



CENTER FOR  
CURATORIAL STUDIES

MASTER OF ARTS IN  
CURATORIAL STUDIES

BARD COLLEGE

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# THE GRADUATE PROGRAM

The graduate program at the Center for Curatorial Studies, Bard College (CCS Bard) is an intensive course of study in the history of contemporary art, the institutions and practices of exhibition making, and the theory and criticism of contemporary art since the 1960s. The program is broadly interdisciplinary and provides practical training and experience within a museum setting. Its international faculty includes curators and other museum professionals, scholars in the humanities and social sciences, artists, and critics. The two-year curriculum is specifically designed to deepen students' understanding of the intellectual and technical tasks of curating exhibitions and projects around contemporary art, particularly within the complex social and cultural situations of present-day arts institutions, as well as focusing intensively on interpretive and critical writing.

CCS Bard initiated its graduate program in curatorial studies in the Fall of 1994. Hundreds of illustrious curators, critics, scholars, artists, and other art professionals have taught seminars or lectured in practicums and courses since the program began. CCS Bard alumni/ae now include over 275 figures working prominently in the field in the U.S. and abroad.

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## MISSION STATEMENT

For the past 20 years, the Center for Curatorial Studies, Bard College has housed one of the world's leading graduate programs dedicated to the study of historical models for the presentation and reception of art and the development of innovative methodologies. Originally conceived in the early 1990s to address the burgeoning, largely unexamined terrain of international curatorial practice, the graduate program has since evolved into an institution poised to account for artistic production and circulation in light of contemporary subjects of inquiry including, but not limited to: globalization and neoliberalism; modes of networks and distribution; technology and aesthetics; spatial politics; and artistic and archival research. Seen through the lens of curatorial studies, the vectors of such a broad list take on real specificity, allowing for reflection on the growing history of curatorial practice while providing a firm foundation for experimental projects in the field.

CCS Bard's graduate program is a two-year course leading to a Master of Arts degree. It is uniquely positioned within the larger Center's tripartite resources, which include the CCS Bard Library and Archives and the Hessel Museum of Art, with its rich permanent collection. The graduate program's curriculum emphasizes the interrelatedness of practice and discourse, disavowing ahistorical or anti-intellectual approaches even while encouraging alternative and oppositional interpretations of artistic, institutional, and cultural histories. Students, faculty, visiting artists, curators, and researchers make up a shifting community of thinkers and generate an engaged investigation into the stakes and claims for curating and its associated tasks. The graduate program's objective is to provide a sustained platform for dialogues around curatorial practice as it relates to art and cultural histories and as it attends to and configures possible future endeavors.



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# H E S S E L M U S E U M O F A R T

HISTORY OF THE CENTER FOR CURATORIAL STUDIES,  
BARD COLLEGE AND HESSEL MUSEUM OF ART

The original Center for Curatorial Studies facility, designed by architect Jim Goettsch and Nada Andric, was completed in 1992. In 2006, CCS Bard inaugurated the Hessel Museum of Art, a 25,000 square-foot addition to present major exhibitions, including those curated from the permanent collection. The Hessel Museum of Art was part of a \$10 million development that was primarily funded by CCS Bard co-founder Marieluise Hessel with additional support from her husband, Edwin Artzt. Support for the renovation of the CCS Bard Library and Archives, and academic wing of the building was provided by Melissa Schiff Soros and Robert Soros, and Laura-Lee Whittier Woods. In 2016, The Center for Curatorial Studies and Hessel Museum of Art completed a major expansion and interior re-build of its facilities designed by New York-based architects, HWKN (Hollwich Kushner). In addition to doubling the number of teaching spaces and classrooms in the building, there was an interior re-build of the CCS Bard Library and Archives, including a new 3,600 square foot Archives, Special Collections, and Collection Teaching Gallery designed by artist Liam Gillick, which includes a large wall drawing in colored ink wash by Sol LeWitt, *Wall drawing #475, Double asymmetrical pyramids* (1986), and two new wall vinyl acquisitions by Louise Lawler, all from the permanent collection.

CCS Bard's permanent collection of contemporary art includes more than 3,000 works by more than 400 of the most prominent artists of the 20th and 21st centuries. Exhibitions are presented year-round in the CCS Bard Galleries and Hessel Museum of Art, providing students with the opportunity to work with world-renowned artists and curators. The exhibition

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program and the permanent collection also serve as the basis for a wide range of public programs and activities exploring art and its role in contemporary society. All CCS Bard exhibitions and public programs are free and open to the public.

The foundation of the permanent collection is the Marieluise Hessel Collection, which has been the resident collection of CCS Bard since the early 1990s, and has become a leading resource in the collection and study of works and contemporary culture from the 1970s to the present day.

Originating in Munich with major works by Gerhard Richter, Georg Baselitz, Sigmar Polke, Blinky Palermo, and Imi Knoebel, the Marieluise Hessel Collection is generous in scope and holds notable representations from many of the foremost developments in contemporary art since the 1960s. During the 1970s and '80s, the scope of the Collection greatly expanded to include artists who produced new dialogues with international post-war movements such as Minimalism, Pop, and Arte Povera. These artists are now seen as representative of movements and tendencies known as Pattern and Decoration, Bad Painting/New Image Painting, The Hairy Who and Chicago Imagists, as well as early Video/New Media. These additions to the collection preceded the acquisition of major works in the following years from artists associated with Transavanguardia, Neo-expressionism, Post-minimalism, as well as work by artists of and related to the Pictures Generation. In the late 1980s and '90s the Marieluise Hessel Collection continued to grow rapidly, providing a fertile foundation for the major acquisition of artists who have actively worked within the discourses and histories of conceptual art – across varied media – and social and subjective positions, including the politics of identity. Over 40 percent of the artists represented in the Marieluise Hessel Collection are women and many of the artists – regardless of gender – have been collected in depth over the duration of their careers.

The Marieluise Hessel Collection includes works by the following artists: Chantal Akerman, Janine Antoni, Georg Baselitz, Paul Chan, Larry Clark, William Copley, Moyra Davey, Eric Fischl, Andrea Fraser, Robert Gober, Felix Gonzalez-Torres, Rachel Harrison, Mona Hatoum, Thomas Hirschhorn, Jim Hodges, Roni Horn, Donald Judd,

Jannis Kounellis, Sherrie Levine, Sol LeWitt, Glenn Ligon, Robert Kushner, Louise Lawler, An-My Lê, Robert Longo, Ana Mendieta, Josiah McElheny, Laurel Nakadate, Bruce Nauman, Cady Noland, Gabriel Orozco, Nam June Paik, Philippe Parreno, Raymond Pettibon, Sigmar Polke, William Pope.L, Seth Price, David Salle, Lorna Simpson, Nancy Spero, Haim Steinbach, Rosemarie Trockel, Kiki Smith, Hito Steyerl, Andy Warhol, Gillian Wearing, William Wegman, Franz West, Christopher Wool, Martha Wilson, and Lisa Yuskavage. The Marieluise Hessel Collection prides itself on its major holdings of photographic works by VALIE EXPORT, Nan Goldin, Nikki S. Lee, Robert Mapplethorpe, Cindy Sherman, and Karlheinz Weinberger.

CCS Bard is also the proud recipient of artworks that have been generously given to the permanent collection by Eileen and Michael Cohen, Rosa and Carlos de la Cruz, Asher Edelman, Anne and Joel Ehrenkranz, Robert Gober, Mr. and Mrs. Ronald K. Greenberg, Zarina Hashmi, Audrey Irmes, Martin S. Kaplan and Wendy Tarlow Kaplan, Joan and Gerald Kimmelman, Lewis and Susan Manilow, Barbara and Howard Morse, Eileen Harris Norton and Peter Norton, Carla Emil and Rich Silverstein, Toni and Martin Sosnoff, and Thea Westreich and Ethan Wagner. In 2014, the Center for Curatorial Studies received a major gift of nearly 200 works from Martin and Rebecca Eisenberg. Encompassing painting, drawing, sculpture, photography, installation, video and sound works, the Eisenberg gift provides a diverse group of works by almost 90 artists – many of whom had not yet been represented in the permanent collection.

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# LIBRARY AND ARCHIVES

## LIBRARY AND ARCHIVES

The CCS Bard Library and Archives is one of the few academic research centers in the U.S. established and dedicated to the research and curricular needs of graduate level coursework in curatorial studies and art in contemporary culture. The CCS Bard Library and Archives serve as the primary research center for students enrolled in the Master of Arts in Curatorial Studies program, while also serving as the primary fine arts library on the Bard College campus. The Library and Archives are open to the Bard community, as well as scholars and researchers from other institutions throughout the U.S. and abroad conducting original advanced research in the contemporary arts.

The CCS Bard Library houses a non-circulating collection of over 30,000 volumes and is one of the foremost contemporary art research collections in the U.S. focusing on post-1960s contemporary art, curatorial practices, exhibition histories, theory, and criticism. The library's main collection houses extensive holdings of international exhibition publications, artists' monographs supporting the in-depth study of artists represented in the permanent collection, and a broad selection of current subscriptions to international art journals and periodicals. The library also houses a media collection of published moving image and sound recordings by contemporary artists, and documentary productions. For more information about the holdings of the CCS Bard Library, consult the online catalog (<http://library.bard.edu/>) or the collections page for the CCS Bard Library & Archives website ([www.bard.edu/ccs/study/library-archives/collections/](http://www.bard.edu/ccs/study/library-archives/collections/)).

Through Bard College's main library, the Charles P. Stevenson, Jr. Library, CCS Bard students, faculty, and staff have access to a complete suite of subscription-based electronic resources, as well as full borrowing privileges

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for circulating collections in the Stevenson Library, and interlibrary loan services. Students also have access to the holdings of the Levy Economics Institute Library, and the resources maintained by the Bard College Visual Resources Center. By appointment-only, students also have access to the Bard Graduate Center Library, located on West 86th Street in New York City. The staff of the CCS Bard Library & Archives provides a series of intensive introductory research workshops for first-year CCS students, as well as in-depth and ongoing research assistance for all CCS graduate students. The introductory research workshops are intended to provide first-year students with a comprehensive overview of the formal and practical research tools and resources available at CCS Bard, as well as exploring more expansive questions about what constitutes research within a curatorial studies program.

In an attempt to comprehensively document all forms of international contemporary art practice, the library seeks to collect the full publication history of select museums, galleries, and artist-centered art spaces, as well as all types of publications produced by a diverse range of international art publishers, independent and small press publishers, and artists utilizing publishing as an artistic platform. The CCS Bard Library's Special Collections includes important holdings of historic and out-of-print artist produced periodicals, limited edition, rare, and signed exhibition catalogues and contemporary art publications, as well as an extensive collection of artist's books.

The CCS Bard Archives, comprising over 2,000 linear feet of archives and manuscripts, houses two major repositories: the institutional archives for the Center for Curatorial Studies and the Hessel Museum of Art, and the collecting repository of the CCS Bard Archives. The collecting repository collects the archives and manuscripts of leading contemporary art curators,

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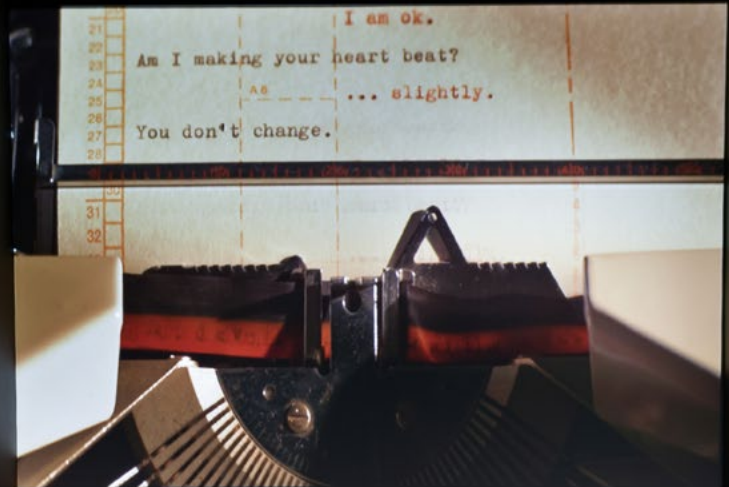
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innovative commercial art galleries, artist-run spaces, artists' initiatives, and the archives of contemporary artists. Published inventories and finding aids are available online at ([www.bard.edu/ccs/study/library-archives/collections/archives/](http://www.bard.edu/ccs/study/library-archives/collections/archives/)).

In 2016, the Center for Curatorial Studies and Hessel Museum of Art completed a major expansion of the library and the design of a new 3,600 square foot Archives, Special Collections, and Collection Teaching Gallery. While the expansion of the library doubled the size of the space and added a classroom, the newly designed spaces support increased collection development activities by providing added storage areas, and more importantly, provide new teaching and viewing spaces which foster diverse forms of critical and curatorial engagement with a broad range of CCS Bard and Hessel Museum collection materials. The Collection Teaching Gallery serves as a flexible classroom and display space where the associations between works in the permanent collection can readily be explored in relation to archives and manuscripts, and rare books from Special Collections. Together, the CCS Bard Library and Archives support one of the world's most forward-thinking teaching and learning environments for contemporary art research and the study of contemporary curatorial practices.



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While believing contemporary art is best grasped in counterpoint with its historical precedents and antecedents, the graduate program at CCS Bard recognizes that the field of art today is porous at its borders with many artistic practices taking up economics, geopolitics, philosophy, and the like as their subjects. Therefore the graduate program is concerned with charting the various trajectories of art's conception, creation, distribution, circulation, mediation, and display as they have been manifested in institutional and alternative settings, interrogating and theorizing the character and role of art both today and in the decades ahead.

Course offerings include seminars in art and exhibition history, theory, criticism, and curatorial practice, with intensive readings also covering cultural studies, post-colonialism, immaterial labor, queer and feminist theory, and ideations of subjecthood, among other focuses. In addition, classes and workshops that take up the conception and production of exhibitions and curatorial projects are led by curators, critics, archivists, librarians, and other art professionals; independent research courses, as well as reading and writing tutorials, are also integrated into the two year curriculum. Students are required to complete a professional development and mentorship project at the end of their first year; they also develop projects and exhibitions that engage the Marieluise Hessel Collection and the CCS Bard Library and Archives.

## MASTER'S DEGREE REQUIREMENTS

Candidacy for the Master of Arts in Curatorial Studies degree requires satisfactory completion of a total of 40 course credits, in addition to the execution and completion of both the written and curated components of the final master's thesis project.

- 24 credits from 10 required courses (four seminars, four practicums, and two independent research courses)
- 10 credits from 5 elective courses
- 6 credits from the required professional development and mentorship placement, undertaken at the end of the first year of study
- The two-part master's degree project (written thesis and curated component)

## TWO-YEAR ACADEMIC SCHEDULE

The typical course schedule for a student in the graduate program is outlined below. Required seminars, proseminars, and practicums are taken in the semesters indicated. All courses typically meet for two and a half hours once a week, although some will have additional discussion sessions, as well as meetings in other locations, typically in institutions or studios in New York City.

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FIRST YEAR / SEMESTER I / FALL TERM	
Proseminar: Histories and Theories of Curating	2 CREDITS
Seminar: Theory and Criticism in Contemporary Art I	2 CREDITS
First Year Practicum I	3 CREDITS
Elective Course	2 CREDITS

FIRST YEAR / SEMESTER II / SPRING TERM	
Proseminar: Studies in Contemporary Art	2 CREDITS
Seminar: Theory and Criticism in Contemporary Art II	2 CREDITS
First Year Practicum II	3 CREDITS
Elective Course	2 CREDITS
Professional Development and Mentorship Placement	6 CREDITS

SECOND YEAR / SEMESTER III / FALL TERM	
Independent Research: MA Project Research	2 CREDITS
Second Year Practicum I	3 CREDITS
Elective Course	2 CREDITS
Elective course [Second elective may be taken in either the Fall or Spring term of the second year]	2 CREDITS

SECOND YEAR / SEMESTER IV / SPRING TERM	
Independent Research: MA Project Research	2 CREDITS
Second Year Practicum II	3 CREDITS
Elective Course	2 CREDITS

# REQUIRED COURSES

## FIRST YEAR SEMESTER I / FALL TERM

**Proseminar: Histories and Theories of Curating (2 credits)**  
This course surveys the history of museums, galleries, and exhibition spaces and explores how social and cultural conditions, institutional requirements, and aesthetic conceptions have shaped past and current curatorial practices. In tandem with this introduction to key texts, terms, and research methods for the study of modern and contemporary exhibitions, students examine exhibitions as venues of display, sites of artistic production, and spaces of aesthetic experience. Students develop research skills to assess the discursive functions of exhibitions—as well as their expanded manifestations—and various legacies of curatorial practice. The course considers how the genres and forms of exhibition and curating have evolved; how exhibitions engender forms of spectatorship, reception, and transmission; and how exhibitions and curators participate in the development of various theoretical art-historical and sociopolitical contexts.

**Seminar: Theory and Criticism in Contemporary Art I (2 credits)**  
This year long course presents a detailed overview of concepts and theories important to contemporary art and art criticism. The course as a whole seeks both to establish a rigorous understanding of those key debates, tendencies, and challenges within critical theory and to situate them in relation to the broader social, economic, and technical transformations of

modernity, with special emphasis on the construction of gender, colonial networks, human environment, and media forms. In the first semester, the course focuses especially on a longer historical timescale and wide geographic range, with the sense that contemporary concerns in theory and art practice can only be understood against a broad backdrop of aesthetic, institutional, territorial, and political contention that took shape over many centuries.

**First Year Practicum I (3 credits)**  
The Fall semester of First Year Practicum examines the working processes of curating and identifies its primary components, with an emphasis on organizing exhibitions within and around a collection. The aim is to familiarize participants with multifaceted tasks, ranging from conceptual development to the installation, interpretation, and documentation of an exhibition while engaging with the Marieluise Hessel Collection, CCS Bard Library, Archives, and Special Collections. The course features a range of individual and collaborative curatorial and research exercises, writing clinics, student-led seminars, site visits, and workshops with faculty and staff, as well as visiting curators and artists. Projects utilizing

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artworks from the Hessel Collection may take the form of exhibitions, screenings, discursive events, online projects, and are combined with sessions devoted to practical and technical concerns

## **FIRST YEAR SEMESTER II / SPRING TERM**

### **Proseminar: Studies in Contemporary Art (2 credits)**

This course introduces key concepts, terms, and methodologies in modern and contemporary art history, analyzing discursive and cultural shifts while focusing on artworks, written texts, exhibitions, and presentational models. Through case studies and close reading, students consider the ways in which the very terms and conditions of art history, particularly in our contemporary context, are continually renegotiated. Of special significance are an exploration of artworks, texts, and exhibitions that take up (or resist) tenets of theoretical discourse, making them a part of the work itself rather than an external mediation upon it.

### **Seminar: Theory and Criticism in Contemporary Art II (2 credits)**

The Spring semester continues the arc established in the Fall semester, moving through the second half of the 20th century in order to critically consider a range of concepts and categories that have become especially important in contemporary art production and discourse during the past two decades, such as histories of racism, digital media, queer theory, cultural appropriation, and new ecologies. Throughout the semester, students attend to both the historical backdrop and the recent transformations of these ideas, in order to reflect on their relevance for thinking about artistic and curatorial

practice today.

### **First Year Practicum II (3 credits)**

The second semester of Practicum continues to examine the practical, discursive, and social processes of curating with an emphasis on modes of writing and research within curatorial practice. It is comprised of intensive workshops in critical and interpretive writing, taught each year by practicing curators and critics. Through writing clinics, student-led seminars, site visits, group discussions, writing assignments, and introduction of the annotated bibliography, the practicum develops students' abilities to write critically about artworks and their various historical, social, cultural, and theoretical contexts.

## **STUDENT RESEARCH TRIP AND MENTORSHIP PLACEMENT**

### **Student Research Trip**

During the first year of study, CCS Bard students and faculty travel to an international art event or artistic center and meet with a variety of curators, artists, and other cultural producers. Students have previously visited documenta XIV in Athens and Kassel (2017); Lima (2016); the Venice Biennial, Ljubljana, and Zagreb (2015); Amsterdam, Eindhoven, and Brussels (2014); documenta XIII in Kassel (2012); Mexico City (2012); the Taipei and Gwangju biennials (2010); the Istanbul Biennial (2009); the São Paulo Biennial (2008); and Berlin (2007). The research expedition is made possible with support from Lori and Alexandre Chemla.

### **Professional Development & Mentorship Placement**

Throughout their first and second years of study, each student receives forms of professional devel-

opment in order to broaden their knowledge of the art industry, and support their acquisition of fundamental skills relevant to the curating of contemporary art. This unit is structured to enhance each student's individual interests and broaden their base of practical and professional competencies, with the guidance of an international array of practitioners, CCS Bard faculty, and members of the Graduate Committee.

Through structured participation in organized workshops, students will gain clearer understanding of the issues, methods, and outcomes of working with artists. They will also gain a current overview of the art market and strengthen their skills in securing loans or financing projects for the successful realization of artworks, exhibitions, and projects in the field. Students will also work closely with an individual practitioner on a curatorial or publishing project, to deepen their understanding of existing practices through direct hands-on engagement, in addition to receiving personal mentoring through this process.

During the Summer between their first and second years, each student conducts direct, project-based work and receives personal mentoring from a curator, scholar, critic, or other arts professional. This unit is structured to expand the individual student's existing base of curatorial research, collegial relationships, and professional skills. Through a concentrated period of practical, hands-on work, students are introduced to projects and institutional contexts that they have personally indicated an interest in working on/within. In addition to broadening students' existing frames of knowledge to holisti-

cally develop their curatorial practice, we also hope to encourage existing practices of collegiality within the curatorial field, by way of interpersonal, cross-cultural, and intergenerational exchange.

### **M.F.A. Thesis Exhibition**

Each year, a CCS Bard student is selected to coordinate the Bard M.F.A. thesis show in late July. In preparation, the coordinator conducts studio visits with the artists and participates in the crits, discussions, and activities of the M.F.A. Working in collaboration with the graduating artists, the coordinator helps curate the thesis show, as well as produce related publications, programming, and mediation events.

## **SECOND YEAR SEMESTER III / FALL TERM**

### **Independent Research:**

#### **M.A. Project Research (2 credits)**

This course is designed to help students prepare for, research, and write a draft of the written component of the master's degree thesis project. The course consists of individual meetings with core faculty and writing tutors, meetings of small peer-writing groups, and larger discussions that explore forms of academic and curatorial

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writing. In addition, students are paired with outside readers—experts in their field—with whom students consult during the writing of the thesis.

#### **Second Year Practicum I (3 credits)**

The Second Year Practicum offers hands-on curatorial and writing experience both at CCS Bard and partner institutions. Students elect to participate in several collaborative projects. In 2017, the three projects included, 1) researching, commissioning, and presenting a performance at The Kitchen in New York; 2) proposing, organizing, installing, and opening an exhibition at ISCP in New York; and 3) participating in the student-led journal *aCCeSSIONs*, which involves determining a theme for the annual publication, and commissioning, editing and releasing essays by writers, artists, and curators.

#### **SECOND YEAR SEMESTER IV / SPRING TERM**

##### **Independent Research:**

##### **M.A. Project Research (2 credits)**

Like the third-semester course, the Spring semester of Independent Research: M.A. Project Research involves periodic consultations with several faculty members regarding both the physical manifestation of the curated project and written M.A. Thesis. Written components of the student-curated exhibitions are also workshopped, to include questions of exhibition design, preparation, and installation.

##### **Second Year Practicum II (3 credits)**

The Spring semester of Second Year Practicum continues the work started on the collaborative projects in the Fall semester.

## **ELECTIVES**

Particular attention is given in elective courses to developing interdisciplinary perspectives on the contemporary arts and their presentation. Specialized courses taught by core faculty, as well as visiting curators and scholars, offer studies of the contemporary arts, their expanded contexts, and the discourses upon which they bear. Courses include seminars focusing on contemporary art history and aesthetic theory. Others explore specialized studies of the history of exhibition, museum and curatorial practice, the sociology of museums and their audiences, the economics of arts institutions and the art market, the architecture of museums, the interplay between literature and art, and the preservation of ephemeral forms like performance and media. Additional elective offerings address the field of cultural production outside the domain of contemporary art, examining such subjects as political philosophy and media studies. Students must complete a total of five elective courses, each carrying 2 credits.

The following are a selection of electives offered over the past five years:

- Curating the Moving Image: Institutional Legacies
- I, Etcetera
- Archiving the Gesture
- The Art of the Pat Hearn Gallery
- Potentiality and Contingency: Unrealized Biennale Proposals
- Big Data, Small Subjectives
- Exhibition/Models: Intersections of Curating and Exhibition Design
- Curating Performance

- Collectivity, Difference and Politics
- Curating and the Sonic Turn
- Contemporary Art & Financial Neo-Liberalism
- Curating Cinema
- Aesthetics of the Commons
- Hannah Arendt Center Seminar
- Between Law and Power
- Alternative to What? Alternative Culture, practice, and curatorial approach
- Contemporary Artists' Publishing: Strategies and Forms
- The Projective Artwork in the Age of Digital Reproduction
- Reconsidering Institutional Critique

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# MASTER'S DEGREE PROJECT

At the culmination of the program's study and training, each student prepares a final master's degree project. The project comprises two elements: a curated component and a written thesis.

The curated component consists first of a proposal submitted to the Graduate Committee in the third semester of study, describing the project's subject, formal parameters, budget, and installation plan. Given the program's understanding that contemporary curatorial practice often engages with unconventional formats, this proposal may put forward an exhibition, book, symposium, online platform, or other project for consideration. This endeavor will be executed with the input and approval of both the Graduate Committee and CCS Bard faculty and museum staff.

The written thesis consists of a theoretical and research-based engagement with art historical or contemporary subjects and issues, and is an extension or elaboration of aspects of the curated component of the master's degree project. Such an engagement is intended to provide students with the opportunity to develop an ambitious, scholarly investigation of topics of importance to past and present art, and to contextualize various aspects of the curated projects in art historical, theoretical, and societal terms. This written component is prepared under the supervision of a thesis committee made up of the student's faculty advisor,

a second faculty member or member of the Graduate Committee, and a scholar, critic, or other art professional who is not on CCS Bard's faculty.



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### LAUREN CORNELL

#### Director of The Graduate Program / Chief Curator / Graduate Committee Member

Lauren Cornell is the Director of the Graduate Program and Chief Curator at CCS Bard. Formerly she was the Curator and Associate Director of Technology Initiatives at the New Museum. She curated the 2015 New Museum Triennial, *Surround Audience*, with artist Ryan Trecartin, as well as *Beatriz Santiago Munoz: Song, Strategy, Sign*, with Johanna Burton and Sara O'Keeffe (2016); *Walking, Drifting, Dragging* (2013); *Free* (2010); and *Younger than Jesus*, with Massimiliano Gioni and Laura Hoptman (2009); among other exhibitions. At the New Museum, Cornell organized over fifty performances, screenings, and conversations and commissioned over one hundred works in a variety of mediums, including sculpture, painting, photography, installation, and video, as well as browser-based work and virtual reality. In 2010, she founded the annual conference Seven on Seven, and in 2016 she co-founded Open Score, an annual forum exploring issues in art and technology. From 2005-2012, she served as Executive Director of Rhizome, an organization that commissions, exhibits, and preserves art engaged with technology. From 2002-2004, she served as Executive Director of Ocularis, a former cinema in Brooklyn. She is a co-editor, with Ed Halter, of *Mass Effect: Art and the Internet in the Twenty-First Century* (New Museum and MIT Press, 2015), and has contributed to many publications including, *ArtReview*, *Aperture*, *Frieze*, *Mousse*, *North Drive Press*, and the *Paris Review*. Since 2013, she has been a faculty member at the CCS Bard. She co-organized the Hessel Museum's tenth anniversary exhibition, *Invisible Adversaries* (2016) with Tom Eccles. Cornell is the recipient of ArtTable's 2017 New Leadership Award.

### TOM ECCLES

#### Executive Director / Graduate Committee Member

Tom Eccles is Executive Director of the Center for Curatorial Studies, Bard College. Since joining CCS Bard in 2005, he has overseen the construction of the Hessel Museum of Art which opened in November 2006, co-curated the inaugural exhibition of the Marieluise Hessel Collection, *Wrestle*, and has organized exhibitions with artists Martin Creed (2007), Keith Edmier (2008), Rachel Harrison (2009), Josiah McElheny (2011), Liam Gillick (2012), and Haim Steinbach (2013). In 2005, he organized the U.S. version of *Uncertain States of America* at CCS Bard. He also commissioned the permanent installation of Olafur Eliasson's *Parliament of Reality* (2009) on the grounds of Bard College.

From 2006-2010, he was the curatorial adviser to the Park Avenue Armory and curated Ernesto Neto's *anthro-podino* in 2009, Christian Boltanski's *No Man's Land* in 2010, and was consulting curator for Paul McCarthy's *WS* (2013). At Marian Goodman Gallery in 2009, he curated a group exhibition, *As Long As It Lasts*, including artists Pawel Althamer, Johanna Billing, Tacita Dean, William Kentridge, Gerhard Richter, and Artur Zmijewski among others. Eccles was a "correspondent" for the 2009 Venice Biennale (curated by Daniel Birnbaum). Eccles also works with the LUMA Foundation as a member of the "Core Group" of advisers for the development of a major cultural center in Arles, France (with Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf). He is a board member of the Keith Haring Foundation. Until 2011, he was an adviser to the software developer, Adobe, for the Adobe Museum of Digital Media and curated the first online

project with Tony Oursler in 2010. He curated the sculpture park for the New York Frieze Art Fair in 2012 and 2013 and was consulting curator for Governors Island in New York.

Eccles was Director of the Public Art Fund in New York City from 1996-2005 where he curated more than 100 exhibitions and projects with artists including Louise Bourgeois, Janet Cardiff, Mark Dion, Dan Graham, Barbara Kruger, Pierre Huyghe, Ilya Kabakov, Jeff Koons, Takashi Murakami, Nam June Paik, Pipilotti Rist, Lawrence Weiner, Rachel Whiteread and Andrea Zittel. He organized a number of outdoor projects in collaboration with New York City institutions including the Museum of Modern Art (Tony Smith, Francis Alys), the Whitney Museum (Biennials 2000, 2002, 2004, 2006), and the New Museum (Paul McCarthy). During his tenure at the Public Art Fund, he also initiated the Tuesday Night Talks series (Cooper Union 1995-2000 and the New School for Social Research 2001-2005) and the In the Public Realm program for emerging artists including projects by Alexander Brodsky, Christine Hill, and Paul Pfeiffer (1995-2005).

Eccles graduated from the University of Glasgow in 1989 with an M.A. in Philosophy and Italian. He studied philosophy, aesthetics and semiotics at the University of Bologna from 1985-87. He is a faculty and graduate committee member at the Center for Curatorial Studies, Bard College.

### MARCIA ACITA

#### Director of Exhibitions and Operations

Marcia Acita is the Director of Exhibitions and Operations at the Center for Curatorial Studies and

Hessel Museum of Art, where she manages the fine art collection and has organized the production of over four-hundred exhibitions and projects in her thirty-year tenure at Bard College.

Working with students, staff, visiting curators, and artists in the creation of exhibitions, artists' projects, and site-specific installations she has collaborated with artists such as Sven Augustijnen, Bik van der Pol, Gerard Byrne, Keith Edmier, Liam Gillick, Rachel Harrison, Josiah McElheny, Philippe Parreno, Pedro & Juana, Sarah Pierce, Antonis Pittas, Amy Sillman, Haim Steinbach, Lawrence Weiner, Jordan Wolfson, Andrea Zittel, and many others.

Acita lectures and conducts workshops on the practical aspects of exhibition making, exhibition design, and programming logistics. She curated *Alighiero e Boetti* (1998); *Gabriel Orozco: Selections from the Marieluise Hessel Collection* (2000), *Works through the Windows* (2004), *White for CCS*, co-organized with Montserrat Alborres Gleason (2014) and numerous artists' book exhibitions and presentations of works from the Marieluise Hessel Collection (1995-2014).

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Acita graduated from the University of Colorado, Boulder in 1981 where she studied art and art history and received an M.F.A. from the University of North Carolina, Chapel Hill in 1983. She has served as the Registrar, Acting Director, and Assistant Director of the Hessel Museum at CCS Bard as well as the Registrar at the Edith C. Blum Art Institute, prior to her current role.

#### ANN BUTLER

##### Director of The Library and Archives / Graduate Committee Member

Ann Butler is the Director of the Library and Archives at the Center for Curatorial Studies at Bard College. For the past twenty years she has held positions within academic research libraries, archives, and contemporary art museums, and has been instrumental in building several archival programs and research collections including the Library & Archives at CCS Bard, the Fales Library & Special Collections at NYU, and the Guggenheim Museum Library and Archives. She holds an M.L.S from Rutgers University, an M.A. in Media Studies from the New School for Social Research, and a B.F.A from the School of the Art Institute of Chicago. She serves as faculty at CCS Bard and lectures widely on subjects including, artists and contemporary publishing, contemporary art archives, and documentation practices for performance, technology, and installation-based works.

#### ANDREW BLACKLEY

**Director of Collections Research**  
Andrew Blackley is the Director of Collections Research and is a faculty member at the Center for Curatorial Studies, Bard College. At CCS Bard, Blackley develops

research initiatives that contextualize the fine art collections at CCS and facilitates access to them.

Prior to CCS Bard, Blackley worked with the Felix Gonzalez-Torres Foundation as the Associate Director of Research and Archives. As a curator, he organized multiple exhibitions at the Fales Library and Special Collections at New York University (including *Keith Haring: Languages*, in conjunction with the Keith Haring Foundation) alongside working in various capacities in the studios of artists Kelley Walker, Lutz Bacher, Anne Collier, and Danh Vo (the last-mentioned in advance of the 2015 exhibition *Slip of the Tongue*, Punta della Dogana, Fondation François Pinault, Venice). He has published texts and interviews with *Afterall*, The Studio Museum in Harlem, *Heidelberg Kunstverein/Bom Dia Books*, *3am*, and *BOMB*.

#### DR. EVAN CALDER WILLIAMS

##### Faculty

Evan Calder Williams is the author of *Combined and Uneven Apocalypse* (2011); *Roman Letters* (2011); *Shard Cinema* (2017), and forthcoming in 2018, *The Grid Aflame*. He is the translator, with David Fernbach, of Mario Mieli's *Towards a Gay Communism*. His writing has appeared in *Film Quarterly*, *WdW Review*, *The Italianist*, *La Furia Umana*, *World Picture*, *The Journal of American Studies*, *Mute*, *Estetica*, and *The New Inquiry*, amongst other publications. He is part of the editorial collective of *Viewpoint Magazine* and is a founding member of the film and research collective Thirteen Black Cats. He was an artist-in-residence at ISSUE Project Room and has presented collaborative films, performance, and audio works at La Biennale de Montreal, the Serpentine Gallery, Images Festi-

tival, mumok, the Festival du Nouveau Cinéma, Portikus, the Whitney Museum, Tramway, Swiss Institute, Artists Space, and the Ljubljana Biennial of Graphic Arts. He received a Ph.D. in Literature from the University of California Santa Cruz and was a Fulbright Fellow in Italy for his doctoral research.

#### DR. JEANNINE TANG

##### Faculty / Luma Foundation Fellow / Graduate Committee Member

Jeannine Tang is an art historian and critic who received her M.A. and Ph.D. from the Courtauld Institute of Art, and holds a B.A. from the National University of Singapore. Previously a Terra Foundation Fellow at the Smithsonian American Art Museum, she was also a Critical Studies participant at the Whitney Museum Independent Study Program. Her writing has appeared in venues such as *Artforum*, *Art Journal*, *Theory*, *Culture & Society*, *Afterimage*, *Journal of Visual Culture*, *Art India*, and *Broadsheet*, among others. Recent and forthcoming essays in books have focused on institutional critique and the circulation of art (*Provenance: An Alternate History of Art*, Getty Research Institute, 2012); feminism and international survey exhibitions (*Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgression*, Liverpool University Press, 2013); spectatorship and land rights (*Critical Landscapes*, University of California Press, 2014); temporalities after postmodernism (*Time/Image*, 2014-2015); curatorial history and pedagogy (*The Curatorial Conundrum*, MIT Press, 2016); and, gender and infrastructure in contemporary art (*Trap Door*, New Museum/MIT Press, 2017). She has published on the art of Cheo Chai-Hiang, Ho Tzu Nyen, Maria Eichhorn, Simryn Gill, Andrea Geyer, Hans Haacke, Sharon

Hayes, Martin Beck, among others. She is co-organizing an exhibition on the histories and activities of Pat Hearn Gallery and American Fine Arts, Co. (Hessel Museum of Art, 2018); and writing a book on contemporary art and information profiling. She has been a core faculty member at CCS Bard since 2010 and a Graduate Committee member since 2011.

#### AMY ZION

##### Visiting Faculty

Amy Zion is a curator and writer in New York City. Since Fall 2016, she has been part-time faculty at CCS Bard, and co-editor with Roxana Fabius of the Center's online, student-lead journal, *aCceSSions*. In 2018, she will be the guest curator of the 3rd People's Biennial along with Jens Hoffmann and Harrell Fletcher at the Indianapolis Museum of Contemporary Art. Zion is co-editor, with New Museum curator Helga Just Christoffersen, of a compendium of emerging artistic practices in the Nordic countries as part of CHART Emerging, Copenhagen. At the 56th Venice Biennale she was Assistant Curator of the Danish Pavilion, and has worked on numerous exhibitions internationally including the Italian Pavilion at the 57th Venice Biennale; *A.U.T.O.E.N.U.C.L.E.A.T.I.O.N.*

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(2015) at Sismógrafo, Porto; *Slip of the Tongue* (2015) at the Pinault Foundation, Venice; and *Tell It To My Heart-Collected by Julie Ault* (2013-14) at the Museum für gegenwartskunst, Basel (which travelled to the Lisbon Culturgest and Artists Space, New York).

From 2007-15, Zion was Associate Editor at Fillip, a Vancouver based publishing organization. Zion contributes writing and criticism regularly to magazines including *Frieze*, *Flash Art*, and *Art Journal*. She has edited monographs for artists Danh Vo (Musée d'art moderne de la ville de Paris, 2014) and Abbas Akhavan (forthcoming Skira, 2017) and was co-editor of *Tell it to My Heart--Collected by Julie Ault Vol. 1* (Haatje Cantz, 2013). She has contributed catalogue essays for exhibitions at Villa Stuck, Munich; Heidelberger Kunstverein; and the Nouveau musée nationale de Monaco. Zion is co-author of *Hannah Arendt's Library* (2014), an artist book which came out of a collaborative engagement with material in the Library Archives and Special Collections at Bard College. Zion is an alumnae of the Center for Curatorial Studies, Bard College (M.A., 2012) and received a B.F.A. from Emily Carr University of Art and Design, Vancouver.

#### NOVA BENWAY

##### Visiting Faculty

Nova Benway is Executive Director of Triangle Arts Association, an artist residency founded in New York in 1982 which has expanded to a worldwide network of more than forty members. She was previously a curator at The Drawing Center in New York City, where she co-directed Open Sessions, a two-year residency/exhibition hybrid program organized with local, national, and international artists, support-

ing drawing practices in relation to film, architecture, sculpture, music, and other fields.

#### ALHENA KATSOFF

##### Visiting Faculty

Alhena Katsoff works within artistic and curatorial practice, frequently through forms of writing. In her role with the performative research group Public Movement, she co-authored the book *Solution 263: Double Agent*, as part of the *Solution Series* edited by Ingo Neirmann (Sternberg Press, 2015). Katsoff creates performances with Public Movement, which have been presented at the Solomon R. Guggenheim Museum (2016) and Tel Aviv Museum of Art (2015), as well as part of the Göteborg International Biennial for Contemporary Art (2017), New Museum Triennial (2012), and Steirischer Herbst Festival (2012). Katsoff's essay about the legendary exhibition *Times Square Show*, which was organized by the New York artist group Collaborative Projects Inc., is published in *The Artist As Curator: An Anthology*, edited by Elena Filipovic (Mousse Publishing, 2017).

Katsoff has worked with artists including Laura Aldridge, Pauline Boudry / Renate Lorenz, Metahaven, MPA, and Adrián Villar Rojas. From 2006-2009 she curated an exhibition platform in her Glasgow apartment under the name A.Vermin. As an independent curator, Katsoff has organized exhibitions with venues including, Contemporary Arts Museum Houston, PARTICIPANT INC., Regina Rex, and White Columns. In 2014, she curated the first multi-venue exhibition of drawings and graphic notations by the master musician Yusef Lateef. An exploration of process-based gestures in contemporary art has shaped Katsoff's endeavors, which

sometimes take the form of lectures about the artist Hannah Höch. Katsoff was curator-in-residence at Denniston Hill in Glen Wild (2015) and Artport in Tel Aviv (2014), as well as artist-in-residence at IASPIS in Stockholm, with Public Movement (2012). Additionally, she served as Volkswagen Fellow at MoMA PS1 (2012-2013) and Museum as Hub Fellow at the New Museum (2011). Katsoff was a participant of the Curatorial Program at De Appel, and graduated with an M.F.A. from the Glasgow School of Art.

#### RUBA KATRIB

##### Graduate Committee Member

Ruba Katrib is Curator at MoMA PS1 in New York City. From 2012 she was Curator at SculptureCenter, where she will serve as Adjunct Curator until spring 2018. At SculptureCenter she has produced the group shows *The Eccentrics* (2015), *Puddle, Pothole, Portal* (2014) (co-curated with artist Camille Henrot), *Better Homes* (2013), and *A Disagreeable Object* (2012). Recent solo shows organized include exhibitions with Nicola L., Kelly Akashi, Sam Anderson, Teresa Burga, Charlotte Prodger, Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) (all 2017), Cosima von Bonin, Aki Sasamoto, Rochelle Goldberg (all 2016), Anthea Hamilton, Gabriel Sierra, Magali Reus, Michael E. Smith, Erika Verzutti, Araya Rasdjarmrearnsook (all 2015), Jumana Manna, and David Douard (both 2014). In 2010, Katrib was awarded a curatorial Fellowship from the Andy Warhol Foundation in 2010 to support research on artist-run educational platforms throughout Latin America that included a symposium and publication. Katrib regularly contributes texts for a number of museum catalogues and periodicals including *Art in America*, *Artfo-*

*rum*, *Cura Magazine*, *Kaleidoscope*, *Parkett*, and *Mousse*. She frequently presents lectures and participates in panel discussions in universities and other institutions.

#### DR. ALEX KITNICK

##### Faculty

Alex Kitnick, The Brant Foundation Fellow in Contemporary Arts, is an art historian and critic based in New York. He received his Ph.D. from the Department of Art & Archaeology at Princeton University in 2010 and was a postdoctoral fellow at the Getty Research Institute in Los Angeles from 2011-2012. An editor of numerous volumes, including a collection of John McHale's writings, *The Expendable Reader: Articles on Art, Architecture, Design, and Media, 1951-1979*, and *October 136* on New Brutalism, he is also a frequent contributor to publications including *Artforum*, *May*, *October*, and *Texte zur Kunst*.

#### ROXANA FABIUS ROZENBAUM

##### Visiting Faculty

Roxana Fabius Rozenbaum is a curator and art historian. She currently lives and works in New York City while serving as Executive Director at A.I.R. Gallery and as part-time faculty at the Center for Curatorial Studies, Bard College. Her

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research is focused on the intersection between aesthetics, art, design, technology, rationalism, and feminist theory. She holds an M.A. from the Center for Curatorial Studies, Bard College and an M.A. from the Multidisciplinary Program in the Arts from Tel Aviv University (Cum Laude). She has organized programs and exhibitions in venues around the world among them Zona Maco, Mexico; Park Avenue Armory, New York; Caixa Forum, Barcelona; Artport, Tel Aviv; Centro Cultural de España, Montevideo; and Judd Foundation, New York.

#### THOMAS KEENAN

##### Visiting Faculty

Thomas Keenan is the Director of the Human Rights Project and Associate Professor of Comparative Literature, at Bard College. He holds a B.A. from Amherst College, and an M.A. and Ph.D. in Philosophy from Yale University. He is the recipient of the following awards: Fellowship, Center for the Critical Analysis of Contemporary Culture, Rutgers (1991-92); Shorenstein Fellowship, Joan Shorenstein Center for Press and Politics, John F. Kennedy School of Government, Harvard University (1998). He is the author of *Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics* (1997); articles in *PMLA*, *New York Times*, *Wired*, *Johns Hopkins Guide to Literary Theory and Criticism*, among others.

He was editor of *The End(s) of the Museum* (1996), and co-editor of *New Media, Old Media* (2005). He is an editorial and advisory board member of *Journal of Human Rights*, *Grey Room*, *WITNESS*, and *Scholars at Risk Network*. Recent curatorial projects include *Antiphotography*, with Carlos Guerra at La Virreina Centre de l'Image, Barcelona; and *Aid and Abet: Working with NGOs*, Zoom Photo

Festival 2011, Sanguenay, Quebec.

#### LIA GANGITANO

##### Visiting Faculty /

##### Graduate Committee Member

In 2001, Lia Gangitano founded PARTICIPANT INC, a not-for-profit art space, presenting exhibitions by Virgil Marti, Charles Atlas, Kathe Burkhart, Michel Auder, Renée Green, and Greer Lankton, among others. As curator of Thread Waxing Space, NY, her exhibitions, screenings, and performances included *Spectacular Optical* (1998); *Luther Price: Imitation of Life* (1999); *Børre Sæthre: Module for Mood* (2000); and *Sigalit Landau* (2001). She is editor of *Dead Flowers* (2010), and the forthcoming anthology, *The Alternative to What? Thread Waxing Space and the '90s*. As associate curator, she co-curated *Dress Codes* (1993), and *Boston School* (1995) for the ICA Boston, and edited *New Histories* (with Steven Nelson, 1997), and *Boston School* (1995). She has contributed to publications including *Renée Green, Endless Dreams and Time-based Streams*, *Lovett/Codagnone*, *Whitney Biennial 2006-Day for Night*, and 2012 Whitney Biennial on Charles Atlas. As curatorial advisor, her exhibitions at MoMA PS1 included *Lutz Bacher, My Secret Life* (2009). She is a Board Member of Primary Information and Dirty Looks; Advisory Board Member of the Outpost Cuts and Burns Residency Program and John Kelly Performance; and recipient of a Skowhegan Governors' Award for Outstanding Service to Artists and the inaugural White Columns/Shoot the Lobster Award.

#### LUMI TAN

##### Visiting Faculty

Lumi Tan is Curator at The Kitchen in New York, where she organizes exhibitions and produces performances with artists across disciplines and generations. Most re-

cently, Tan has worked with Meriem Bennani, Half Straddle, Sara Magenheimer, and Sondra Perry. Previously she co-curated *From Minimalism into Algorithm* (2016), a year-long performance and exhibition series, as well as projects with artists including Ed Atkins, Gretchen Bender, Glasser, George Lewis, Anicka Yi, and Danh Vo and Xiu Xiu. Prior to The Kitchen, Tan was Guest Curator at the Fonds Régional d'Art Contemporain Nord Pas-de-Calais in France, director at Zach Feuer Gallery, and curatorial assistant at MoMA PS1 Contemporary Art Center. Her writing has appeared in *The New York Times*, *Artforum*, *Frieze*, *The Exhibitionist*, and numerous exhibition catalogues.

#### DR. CHRISTOPH COX

##### Graduate Committee Member

Christoph Cox is a philosopher, critic, and curator of visual and sonic art. He is Professor of Philosophy at Hampshire College, where he teaches contemporary European philosophy and art theory. Cox is the author of *Sonic Flux: Sound, Art, and Metaphysics* (University of Chicago Press, 2018); and *Nietzsche: Naturalism and Interpretation* (University of California Press, 1999); and co-editor of *Realism Materialism Art* (CCS Bard/Sternberg, 2015); and *Audio Culture: Readings in Modern Music* (Bloomsbury, 2017). The recipient of an Arts Writers Grant from Creative Capital/Warhol Foundation, Cox is editor-at-large at *Cabinet* magazine. His writing has appeared in *October*, *Artforum*, *Journal of the History of Philosophy*, *The Wire*, *Journal of Visual Culture*, *Organised Sound*, *The Review of Metaphysics*, and elsewhere. Cox has curated exhibitions at the Contemporary Arts Museum Houston, The Kitchen, New Langton Arts, G Fine Art Gallery, the Brick & Mor-

tar International Video Art Festival, and elsewhere. He has written catalog essays for exhibitions at the Whitney Museum of American Art, MoMA, Mass MoCA, Berlin's Akademie der Künste, the Museum of Contemporary Photography, and other venues.

#### LIAM GILLOCK

##### Graduate Committee Member

Liam Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Examining the aesthetics of the constructed world, Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus. Gillick's work ranges from small books to large-scale architectural collaborations. His practice exists in a constant tension between his formally minimalist works that reflect upon the language of renovated space and his critical approach through writing and the use of text. His work extends into structural rethinking of the exhibition as a form. In addition he has produced a number of short films since the late 2000s, which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural

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figure - *Margin Time* (2012), *The Heavenly Lagoon* (2013), and *Hamilton: A Film by Liam Gillick* (2014). His book *Industry and Intelligence: Contemporary Art Since 1820* was published by Columbia University Press in March 2016.

Gillick's work has been included in numerous exhibitions including documenta and the Venice, Berlin and Istanbul Biennales - representing Germany in 2009 in Venice. Gillick's work is held in many important public collections including the Centre Pompidou in Paris, the Guggenheim Museum in New York and Bilbao, and the Museum of Modern Art in New York. Over the last twenty-five years Gillick has also been a prolific writer and critic of contemporary art - contributing to *Artforum*, *October*, *Frieze*, and *e-flux Journal*. He is the author of a number of books including a volume of his selected critical writing. Throughout his career, Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner, and Louise Lawler.

#### CHRISSIE ILES

##### Graduate Committee Member

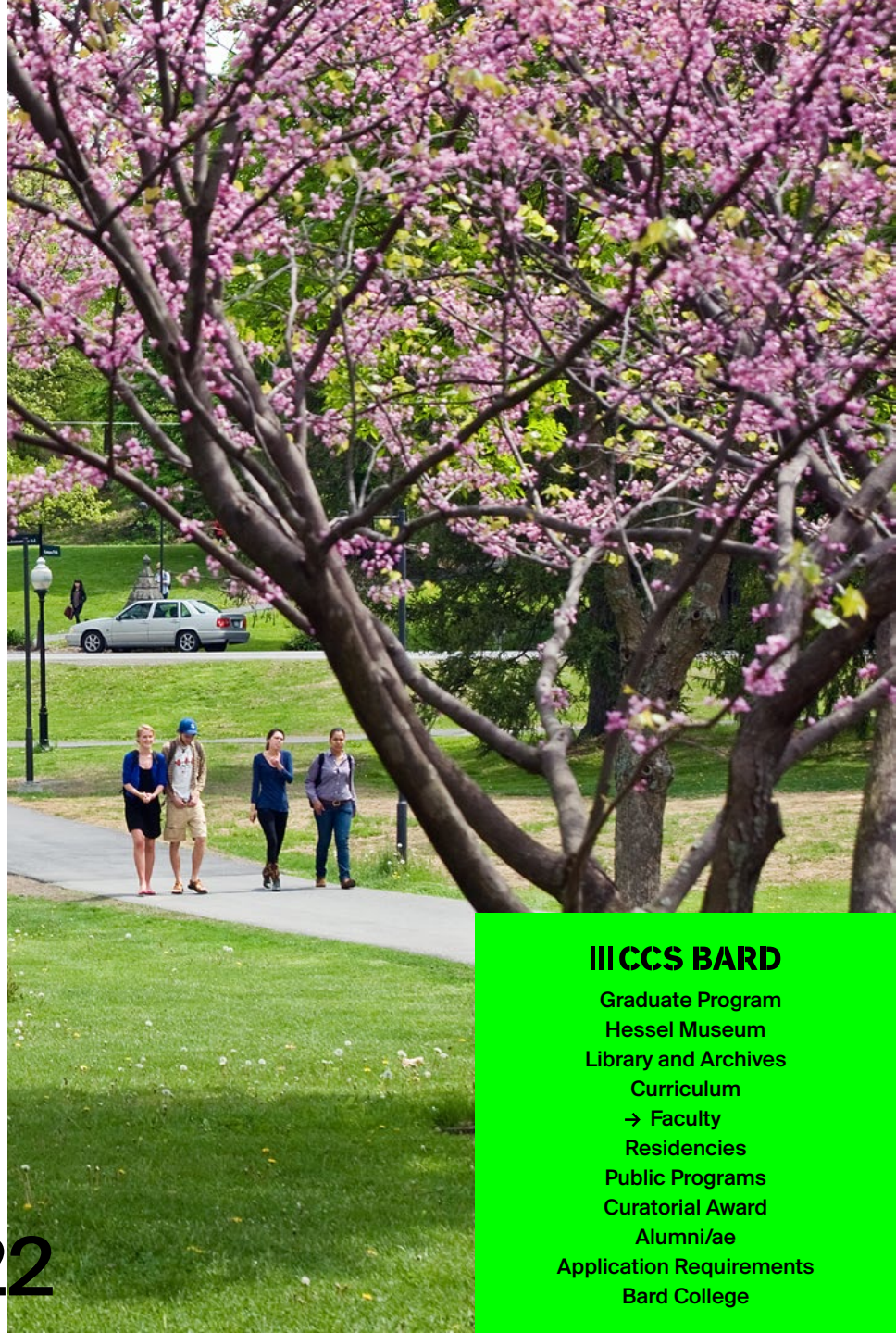
Chrissie Iles is the Anne and Joel Ehrenkranz curator at the Whitney Museum of American Art, New York. Her exhibitions include co-curating the 2004 and 2006 Whitney Biennials, and curating major survey exhibitions of Marina Abramovic, Dan Graham, Louise Bourgeois, Sol LeWitt, and several thematic exhibitions of the moving image, including *Signs of the Times: Film, Video and Slide Installation and Britain in the 1980s*; *Scream and Scream Again: Film in Art*; *Into the Light: The Projected Image in American Art 1964-1977* (voted best group show in New York in 2001 by

the International Association of Art Critics); and, most recently, *Dreamlands: Immersive Cinema and Art 1905-2016*. She lectures and publishes widely, teaches in the art department at Columbia University, New York, and was recently awarded an honorary doctorate from the History of Art Department at Bristol University, England.

#### CCS BARD'S GRADUATE COMMITTEE

The Center's Graduate Committee of core faculty and key figures in the field comes together as a group to critique and approve students' master's projects, as well as interview potential candidates for admission to the program. The current Graduate Committee is comprised of:

Ann Butler  
Lauren Cornell  
Christoph Cox  
Tom Eccles  
Lia Gangitano  
Liam Gillick  
Chrissie Iles  
Jeannine Tang  
Ruba Katrib



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# RESIDENCIES

In order to make the production of art and curatorial projects a more palpable part of the graduate program, CCS Bard initiated artist-in-residence and curator-in-residence programs, which allow for one or more practitioners to spend a semester to a year at the Center making new work, while teaching and engaging with the program in other ways. Current and past fellows include: Yael Bartana, Bik Van Der Pol, Ana Paula Cohen, Luke Fowler, Hans Eisler Nail Salon (H.E.N.S.), Sofia Hernández Chong Cuy, Josiah McElheny, Marysia Lewandowska, Sarah Pierce, Lisi Raskin, Trevor Smith, and, Marion von Osten.

Each year, The Mondriaan Fund generously supports residencies for Dutch artists and curators who are interested in coming to CCS Bard to continue working on their own projects and research, while being involved in the Center's curriculum and being available as a resource for students in the Masters program. Current and past fellows include: Anke Bangma, Laurie Cluitmans, Marjolijn Dijkman, Annet Dekker, Bernd Krauss, Antonis Pittas, Rebecca Stephany, Bik Van der Pol, Christel Vesters, and, Arnisa Zeqo.

In 2014, CCS Bard and the Human Rights Project at Bard College established the Keith Haring Fellowship in Art and Activism. Enabled by a five-year grant from the Keith Haring Foundation, the annual Fellowship brings a distinguished scholar, activist or artist to Bard to investigate the role of art as a catalyst for social change. Fellows teach and conduct research at both CCS Bard and the Human Rights Project at Bard College. Current and past Keith Haring Fellows include: Galit Eilat (2017-18), Sandi Hilal and Alessandro Petti (2016-17), Shuddhabrata Sengupta (2015-16), and Jeanne Van Heeswijk (2014-15).

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# PUBLIC PROGRAMS & PUBLISHING

## THE SPEAKER'S SERIES

CCS Bard hosts a regular program of lectures by leading artists, curators, art historians, and critics, situating the school and museum's concerns within the larger context of contemporary art production and discourse.

## SELECTED SPEAKERS (FALL 2015 – FALL 2017)

Martin Beck  
Richard Birkett  
Tania Bruguera  
Jasmina Cibic  
Celine Condorelli  
Bridget Crone  
Sara Cwynar  
Bridget Donahue  
Annie Fletcher  
Orit Gat  
David Getsy  
Thelma Golden  
Pablo Helguera  
Rujeko Hockley  
Milena Hoegsberg  
James Hoff  
Vlatka Horvat  
Maryam Jafri

Prem Krishnamurthy  
Thomas Lax  
Mason Leaver-Yap  
Gareth Long  
Raimundas Malasausakas  
Naeem Mohaiemen  
Carlos Motta  
Ulrike Müller  
Robert Nickas  
Brian O'Doherty  
Eduardo Padilha  
Philippe Pirotte  
Elizabeth Price  
Sarah Rifky  
Gregory Sholette  
Anton Vidokle

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## PUBLISHING INITIATIVES

### ACCESSIONS

*aCCeSsions* is the graduate student-led online journal of the Center for Curatorial Studies, Bard College.

The second year students comprise the editorial board of *aCCeSsions*.

Together, they employ a collaborative approach to commissioning, editing, and curating new transdisciplinary writing and artworks for online space. These new visual, text-based, and aural contributions revolve around a new theme each issue. The journal also includes a new section called "BackTalk." Here, each individual editor will publish a compilation of links related to their trains of thought, on a bi-monthly basis.

*aCCeSsions* represents a culmination of each graduating class' collaborative interests and concerns. The platform is a space in which graduate students may test the limits of curatorial practice over the course of an annual publication cycle.

### AFTERALL EXHIBITION HISTORIES

Exhibition Histories focuses on exhibitions of contemporary art from the past fifty years that have changed the way art is seen and made. Each title in the series addresses a different theme in the history of curatorial practice, with specific reference to a particular exhibition or cluster of exhibitions. Each book includes newly commissioned essays and interviews, key texts from the time (such as reviews), and comprehensive visual documentation. Published by Afterall Books in association with the Academy of Fine Arts Vienna, the Center for Curatorial Stud-

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ies, Bard College, and Van Abbemuseum. Published titles include *Exhibiting the New Art: 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969* (2010); *Making Art Global (Part 1): The Third Havana Biennial 1989* (2011); *From Conceptualism to Feminism: Lucy Lippard's Numbers Shows 1969-74* (2012); *Making Art Global (Part 2): 'Magiciens de la Terre' 1989* (2013); *Exhibition as Social Intervention: 'Culture in Action' 1993* (2014); *Cultural Anthropophagy: The 24th Bienal de São Paulo 1998* (2015); *Exhibition, Design, Participation: 'an Exhibit' 1957 and Related Projects* (2016); and *Anti-Shows: APTART 1982-84* (2017).



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# AUDREY IRMAS AWARD FOR CURATORIAL EXCELLENCE

Each year, CCS Bard celebrates the achievements of a leading curator whose lasting contributions have shaped the way we conceive of exhibition-making today. The awardee is selected by an independent panel of leading contemporary art curators, museum directors, and artists. The award reflects CCS Bard's commitment to recognizing individuals who have defined new thinking, bold vision, and dedicated service to the field of exhibition practice.

In 2012, CCS Board member, Audrey Irmias, provided an endowment for the award, which now carries a cash prize of \$25,000.

## AWARD RECIPIENTS INCLUDE

2017	Sir Nicholas Serota
2016	Thelma Golden
2015	Christine Tohmé and Martha Wilson
2014	Charles Esche
2013	Elisabeth Sussman
2012	Ann Goldstein
2011	Hans Ulrich Obrist and Helen Molesworth
2010	Lucy Lippard
2009	Okwui Enwezor
2008	Catherine David
2007	Alanna Heiss
2006	Lynne Cooke and Vasif Kortun
2005	Kathy Halbreich and Mari Carmen Ramírez
2004	Walter Hopps
2003	Kynaston McShine
2002	Susanne Ghez
2001	Paul Schimmel
2000	Kasper König
1999	Marcia Tucker
1998	Harald Szeemann

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# ALUMNI / AE

Approximately 90% of CCS Bard graduates are currently working in a curatorial or related position in the arts. The following list includes institutions and positions held or previously held by CCS Bard graduates.

## U.S.

Curator,  
Fusebox Festival  
Austin, TX  
John Alchin and  
Hal Marryatt  
Associate Curator  
of Contemporary  
Art, Philadelphia  
Museum of Art  
PA  
Curator,  
SculptureCenter  
Long Island City,  
NY  
Curator,  
MoMA, PS1  
New York, NY  
Assistant Curator,  
Abu Dhabi Project,  
Guggenheim Museum  
New York, NY  
Executive Director,  
Art in General  
New York, NY  
Director and Curator,  
The Artist's  
Institute  
New York, NY  
Assistant Editor,  
Artforum  
New York, NY  
Richard Armstrong  
Curator of Modern  
and Contemporary  
Art, Carnegie  
Museum of Art  
Pittsburgh, PA  
Director, Carpenter  
Center for the

Visual Arts  
Cambridge, MA  
Assistant Curator,  
Eli and Edythe  
Broad Art  
Foundation  
Los Angeles, CA  
Kress Curatorial  
Fellow, Hampshire  
College  
Amherst, MA  
Curatorial Fellow,  
Blaffer Art Museum  
Houston, TX  
Curatorial Assistant,  
Institute for  
Contemporary  
Art Virginia  
Commonwealth  
University  
Richmond, VA  
Executive Director,  
A.I.R. Gallery  
Brooklyn, NY  
Director,  
Martos Gallery  
Los Angeles, CA  
Director of Programs,  
apexart  
New York, NY  
Regional Director,  
Artist Pension  
Trust  
New York, NY  
Artistic Director,  
ArtCenter/South  
Florida  
Miami Beach, FL

Independent curator  
Brooklyn, NY  
Researcher,  
Luxembourg & Dayan  
New York, NY  
Gallery Director /  
Assistant Curator,  
P!  
New York, NY  
Co-editor,  
Brooklyn Rail  
New York, NY  
Programmer-at-Large,  
Film Society  
Lincoln Center  
New York, NY  
Editor-at-Large,  
Verso Books  
New York, NY  
Director of Visual  
Arts & Curator,  
The Americas  
Society  
New York, NY  
Curator,  
The Bronx Museum  
of the Arts  
Bronx, NY  
Interpretive Materials  
Manager,  
The Brooklyn  
Museum of Art  
Brooklyn, NY  
Programs Coordinator,  
Sackler Center  
for Feminist Art,  
Brooklyn Museum  
Brooklyn, NY

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Ph.D. Candidate, Art History, Columbia University New York, NY	Director, Peter Blum Gallery New York, NY	Curator, The Project New York, NY	Curatorial Assistant, Contemporary Art, Museum of Art, Rhode Island School of Design Providence, RI	Chief Curator/Deputy Director, Miami Art Museum Miami, FL	Assistant Curator, Walker Art Center Minneapolis, MN
Curatorial Assistant, International Center of Photography New York, NY	Founder and Director, Simone Subal Gallery New York, NY	Assistant Curator, Experimental Media & Performing Arts Center, Rensselaer Polytechnic Institute Troy, NY	Director, Housatonic Museum of Art, Housatonic Community College Bridgeport, CT	Partner, Dorsch Gallery Miami, FL	Visual Arts Administrator, The Phipps Center for the Arts Hudson, WI
Editor, Metropolitan Museum of Art New York, NY	Founder, The Chrysler Series New York, NY	Managing Director, 511 Gallery New York, NY and Lake Placid, NY	Creative Director, Franklin Street Works Stamford, CT	Director of Visual Arts, Contemporary Arts Center New Orleans, LA	Senior Curator, Des Moines Art Center IA
Curatorial Fellow, Queens Museum of Art Queens, NY	Program Manager, Leveraging Investments in Creativity New York, NY	Gallery Director, Berrie Center for the Performing and Visual Arts, Ramapo College of New Jersey Mahwah, NJ	Associate Curator of Contemporary Art, Carnegie Museum of Art Pittsburgh, PA	Public Arts Planner, City of Louisville Louisville, KY	Assistant Curator of Contemporary Art, Blanton Museum of Art, The University of Texas Austin, TX
Director of Affiliates, Solomon R. Guggenheim Foundation New York, NY	Project Curator, Photographic Legacy Program, The Andy Warhol Foundation for the Visual Arts New York, NY	Director, University Galleries, William Peterson University Wayne, NJ	Ph.D. Candidate, Art History, University of Pittsburgh Pittsburgh, PA	Executive Director, UrbanArt Commission Memphis, TN	Ph.D. Candidate, History of Art, University of Texas Austin, TX
Kress Fellow in Interpretive Technology, Whitney Museum of American Art New York, NY	Curator, Dia Art Foundation New York, NY	Director and Chief Curator, Boston University Art Gallery Boston, MA	Director, The American Jewish Museum Pittsburgh, PA	Director, University of Illinois at Chicago Chicago, IL	Director, University of North Texas Art Gallery, College of Visual Arts and Design Denton, TX
Assistant to artist Lillian Porter New York, NY	Curator, Samuel Dorsky Museum of Art, SUNY New Paltz New Paltz, NY	Ph.D. Candidate, History, Theory, and Criticism of Architecture and Art, MIT Boston, MA	Director of Exhibitions and Programs, University of Southern Maine Gorham, ME	Director of Exhibitions, Hyde Park Art Center Chicago, IL	
Co-Director, Forever & Today, Inc. New York, NY	Curatorial Associate, Center for Curatorial Studies, Bard College Annandale-on- Hudson, NY	Senior Curator of Contemporary Art, The Museum of Fine Arts Boston, MA	Director of Development, Science Museum of Western Virginia Roanoke, VA		
Curator of Contemporary Art, Colección Patricia Phelps de Cisneros New York, NY	Associate Director/ Curator, The Tang Teaching Museum and Art Gallery, Skidmore College Saratoga Springs, NY		Curator of Contemporary Art, Southeastern Center for Contemporary Art Winston-Salem, NC		

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Fellow,  
Core Residency  
Program, Museum of  
Fine Arts  
Houston, TX  
Assistant Professor of  
Critical Theory,  
Media and Design,  
School of Art,  
University of  
Houston  
TX  
Program Director,  
Mitchell Center  
for the Arts,  
University of  
Houston  
TX  
Senior Manager,  
Public Art San  
Antonio (PASA),  
International  
Center  
San Antonio, TX  
Assistant Director,  
Roswell Museum  
and Art Center  
Roswell, NM

Curator,  
Nicolaysen  
Art Museum  
Casper, WY  
Ph.D. Candidate,  
History of Art,  
University of  
California  
Berkeley, CA  
Associate Curator  
of Special  
Initiatives, Los  
Angeles County  
Museum of Art  
Los Angeles, CA  
Curator/Founder,  
The Company  
Los Angeles, CA  
Director of  
Exhibitions,  
Publications,  
and Programs  
Hammer Museum  
Los Angeles, CA

Editor,  
East of Borneo,  
California  
Institute of  
the Arts  
Los Angeles, CA  
Director,  
China Art Objects  
Galleries  
Los Angeles, CA  
Senior Curator,  
Hammer Museum  
Los Angeles, CA  
Assistant Curator,  
New Museum  
New York, NY  
Assistant Curator in  
Architecture,  
SFMOMA  
San Francisco, CA  
Senior Exhibitions  
Manager,  
Yerba Buena Center  
for the Arts  
San Francisco, CA

Manager of Adult  
Public Programs,  
Seattle Art Museum  
Seattle, WA

#### WORLDWIDE

Member of curatorial  
team, documenta 14  
Director,  
Witte de Witte  
Rotterdam,  
Netherlands  
Program Manager,  
collectorspace  
Istanbul, Turkey  
Curator,  
The Center for  
Contemporary Art  
Tel Aviv, Israel  
Creative Director,  
The Center for  
Historical  
Reenactments  
Johannesburg,  
South Africa  
Managing Editor,  
m-est.org  
Istanbul, Turkey  
International Fellow,  
MEWO Kunsthalle  
Memmingen, Germany  
Fellow,  
Casco - Office  
for Art, Design  
and Theory  
Utrecht,  
Netherlands  
Ph.D. Candidate,  
Art History and  
Communications,  
McGill University  
Montreal, Canada  
Manager,  
Culture Academy,  
National Heritage  
Board  
Singapore  
Curator,  
National Gallery  
of Canada

Artistic Director of  
Arts & Events,  
Fondazione CRT  
Turin, Italy  
Assistant Curator  
(Public Programmes),  
Tate  
London, England  
Editor-in-Chief,  
Contemporary  
Art Daily  
Lithuania  
Curator,  
Southern Alberta  
Art Gallery  
Lethbridge,  
Alberta, Canada  
Interim Director,  
Centre for  
Art Tapes  
Halifax,  
Nova Scotia, Canada  
Curator,  
The MacLaren Art  
Center  
Barrie, Ontario,  
Canada  
Elizabeth Simonfay  
Curatorial Resident,  
National Gallery  
of Canada  
Ottawa, Ontario,  
Canada  
Curator,  
Gallery TPW  
Toronto, Ontario,  
Canada

Ontario Manager of  
Culture Days  
Toronto, Ontario,  
Canada  
Arts Faculty,  
Master's Program  
in Visual Arts,  
Morelos State  
University Mexico  
City, Mexico  
Coordinator,  
Sala de Arte  
Público Siqueiros  
(SAPS), LaTallera  
Mexico City, Mexico  
Faculty,  
M.A. Program  
in Cultural  
Administration,  
University of  
Puerto Rico  
San Juan,  
Puerto Rico  
Associate Curator  
of the 3rd San  
Juan Poly/Graphic  
Triennial  
(April 2012)  
San Juan,  
Puerto Rico  
Developing  
Contemporary Art  
Program,  
Universidad  
Torcuato Di Tella  
Buenos Aires,  
Argentina

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Doctoral Fellow, National Council of Scientific Research (CONICET) Buenos Aires, Argentina	Curator, Espai 13 (2011-2012), Fundació Joan Miró Barcelona, Spain	Curator of Contemporary Art, National Museum of Art, Architecture and Design Oslo, Norway
Artistic Director, Mercosul Biennial Porto Alegre, Brazil	Director of Studies and Publications, Sociedad Estatal de Conmemoraciones Culturales Madrid, Spain	Acting Chief Curator, Henie-Onstad Art Center Oslo, Norway
Ph.D. Candidate, Art History, and Criticism, Universidade Federal do Rio de Janeiro Brazil	Exhibitions Coordinator, Centre for Fine Arts, Brussels Belgium	Faculty, Film Academy Prague, Czech Republic
Curator, INCUBO Santiago, Chile	Assistant Curator, Centre Pompidou-Metz France	Curator, Ludwig Museum of Contemporary Art Budapest, Hungary
Faculty, Art Department, Universidad de los Andes Bogota, Colombia	Curator of Painting and Sculpture, Sprengel Museum Hannover, Germany	Codirector, Rampa Gallery Istanbul, Turkey
Exhibitions Manager, Ikon Gallery Birmingham, England	Head of Department, Documenta und Museum Kassel, Germany	Curator, Arsenal Gallery Bailystok, Poland
U.K. Assistant Curator, Tate Modern London, England	Founder, Peep-Hole Milan, Italy	Faculty, University of Gdansk Poland
Ph.D. Candidate, Goldsmiths College, University of London England	Curatorial Residency, Fondazione Sandretto Re Rebaudengo Torino, Italy	Director, Marat Guelman Gallery Kiev, Ukraine
Curator of Exhibitions, Kettles Yard, University of Cambridge England	Curator, Fondazione Sandretto Re Rebaudengo Turin, Italy	Founder, Durban Declaration Programme of Action Watch Group Durban, South Africa
Reader, Curatorial Resource for New Media Art, University of Sunderland Sunderland, England	Curator-in-Residence, Fondazione Sandretto Re Rebaudengo Turin, Italy	Performance Artist and Director, Joey Chang Art Consulting Beijing, China
	Director of Publications, BAK Utrecht, Netherlands	Curatorial Team, Art Center Nabi Seoul, Korea



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# APPLICATION REQUIREMENTS

*The below is for reference only.*

For complete and current application instructions and links to the online application, please refer to [www.bard.edu/ccs/graduate/admission](http://www.bard.edu/ccs/graduate/admission)

DEADLINE – February 1

The following should be submitted with the application form:

- 1 A brief (800–1,000 words) statement of interest describing your reasons for pursuing graduate work in curatorial studies, previous academic and professional preparation, and familiarity with contemporary art issues and related discourses.
- 2 A brief (700 words) review of a recent exhibition of contemporary art. We are especially interested in your assessment of the curatorial aspects and methodologies of the exhibition—for example, how it structures and enhances the viewer's experience and understanding of the works it presents or, alternatively, how it fails to do so.
- 3 A brief (700 words) proposal for a curated project that you would like to realize. Include a preliminary checklist and a brief curatorial abstract.
- 4 A curriculum vitae
- 5 Three (3) letters of recommendation (see below for instructions on how to register your recommenders using the online application).
- 6 A non-refundable application fee of \$65.00, payable online with a valid credit card or electronic check, or with a check or money order made out to Bard College and mailed to CCS Bard.

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The following should be sent under separate cover:

- 1 Official transcripts from all postsecondary institutions attended
- 2 Letters of recommendation: The Center for Curatorial Studies accepts letters of recommendation through the online application system. When prompted, enter the recommender's name and e-mail address. The recommender will receive an e-mail with detailed instructions on how to submit his/her recommendation online. The status of recommendation letters can be viewed by logging back into the online application system.

Letters of recommendation are also accepted on paper. The letters should be addressed to Graduate Admissions, signed across the sealed flaps, and sent directly to the Center for Curatorial Studies by the authors.

The deadline for receipt of application materials is February 1 of each year. An application is considered incomplete and cannot be acted upon until all the materials listed above are received by CCS Bard. Applicants will receive notification of admission by March 31, and must respond with their enrollment decision by April 15.

↪ APPLY ONLINE

#### ADMISSION REQUIREMENTS

Applicants for admission must hold a B.A., B.S., or B.F.A. degree from an accredited college or university in the United States, or a baccalaureate or equivalent degree from a college or university outside the United States.

An applicant's undergraduate major need not be in art history or the studio arts; however, applicants must demonstrate that they have a broad knowledge of the history of art, as well as an acquaintance with the contemporary visual arts.

#### INTERNATIONAL STUDENTS

In addition to the application materials listed above, international students must provide evidence of proficiency in English—for example, a minimum score of 550 on the Test of English as a Foreign Language (TOEFL). Proficiency in English may also be established by an interview and writing samples. To receive visa documentation, international applicants must submit proof that their income from all sources will be sufficient to meet expenses for the duration of their study in the United States. A Certification of Finances must be completed. Evidence may come from the following sources:

- 1 An affidavit from a bank
- 2 Certification by parents, or sponsors, of their ability to provide the necessary funds
- 3 Certification, by an employer, of anticipated income

#### TRANSFER CREDIT

The graduate curriculum is organized to encourage ongoing discussion of curatorial issues among students of varied backgrounds and interests. To this end, half of each student's courses are taken with his or her entering class.

Consequently, only limited transfer credits (no more than 4 credits or the equivalent of two courses) will be given for course work completed elsewhere. Requests for transfer of credit must be made when a student applies for admission and will be reviewed by the Graduate Committee. Transfer credits may be used only to meet elective course requirements. Students receiving 4 transfer credits in a single distribution area will be required to take at least one further elective in that area during their studies at CCS Bard.

#### CALENDAR

##### January 1 – February 1

FAFSA submitted for students who are U.S. citizens

##### February 1

Application for admission and International Student financial aid application due to CCS Bard

##### March 31

Notification of admission and financial aid awards

##### April 15

New students' decision to enroll and \$515 enrollment deposit due

##### July 31

Fall tuition payment due

##### January 5

Spring tuition payment due

The graduate program offers significant scholarship and fellowship

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awards on the basis of need, as determined annually through the federal government and Bard College. CCS Bard fellowships are awarded on the basis of achievement and promise, as determined by the Graduate Committee in its review of applications for admission. Scholarships are awarded on a year-to-year basis as determined by the students' financial need. Students, who are U.S. citizens, may also apply for federal loans. These programs are briefly described below. More detailed information can be obtained from CCS Bard. Financial aid is administered by the Bard College Office of Financial Aid.

#### **FINANCIAL AID/SCHOLARSHIPS**

Eligibility for financial aid is based on financial need. Financial need for U.S. citizens is assessed by a uniform method, using data provided by the student on the Free Application for Federal Student Aid (FAFSA). The FAFSA form should be filed electronically at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) as soon after January 1 as possible and no later than February 1.

For complete financial aid application instructions and links to the application forms, please refer to our website, [www.bard.edu/ccs/graduate/financialaid](http://www.bard.edu/ccs/graduate/financialaid).

International students, although not eligible for financial assistance from the federal government of the United States, may qualify for aid administered by Bard College.

If you are not a U.S. citizen and you wish to apply for financial aid, you will need to fill out the following forms:

- 1 International Student Financial Aid Application

#### **2 International Student Certification of Finances**

Students whose admission and financial aid applications are completed by February 1 will be notified of financial aid awards by March 31. To be eligible for federal student aid, applicants must not be in default of repayment of federal student loans or owe refunds on federal student grants. Awards of financial aid are made without reference to age, color, ethnic or national origin, gender, disability, marital status, race, or sexual orientation.

#### **FEDERAL DIRECT LOANS**

Federal Direct Loans are available as subsidized or unsubsidized loans. To qualify for a subsidized loan, the student must demonstrate financial need. The federal government pays the interest on the subsidized loan while the student is enrolled; the student begins repaying the loan principal and paying interest six months after he or she ceases to be enrolled. A student may qualify for an unsubsidized loan regardless of need. The student is responsible for paying interest on the unsubsidized loan while he or she is enrolled. Interest payments begin accruing 60 days after the loan is disbursed. As with the subsidized loan, repayment on the loan principal begins six months after the student ceases to be enrolled. Payments on interest and principal of an unsubsidized loan may be deferred, but interest will accrue and compound. The federal processor requires that a student first apply for a subsidized loan before applying for an unsubsidized loan.

A student may borrow up to \$8,500 annually through the basic Federal Direct Loan program. A gradu-

ate student may be eligible for a supplemental, unsubsidized loan (in addition to a basic subsidized or unsubsidized loan), for an amount up to \$12,000 annually (over and above the \$8,500 in the basic Direct program), provided that the total amount of assistance does not exceed the cost of the graduate program. The procedures for filing for a loan will be explained when the student is notified about eligibility. Procedures for loan disbursements will be explained when loans are approved.

#### **FEDERAL PLUS LOANS**

Graduate students can access the Federal PLUS Loan program to cover the portion of the cost of education not covered by other financial aid. This loan is guaranteed by the federal government and may be deferred while the student is enrolled at least half time. A credit check is required.

#### **TUITION AND FEES**

Tuition for the 2017-18 academic year is \$39,748, and may vary from year to year. Fees include a \$1,000 fee for exhibition expenses for the final master's degree project. The latter fee is charged in installments of \$500 each semester of a student's second year. A \$220 registration fee and \$470 health fee are charged per year, and a \$120 graduation fee is charged prior to graduation. Students who take longer than two years to complete their work toward the master's degree are charged a maintenance-of-status fee of \$500 per year.

#### **SCHEDULE OF PAYMENT**

New students must pay a \$515 enrollment deposit by April 15. The deposit is applied towards the student's tuition and is nonre-

fundable. Tuition and fees for the academic year will be billed in two equal installments, with payments due around July 31 and January 5. Billing statements will reflect charges and financial aid awards, including all Federal Direct Loan applications on file. Unpaid balances will be subject to a late payment fee of \$100 and finance charges of 1 percent per month (12 percent per annum). A student who has outstanding indebtedness to Bard College will not be allowed to register or re-register, receive a transcript of record, have academic credits certified, or have a degree granted.

#### **REFUNDS**

No refund of any fees will be made in the event that a student withdraws from the program at any time after registration, except as herein specified. In all cases, the student must submit an official request for withdrawal to the Graduate Program. The date of submission of such a request will determine the amount of refund. Students who officially withdraw before the first day of classes for the term in question will be given a full refund of all charges, less the enrollment deposit. If the official withdrawal from the program occurs after the first day of classes in

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a given term, tuition is refunded as follows: If the withdrawal occurs within the first week of classes, 75 percent of tuition is refunded; within the second week, 60 percent of the tuition is refunded; within the third or fourth weeks, 30 percent of the tuition is refunded; after four weeks, no refunds are given. Health Service and student health insurance fees are not refundable.

Refunds to financial aid recipients who withdraw from the program will be affected by a reduction in the amount of the grant; any institutional grant, scholarship, or fellowship will be reduced by the same percentage as indicated in the tuition refund schedule above. Refunds to recipients of federal aid (Federal Direct Loan) who withdraw will be calculated according to the federal refund policy concerning the amount of the Federal Direct Loan to be returned to the lender. A student who is considering withdrawal may wish to confer with the Office of Student Accounts and the Office of Financial Aid concerning any anticipated refund and the amount of the Federal Direct Loan that Bard College must return to the lender, since this amount will have a direct bearing on the amount of refund, if any, that the College will provide the student.

No refund is made in cases of suspension or expulsion.

#### **HOUSING, MEDICAL, ACCREDITATION**

##### **Accommodations and Meal Plans**

There is limited campus housing for graduate students. Apartments and houses for rent can be found near the Bard College campus, and CCS Bard maintains a list of real estate agents who can assist students

in finding housing.

During the academic year, graduate students may put money on their Bard ID card which can be used at the Bard College dining facilities.

##### **Medical Records and Health Insurance**

Prior to arrival at Bard, all students are required to complete a health packet, which includes documentation of a recent physical examination and complete immunization records. New York State law requires that all students born after January 1, 1957, provide proof of immunization against measles, mumps, and rubella. Additionally, students must be provided information about meningococcal meningitis and must document having received the vaccine or sign a waiver declining it. All students must provide proof of health insurance.

Bard College offers students accident and health insurance, which includes use of the Bard College Health Service. For information about immunization requirements and health insurance, call the Bard Health Services at (845) 758-7433.

##### **Accreditation**

Bard College is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. The courses of study leading to the Master of Arts in Curatorial Studies degree at the Center for Curatorial Studies, Bard College is registered by the New York State Education Department, Office of Higher Education, Room 977 Education Building Annex, Albany, NY 12234; phone 518-486-3633.

Bard is also a member of the American Council on Education, Ameri-

can Council of Learned Societies, Association of American Colleges and Universities, College Entrance Examination Board, Commission on Independent Colleges and Universities, and Environmental Consortium of Colleges and Universities.

#### **EDUCATIONAL RIGHTS AND PRIVACY ACT**

Bard College complies with the provisions of the Family Educational Rights and Privacy Act of 1974. This act assures students attending a postsecondary institution that they will have the right to inspect and review certain of their educational records and, by following the guidelines provided by the College, to correct inaccurate or misleading data through informal or formal hearings. It protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students have the right to file complaints with the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. College policy relating to the maintenance of student records is available, on request, from the Office of the Registrar.

#### **NOTICE OF NONDISCRIMINATION**

Bard College is committed to ensuring equal access to its educational programs and equal employment without regard to an individual's sex, gender, race, color, national origin, religion, age, disability, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, ex-offender status, or any other characteristic protected by federal, state, or local law. Students, employees, applicants, and

other members of Bard College community (including, but not limited to, vendors, visitors, and guests) shall not be subject to discrimination or harassment prohibited by law or otherwise treated adversely based upon a protected characteristic. Similarly, the College will not tolerate harassing, violent, intimidating, or discriminatory conduct by its students, employees, or any other member of, or visitor to, the College community. This includes, without limitation, sexual harassment, sexual assault, sexual violence, dating violence, and domestic violence.

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# BARD COLLEGE

Founded in 1860, Bard College is a leader in the field of liberal arts and sciences, with exceptional strengths in the studio and performing arts. Offering outstanding academic opportunities and small group learning experiences, Bard has distinguished itself as one of the most innovative liberal arts programs in the country. Bard has built a reputation as a place of innovation in higher education and a force for the rebirth of intellectual thought in public life. Since 1975, Bard has developed a novel structure of “satellite” research institutes and graduate programs, including the Center for Curatorial Studies, the Bard Graduate Center for Studies in the Decorative arts, Design, and Material Culture, the Milton Avery Graduate School of the Arts, the International Center of Photography-Bard Program in Advanced Photographic Studies, the Bard Center for Environmental Policy, the Master of Arts in Teaching Program, and the Bard College Conservatory of Music.

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## TRAVEL TO BARD

The Center for Curatorial Studies and the Hessel Museum of Art are located in Annandale-on-Hudson, New York, about 90 miles north of New York City.

For more detailed directions please see <http://www.bard.edu/ccs/visit/>

## GRADUATE PROGRAMS AT BARD COLLEGE

The Bard Center for Environmental Policy (Bard CEP) confers master of science degrees in environmental policy and in climate science and policy. Through its academic and public programs, Bard CEP addresses local, national, and global policy issues pertaining to the natural and built environments, using the best available scientific knowledge. Bard CEP also offers degree options for returned Peace Corps volunteers and for Bard College undergraduates, as well as dual-degree opportunities with Pace Law School, the Bard MBA in Sustainability, and Bard's Master of Arts in Teaching Program.

[www.bard.edu/cep](http://www.bard.edu/cep)

The Bard MBA in Sustainability challenges students to integrate three goals: profit, continuous reduction in ecological impact, and stakeholder engagement. It focuses on the practical case for sustainability while providing a rigorous business education. Students pursuing the M.B.A. degree receive grounding in core business practices with a focus throughout on economics, environment, and social equity. Over the course of this two- or three-year program, students engage in five weekend residencies per term, four in New York City and one in the Hudson Valley, as well as online courses in the evenings throughout each semester. A dual M.B.A./M.S. degree with the Bard Center for Environmental Policy is also offered.

[www.bard.edu/mba](http://www.bard.edu/mba)

Bard's Levy Economics Institute Master of Science in Economic Theory and Policy provides a strong emphasis on empirical and policy

analysis through specialization in one of the Levy Institute's main research areas: macroeconomic theory, policy, and modeling; monetary policy and financial structure; distribution of income, wealth, and well-being, including gender equality and time poverty; and employment and labor markets. During the two-year M.S. program, students are required to participate in a graduate research assistantship at the Levy Economics Institute of Bard College.

[www.bard.edu/levy](http://www.bard.edu/levy)

Since 1981, the Milton Avery Graduate School of the Arts has offered a summer-residency program leading to the master of fine arts degree. Taught by working artists, the program includes eight-week intensive residencies on the Bard campus in three summers, with students continuing their work independently off campus during the two intervening winters. Student work is critiqued and evaluated by faculty and students from all six disciplines: film/video, music/sound, painting, photography, sculpture, and writing. The result is a vibrant, interdisciplinary dialogue within a close-knit community of artists of all ages and mediums.

[www.bard.edu/mfa](http://www.bard.edu/mfa)

Bard Graduate Center: Decorative Arts, Design History, Material Culture (BGC) is a research institute in New York City offering M.A., M.Phil. and Ph.D. degrees in the history of the decorative arts, design history, and material culture. BGC's academic programs draw on methodologies from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. BGC's research projects and exhibitions raise questions at the crossroads where the decorative arts, design history, and material culture studies meet.

[bgc.bard.edu](http://bgc.bard.edu)

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The Master of Arts in Teaching Program at Bard College in New York leads to an M.A.T. degree and New York State Initial Teacher Certification (grades 7-12) in English, history, mathematics, or biology. The New York program is offered as a one-year/full-time or two-year/part-time option. The program in Los Angeles leads over two years to an M.A.T. degree and a California Single Subject Credential in English language arts or social science and is aligned with student placements or employment in educational settings. The Al-Quds Bard MAT Program in East Jerusalem leads to dual M.A.T. degrees (one from Bard and one from Al-Quds) in one of five areas: biology, English, general science, history, or mathematics.

[www.bard.edu/mat](http://www.bard.edu/mat)

The Graduate Vocal Arts Program is conceived, designed, and led by renowned American soprano Dawn Upshaw. The two-year master of music degree program balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas, and prepares the young singer to meet the challenges of pursuing a professional life in music. The Graduate Conducting Program, orchestral and choral, is a master of music degree program that equips its graduates with the broad-based skills necessary to meet the special opportunities and challenges of a conducting or conducting-related career. It is designed and directed by Harold Farberman, founder and director of the Conductors Institute at Bard; James Bagwell, chair of the undergraduate music department, associate conductor of The Orchestra Now (TÖN), and principal guest conductor of the American Symphony Orchestra; and Leon Botstein, president of Bard College, music director of The Orchestra Now (TÖN) and the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra. The Advanced Performance Studies Program is a non-degree granting, four-semester graduate certificate program for exceptionally gifted performers who wish to continue their study of music through concentrated study with the world-class faculty of the Bard Conservatory.

[www.bard.edu/conservatory/programs](http://www.bard.edu/conservatory/programs)

The Orchestra Now (TÖN) is a unique training orchestra and master's degree program designed to prepare musicians for the challenges facing the modern symphony orchestra. Musicians receive three years of advanced orchestral training and take graduate-level courses in orchestral and curatorial studies, leading to a master of music degree in curatorial, critical, and performance studies. TÖN performs concert series at Carnegie Hall, the Metropolitan Museum of Art in New York City, and in concert halls throughout the Northeast. Leon Botstein, president of Bard College, is music director and principal conductor of TÖN. Guest conductors include JoAnn Falletta, music director of the Buffalo Philharmonic Orchestra, and Fabio Luisi, principal conductor of the Metropolitan Opera in New York City.

[www.bard.edu/theorchnow](http://www.bard.edu/theorchnow)

Longy School of Music of Bard College was created in 2012, when Bard merged with the prestigious conservatory, founded in 1915 in Cambridge, Massachusetts. Longy offers an M.Mus. degree; graduate diplomas; and a graduate performance diploma. In January 2013, Bard College, the Longy School of Music of Bard College, and Los Angeles Philharmonic initiated an M.A.T. degree program in music, leading to a California preliminary Single Subject Teaching Credential in music. The program's curriculum unites Bard's experience in developing innovative academic and socially based teacher-training programs with Longy's long history of progressive and rigorous training for performing and teaching musicians.

[www.longy.edu](http://www.longy.edu)

The International Center of Photography-Bard Program in Advanced Photographic Studies (ICP), founded in 2003, awards an M.F.A. degree in photography in collaboration with the Milton Avery Graduate School of the Arts. The two-year program,

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based at ICP's facilities in New York City, presents an integrated curriculum of studio practice, critical study, seminars, resident artist projects, and internships with leading professional photographers and photography organizations. Students make full use of the resources of ICP's curatorial team and museum collection.

[www.icp.org/school/icp-bard-mfa](http://www.icp.org/school/icp-bard-mfa)



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Academic programs at CCS Bard, including student scholarships and fellowships, are made possible with support from the CCS Board of Governors, and the Patrons, Supporters, and Friends of the CCS Bard Graduate and Exhibition Fund.

[www.bard.edu/ccs](http://www.bard.edu/ccs)

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# CREDITS AND CAPTIONS

- Cover & P4: Installation view from *Exhibitionism*, Hessel Museum of Art, October 20, 2007 - February 17, 2008. Photo: Chris Kendall.
- P9: Installation view from *Carta Blanca*, Hessel Museum of Art, as part of the CCS Bard Class of 2017 Thesis Exhibitions, April 9 - May 28, 2017. Photo: Chris Kendall.
- P10: Opening day of *Rachel Harrison, Consider the Lobster*, CCS Bard Galleries, Bard College, Annandale-on-Hudson, NY. June 27 - December 20, 2009. Photo: Karl Rabe.
- P15: Installation view from *Praising the Surface*, Hessel Museum of Art, as part of the CCS Bard Class of 2016 Thesis Exhibitions. Photo: Chris Kendall.
- P19: *Hito Steyerl Factory of the Sun*, 2015. Installation view from *Invisible Adversaries*, Hessel Museum of Art, June 25 - September 18, 2016. Photo: Chris Kendall.
- P25: Installation view from *If you lived here, you'd be home by now*, Hessel Museum of Art, June 25 - December 16, 2011. Photo: Chris Kendall.
- P26: Installation view from *Exhibitionism*, Hessel Museum of Art, October 20, 2007 - February 17, 2008. Photo: Chris Kendall.
- P30: Opening reception of *Invisible Adversaries*, Hessel Museum of Art, June 25 - September 18, 2016. Photo: Lisa Quinones.
- P31: Opening day of *Rachel Harrison, And Other Essays*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY. June 27 - December 20, 2009. Photo: Karl Rabe.
- P37: Opening reception of *Amy Sillman: One Lump or Two*, Hessel Museum of Art, June 28 - September 21, 2014. Photo: Lisa Quinones.
- P40: Installation view from *Adaptive Permanence*, Hessel Museum of Art, as part of the CCS Bard Class of 2015 Thesis Exhibitions. Photo: Chris Kendall.
- P42: Installation view from *We are the Center for Curatorial Studies*, Hessel Museum of Art, October 15 - December 16, 2016.

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