Center for the Arts. FREE WITH TICKET!

Week 8 (February 28-Mar 1): Culture and Liberation: Cape Verde, Guinea-Bissau

SCREEN: *Fogo, L’île de feu (Fogo, the Fire Island*, 1979, 34 mins, **IN CLASS**)
Un Carnaval dans le Sahel (A Carnival in the Sahel, 1979, 28 mins, **IN CLASS**)
A Bissau, Le Carnaval (In Bissau, The Carnival, 1980, 18 mins, **IN CLASS**)

READ: “Race, Culture, and Liberation: African Anticolonial Thought and Practice in the Time of Decolonisation,” Branwen Gruffydd Jones, 1238-1256.

SUBMIT: NO RESPONSE THIS WEEK, WORK ON MIDTERM ESSAY.

Week 9 (Mar 6-8): Decolonizing Culture I: Political, Cultural, and National Consciousness
Présence Africaine, Les Griots, The First International Congress of Black Writers and Artists in Paris (1956)

READ: Marga Graf, “Roots of Identity: The National and Cultural self in *Présence Africaine*,” 2-10.
Resolution from the First Congress of Black Writers and Artists (1956), 352-53.
“*Les Statues meurent aussi: The death and after-death of African art*,” Pierre-Philippe Fraiture, 191-214.

SCREEN: *Et le chiens se taisaient (And the Dogs Were Silent*, 1978, 13 min)
Les statues meurent aussi (Statues Also Die, Chris Marker & Alain Resnais, 1953, 30 min)

SUBMIT: MIDTERM SCENE ANALYSIS ESSAY DUE BY FRIDAY MARCH 8 AT 11:59 PM.

March 13-15: SPRING BREAK, NO CLASSES

Week 10 (March 20-22): Decolonizing Culture II: Négritude, Poetic Resistance
What is Négritude and who are some key thinkers?

SCREEN: *Regards de memoire* (2003, 24 mins)
Léon G. Damas (1994, 25 mins)

READ: Excerpts from *Notebook of a Return to the Native Land*, Aimé Césaire, 35-49.
“Négritude in Anti-colonial African Literature Discourse,” Beaton Galafa, 287-298.
“Négritude,” Leopold Sedar Senghor, 269-273.

SUBMIT: SHORT RESPONSE BY 12PM FRIDAY.

Week 11 (March 27-29): Surrealism and Négritude

What is Surrealism and how was it informed by Black writers, artists, and intellectuals?
Where can we place the visual arts within Sarah Maldoror’s oeuvre? What questions do these artists generate and how might they collide with Maldoror’s own artistic practice?

SCREEN: *Wifredo Lam* (1981, 4 mins)
Aimé Césaire, un homme une terre (*Aimé Césaire, One Man One Land*, 1976, 57 mins)

READ: “Introduction: The Invisible Surrealists,” Robin D.G. Kelley, Franklin Rosemont, *Black, Brown, & Beige: Surrealist Writings from Africa and the Diaspora*, 1-19.
“Guyana: Léon-Gonran Damas,” excerpts in *Black, Brown & Beige*, 128-132.
“LAMBASTING REALITY: How the legacies of Négritude and Surrealism influence today’s Black experimental filmmakers,” Yasmina Price, *Art in America*, 72-77.

SUBMIT: SHORT RESPONSE BY 12PM FRIDAY.

Week 12 (April 3-5): Neo-Colonialism in the Metropole: The Battle of SONACOTRA (1974), Immigration Rights in France

SCREEN: *Un dessert pour Constance* (*A Dessert for Constance*, 1981, 59 mins).
Nationalité: Immigré (*Nationality: Immigrant*, 1976, Sidney Sokhana, 69 mins).

READ: “The first collective protest of black African migrants in postcolonial France (1960-1975): a struggle for housing and rights,” Jean-Philippe Dedieu and Aissatou Mbodj-Pouye, 958-975.
“The Right to Speak,” Sarah Cowan, *The Paris Review*, online.

SUBMIT: SHORT RESPONSE BY 12PM FRIDAY.

Week 13 (April 10-12): The “Post-Militant Image”: Reactivating Archives of Decolonization in the Present

READ: “The Post-Militant Image,” TJ Demos, 41-46.
Jill Glessing’s review of *Spell Reel* in *C Magazine*, 51-52.

SCREEN: *Spell Reel* (Filipa César, 2017, 1 hour 36 mins)

SUBMIT: SHORT RESPONSE BY 12PM FRIDAY.

Week 14 (April 17-19): Contemporary Art and the Legacies of Sarah Maldoror

READ: “Path to the Stars,” Marissa J. Moorman [Online]
“Living With Ghosts,” KJ Abudu [Online]
“And the nerves of our flesh like nautical charts,” Maya Mihindou, 21-28.

SCREEN: *Not Propaganda*, a curatorial research project by Carolina Rito (2022, 19 mins)
Path to the Stars (Mónica de Miranda, 2022, 35 mins)

Week 15 (April 24-26): FINAL ESSAY DUE BY FRIDAY APRIL 26 at 11:59 PM.