Center for Curatorial Studies / Master of Arts Program in Curatorial Studies / Bard College
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The Graduate Program

The graduate program at the Center for Curatorial Studies at Bard College (CCS Bard) is an intensive course of study in the history of the contemporary visual arts, the institutions and practices of exhibition-making, and the theory and criticism of the visual arts 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 curators, critics, scholars, artists, and other art professionals have taught seminars or lectured in practicums and courses since the program began. Center alumni/ae now include nearly 200 figures working prominently in the field in the U.S. and abroad.

Mission Statement

For the past 20 years, the Center for Curatorial Studies 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; modes of networks and distribution; technology and aesthetics; spatial politics; new institutionalism; social practice; 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—if still productively unorthodox—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’s 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 even oppositional interpretations of artistic, institutional, and cultural histories. Students, faculty, and 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.
History of the Center for Curatorial Studies and Hessel Museum

The original Center for Curatorial Studies facility, designed by architect Jim Goetttsch and Nada Andric, was completed in 1992. In 2006, CCS Bard inaugurated the Hessel Museum of Art, a 25,000 square-foot addition to highlight exhibitions curated from the permanent collection. The Hessel Museum 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. Additional 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 Woods.

CCS Bard’s permanent collection of contemporary art includes more than 2,000 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 program and the Hessel 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 of Contemporary Art, which has been the resident collection of CCS Bard for nearly two decades. The Hessel Collection is international in scope, with paintings, photographs, and works on paper, sculptures, videos, and video installations from the 1960s to the present including notable representations from many of the foremost movements in contemporary art: Minimalism, Arte Povera, Transavantgarde, Neo-expressionism, Pattern and Decoration, Post-minimalists, and New Media, among others.

The collection includes works by Janine Antoni, Georg Baselitz, Paul Chan, William Copley, Felix Gonzalez-Torres, Rachel Harrison, Mona Hatoum, Donald Judd, Jannis Kounellis, Sol LeWitt, Robert Kushner, Bruce Nauman, Nam June Paik, Raymond Pettibon, Sigmar Polke, William Pope L, Rosemarie Trockel, Kiki Smith, Christopher Wool and many, many more. Recent acquisitions include works by Chantal Ackerman, Moyra Davey, Andrea Fraser, Sherrie Levine, Josiah McElheny, Laurel Nakadate, Philippe Parreno and Rirkrit Tiravanija, Haim Steinbach, and Gillian Wearing. The Collection has extensive holdings of photographs by artists that have influenced a generation such as Manuel Alvarez Bravo, Larry Clark, Valie Export, Saul Fletcher, Nan Goldin, Nicki Lee, Robert Mapplethorpe, Ana Mendieta, An-Mi Lê, Gabriel Orozco, Cindy Sherman, and Karlheinz Weinberger.

The permanent collection also has works that have been given to the Center by Eileen and Michael Cohen, Rosa and Carlos de la Cruz, Asher Edelman, Martin and Rebecca Eisenberg, Robert Gober, Audrey Irmas, Joan and Gerald Kimmelman, Eileen Harris Norton and Peter Norton, Toni and Martin Sosnoff, and Thea Westreich and Ethan Wagner. Many of the gifts are works from the 1990s by young and mid-career artists.

Library and Archives

The CCS Bard Library and Archives serve as the primary research center for students enrolled in the graduate program in curatorial studies. The CCS Bard Library and Archives are open to the Bard community as a whole, as well as scholars and researchers from other institutions throughout the United States and abroad conducting original advanced research on the contemporary arts.

The CCS Bard Library is a noncirculating collection that currently contains over 25,000 volumes focusing on post-1960s contemporary art and international curatorial practices, theory, and criticism. The main collection includes extensive holdings of international exhibition publications, artists’ monographs supporting the in-depth study of artists represented in the permanent collection, and over 60 current subscriptions to international art journals and periodicals. In an attempt to fully and expansively document all forms of international contemporary art practice, the library seeks to collect the full publication history of select museums, galleries, and innovative art spaces, as well as all types of publications produced by a diverse range of publishers including international art publishers, small press, and artist-produced publications. Through Bard College’s main library, the Charles P. Stevenson Jr. Library, CCS Bard students, faculty and staff have access to a full suite of electronic resources for research purposes as well as full borrowing privileges for circulating collections in the Stevenson Library. CCS Bard Library staff and BBC staff provide a series of intensive research workshops for first-year students in the graduate program, as well as providing ongoing research assistance for all graduate students.

The Library’s Special Collections include significant holdings of approximately 80 historic and out-of-print artist-produced periodicals, an extensive collection of limited edition, signed, and out-of-print exhibition catalogues, a media collection consisting largely of commercially released documentaries related to curatorial studies, and a collection of over 800 artists’ books. The Archives contain the institutional archives for the Center for Curatorial Studies and the Hessel Museum of Art. This collection documents the full exhibition history of the institution, as well as the artists represented within the permanent collection, and all other public and scholarly programs held at the Center. Other collections in the Archives include the organizational archives of select galleries and art spaces, and the personal papers and manuscripts of prominent curators, artists, and artist-run initiatives. The Archives also contain Study Collections which document important international curators, and a selection of historic contemporary art exhibitions. Access to Special Collections and the Archives is by appointment only.

The Library also serves as a site for collaborative projects and exhibitions curated by CCS Bard students and visiting artists and curators, providing an opportunity for artists and curators to conceive of and fully realize projects outside of a gallery setting. The CCS Bard Library is also the home for a number of affiliated projects including the Art Spaces Archives Project, the West Coast Initiative, and the Artist Ph.D. Field Library.
Curriculum

While believing contemporary art is best grasped in counterpoint with its historical precedents and antecedents, the Center’s graduate program 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—at the same time that its institutions are increasingly imbricated in mass-cultural production. 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 history, theory, criticism, and curatorial practice, with intensive readings also covering cultural studies, postcolonialism, immaterial labor, 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, and other art professionals; independent research courses, as well as reading and writing tutorials, are also available. Students are required to complete a graduate-level internship with a curator, artist, or other art professional during their first year; they also have opportunities to work with curators, critics, and scholars in the preparation of exhibitions and publications.

Master’s Degree Requirements

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

- 24 credits in 10 required courses (four seminars, four practicums, and two independent research/writing tutorials)
- 10 credits over five elective courses
- 6 credits in a required graduate-level internship, undertaken during the first year of study
- The two-part final master’s degree project, which does not carry course credit

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 each week, although some will have additional discussion sessions, as well as meetings in other locations, typically in institutions or studios in New York City.

1 / FIRST YEAR / SEMESTER I / Fall Term
Proseminar: Studies in Contemporary Art (2 CREDITS)
Seminar: Theory and Criticism in Contemporary Art I (2 CREDITS)
Practicum: Curatorial Studies I (3 CREDITS)
Elective course (2 CREDITS)

SEMINTER II / Spring Term
Proseminar: Studies in the History and Practice of Curating (2 CREDITS)
Seminar: Theory and Criticism in Contemporary Art II (2 CREDITS)
Practicum: Curatorial Studies II (3 CREDITS)
Elective course (2 CREDITS)

Graduate-level Internship (6 CREDITS)

2 / SECOND YEAR / SEMESTER III / Fall Term
Independent Research: Master’s Degree Project (2 CREDITS)
Practicum: Curatorial Studies III (3 CREDITS)
Elective course (2 CREDITS)
Elective course (2 CREDITS)
[Second elective may be taken in either the fall or spring term]

SEMINTER IV / Spring Term
Independent Research: Exhibition Preparation (2 CREDITS)
Practicum: Curatorial Studies IV (3 CREDITS)
Elective course (2 CREDITS)
Required Courses

1

FIRST YEAR / SEMESTER I / Fall Term
Proseminar: Studies in Contemporary Art
This course introduces key concepts, terms, and methodologies in modern and contemporary art history, analyzing discursive and cultural shifts while focusing on artworks, 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 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. To this end, the question of how curatorial practice in its own right has been and is being considered and discussed within the larger context of art and cultural history is a main focus. (2 credits)

Seminar: Theory and Criticism in Contemporary Art I
This two-semester course sequence presents an overview of key theories and theoretical debates in the critical discussion of modern and contemporary art. The course aims to provide students with a working knowledge of current art theory and the ability to write analytical texts on contemporary artists and exhibitions. In the fall semester, course topics and assignments are coordinated with those presented in the proseminar. The course continues in the spring. (2 credits)

Practicum: Curatorial Studies I
The first-semester practicum examines the working processes of curating and identifies its primary components. The aim is to familiarize participants with multifaceted tasks, ranging from conceptual development to the installation and documentation of an exhibition. The course features a range of workshops with Center faculty and staff, as well as visiting curators and artists. Micro-curatorial exercises (solo hangs with works from the Hessel Collection; screenings; discursive events; online projects) are combined with collective curating exercises, as well as sessions devoted to practical and technical concerns. (3 credits)

SEMESTER II / Spring Term
Proseminar: Studies in the History and Practice of Curating
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 exhibitions 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. As part of the proseminar, students conduct intensive studies of past curatorial projects staged within cultural institutions, utilizing museum and other archives throughout New York City. (2 credits)

Seminar: Theory and Criticism in Contemporary Art II
A continuation of the first-semester seminar in criticism and theory. In the fall semester, students examined a set of foundational concepts that contemporary art and art theory have inherited and subjected to critique. The spring semester presents a set of concepts and categories that have become important for the examination of cultural production during the past two decades. Throughout the course, students attend to the historical emergence and transformation of these concepts, and reflect on their relevance for thinking about artistic and curatorial practice today. (2 credits)

Practicum: Curatorial Studies II
The second-semester practicum is an intensive workshop in critical and interpretive writing, taught each year by one or more practicing critics. Through group discussions of past and recent critical writing and frequent writing assignments, the practicum develops students’ abilities to write critically and, via discrete forms, about artworks and their various historical, social, cultural, and theoretical contexts. (3 credits)

2

SECOND YEAR / SEMESTER III / Fall Term
Independent Research: Master’s Degree Project
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 writing. In addition, students are paired with outside readers—experts in their field—with whom students consult during the writing of the thesis. (2 credits)

Practicum: Curatorial Studies III
The third-semester practicum is intended to broaden students’ consideration of the possibilities of public programming, and of the relationship of an event or exhibition to its potential audience. It consists primarily of student presentations, beginning with individual presentations of ongoing thesis projects, and continuing with group presentations on relevant and collectively generated topics. Additional sessions include workshops with Center faculty and invited education curators, architects, exhibition and publication designers, and other art professionals. (3 credits)
Curriculum

SEMESTER IV / Spring Term

**Independent Research: Exhibition Preparation**
Final design, preparation, and installation of the exhibition for the master's degree project. This independent research course, like the third-semester course, involves periodic consultations with a faculty member. (2 credits)

**Practicum: Curatorial Studies IV**
A continuation of topic-driven conversations begun in Practicum III, as well as group and individual reviews and discussion of final exhibition projects. Each student presents and discusses his or her final master's degree project, addressing the choice of artworks for the curatorial project and the interpretive concerns and strategies informing it, in addition to any aspects of mediation. These presentations are organized around critiques of the student exhibitions by Center faculty, as well as visiting curators and scholars. (3 credits)

**Electives**
Particular attention is given in elective courses to developing interdisciplinary perspectives on the visual 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 artistic practices, historical periodization, and theoretical arguments. 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, and the design of installations. 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 some of the seminars offered over the past five years:
- Appropriation and Its Discontents
- Arab Modernism
- The Catalogue as Site
- City-Space and the Museum
- Curatorial Practice: Mapping a Territory
- Exhibiting Feminism: The 1970s
- Fictions of the Artist
- Histories of Performance
- Intellectual Property in an Open Source Culture
- Latin American Contemporary Curatorial Contexts
- On Globalization: A History, Some Theories, and a Few Interpretations
- Politics in the Arts: Art, Criticism, and Democratic Culture
- The Projective Artwork in the Age of Digital Reproduction
- Reconsidering Institutional Critique

**Graduate-level Internship**
As part of the program, each student is required to participate in a research-intensive, project-based internship with a curator, scholar, or critic. This component, consisting of at least 200 hours of engagement with this art professional, is intended to give students firsthand knowledge of the field, from its practical to theoretical aspects, while assisting extensively in the development of a significant project. Program faculty assist in matching students with an international array of practitioners and projects.

**Master's Degree Project**
As the culmination 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 Center 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 review committee made up of the student’s faculty advisor, a second faculty member, and a scholar, critic, or other art professional who is not on the Center’s faculty. Members of this group must be consulted with at every stage of the degree project.
Additional Student Projects and Opportunities

CCS Bard offers students a variety of projects and positions on a competitive basis beyond the regular structure of the program. These include:

Curatorial Fellowship
This year-long postgraduate fellowship entails working closely with the faculty on a variety of curatorial, pedagogical, and institutional initiatives, as well as the opportunity to pursue independent research and produce a project at the Center.

Art History T.A. Fellowship
This semester-long fellowship engages a current CCS Bard student in the undergraduate Art History department at Bard College. The fellow’s duties include working with students on research and writing projects, as well as developing and teaching a class on curatorial practice.

M.F.A Coordinator
Each summer between the first and second year of studies, one 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.

Independent Projects
Throughout the course of students’ studies, a variety of projects and opportunities arise at CCS Bard and the Hessel Museum that are related to, but distinct from, the core curriculum. They include exhibitions by visiting curators or faculty, public programming events, publishing projects, and research endeavors. Students are frequently invited to participate in these projects based on formal request and individual interest.

First Year Research Trip
During the first semester of study, first-year CCS Bard students and faculty travel to an international art event or center, research the local context, and meet with a variety of curators, artists, and other cultural producers. Students have previously visited have previously visited documenta XIII in Kassel and biennials in Taipei (2010), Gwangju (2010), Istanbul (2009), São Paulo (2008), and Berlin (2007). The research expedition is made possible with support from Lori and Alexandre Chemla.
Core Faculty* and Selected Recent Visiting Instructors

**Johanna Burton**
**DIRECTOR OF THE GRADUATE PROGRAM**

Burton was appointed director of the graduate program at CCS Bard in July 2010. She is a New York–based art historian and critic, and has written extensively on postwar and contemporary art for numerous publications, including *Artforum*, *Parkett*, and *Texte zur Kunst*; and she is the editor of *Cindy Sherman* (2006), a collection of critical essays on the artist for MIT Press’s October Files series. Burton’s writings also include texts on the women-only art magazine *Etui de Cologne* (published in *Witness to Her Art*, eds. Rhea Anastas and Michael Brenson, Center for Curatorial Studies, 2006), and Lee Lozano (on the occasion of the artist’s inclusion in an exhibition curated by Helen Molesworth at the Wexner Center in Columbus, Ohio, in spring 2008); and she has written catalogue essays for recent career survey exhibitions of Dara Birnbaum, Mel Bochner, and Mary Heilmann. Recent publications include a major essay on Cindy Sherman for that artist’s retrospective at MoMA in 2012 and a text surveying theories of identity in relation to art practices of the 1980s for Helen Molesworth’s exhibition, *This Will Have Been: Art, Love, and Politics in the 1980s*, which opened at the MCA Chicago in February 2012. Burton co-curated (with Elisabeth Sussman) the Whitney Museum’s survey exhibition of Sherrie Levine, which opened in fall 2011; and she is working on an exhibition around legacies of institutional critique with Anne Phillips, which opened in 2014. Burton was associate director and senior faculty member at the Whitney Independent Study Program (ISP) in New York from June 2008 to July 2010.

**Tom Eccles**
**EXECUTIVE DIRECTOR**

Eccles is executive director of the Center for Curatorial Studies. 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 organized exhibitions with artists Martin Creed (2007), Keith Edmier (2008), Rachel Harrison (2009), and Josiah McElheny (2011). 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 *The parliament of reality* on the grounds of Bard College (2009). From 2006 to 2010, he was the curatorial advisor to the Park Avenue Armory in New York and curated Ernesto Neto’s *anthropodino* in 2009 and Christian Boltanski’s *No Man’s Land* in 2010. 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). Since 2010, he has been an advisor to the software developer Adobe for the Adobe Museum of Digital Media, and curated the first online project with Tony Oursler. Eccles also works with the LUMA Foundation as a member of the “Core Group” of advisors 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.

Eccles was director of the Public Art Fund in New York City from 1996 to 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, Nan 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 MoMA (Tony Smith, Francis Alyps), 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 2001–05) 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 to 1987.

**Marcia Acita**
**ASSISTANT DIRECTOR OF THE MUSEUM**

Acita is assistant director of the museum at the Center for Curatorial Studies and has worked with the Marieluise Hessel Collection for nearly 20 years. She has managed the production of exhibitions, artists’ projects, and site-specific installations with artists such as Keith Edmier, Rachel Harrison, Isaac Julien, Christian Marclay, Josiah McElheny, Sarah Sze, Tunga, and Lawrence Weiner. Acita lectures and conducts workshops on collection management and exhibition practice and frequently gives exhibition tours. She curated *Alighiero e Boetti* (1998); *Gabriel Orozco: Selections from the Marieluise Hessel Collection* (2000), *Works through the Windows* (2004), and numerous artists’ book exhibitions and presentations of individual collection works (1995–2008) for the CCS Bard Galleries.

**Roger Berkowitz**

Berkowitz is an interdisciplinary scholar, teacher, and writer. His interests stretch from Greek and German philosophy to legal history, and from the history of science to images of justice in film and literature. More prosaically, he teaches political theory, legal thought, and human rights at Bard College. He is academic director of the Hannah Arendt Center for Ethical and Political Thinking at Bard College. His essays have appeared in *The Journal of Politics, Philosophy and Literature; Journal of Law, Culture and Humanities; New Nietzsche Studies; Theoretical Inquiries in Law; Rechtshistorisches Journal; The Yale Journal of Law and the Humanities; The Cardozo Law Review; Rechtsgeschichte*, and many other publications. His book, *The Gift of Science: Leibniz and the Modern Legal Tradition*, was recently published by Harvard University Press.
Butler is director of the library and archives at the Center for Curatorial Studies at Bard College and the project director for Art Spaces Archives Project (as-ap.org). Prior to joining CCS Bard in 2008, she was senior archivist at the Fales Library and Special Collections at New York University, where she helped build a mixed format collection of over 10,000 linear feet of archival materials relating to the contemporary and performing arts. Before joining Fales, she was archivist for the Solomon R. Guggenheim Museum, where she implemented an enterprise-wide museum archives program. Her education includes a B.F.A. from the School of the Art Institute of Chicago, an M.L.S. from Rutgers University, and an M.A. in Media Studies from the New School. Butler has lectured widely on the preservation and documentation of moving image and electronic media works. She has participated in a number of international initiatives focusing on the preservation of cultural heritage materials. Her research interests include the intersection of archives and the contemporary arts; documentation and preservation issues for performance and installation-based works; and the increasing convergence of archives and museum collection management practices for contemporary art-related collections.

Catherine David
David, former artistic director of documenta X and former director of Witte de With Center for Contemporary Art in Rotterdam, began her career as a curator at the National Museum of Modern Art at the Centre Pompidou in Paris in the 1980s. Through her work with documenta X and Witte de With, she has endeavored to create a conversation with the audience through the ideas, creativity, and processes of artists. She presents exhibitions with a global perspective, working with an emerging community of artists from Latin America and the Middle East. Her highly acclaimed and controversial projects, “Contemporary Arab Representations,” encouraged an invaluable exchange between the Arab world and the art world and perhaps helped to change some perspectives within both communities through seminars, publications, and performances. David has also taught at Humboldt University in Berlin.

Christoph Cox
Cox is a critic, theorist, and curator of art and music. He is professor of philosophy at Hampshire College, where he teaches contemporary European philosophy and aesthetic theory. Cox is the author of Nietzsche: Naturalism and Interpretation (University of California Press, 1999), and co-editor of Audio Culture: Readings in Modern Music (Continuum, 2004). He is a regular contributor to Artforum and The Wire, and is editor-at-large at Cabinet. Cox has curated exhibitions at The Kitchen in New York; the Contemporary Arts Museum, Houston; New Langton Arts, San Francisco; and G Fine Art Gallery in Washington D.C. He has written catalogue essays for exhibitions at the Whitney Museum, the New Museum, Mass MoCA, South London Gallery, Berlin’s Akademie der Künste, the Museum of Contemporary Photography, Chicago, and elsewhere. He is currently writing a book about ontology and temporality in sound art from the 1960s to the present.
among others, the exhibition program of BOZAR in Brussels, the Van Abbemuseum in Eindhoven—where he oversaw the building of the new museum—and the Collections Division of the Tate in London. He has curated numerous exhibitions and publications for museums both in Europe and the United States. Other curatorial endeavors include various entries for the Dutch and Belgian pavilions at the Venice Biennale, and serving as a member of the curatorial team of Magiciens de la Terre. He has built both public and private collections (such as the Generali in Vienna and La Caixa in Barcelona), sat on many juries (including the Turner Prize) and boards (De Appel in Amsterdam, Whitechapel Gallery in London, Palais de Tokyo in Paris). He recently oversaw the creation of UCCA in Beijing, and is currently starting up the Herbert Collection Foundation in Belgium and curating a retrospective exhibition of Dutch filmmaker Marijke van Warmerdam for Museum Boijmans van Beuningen in Rotterdam and Fundação Serralves in Porto.

**Liam Gillick**


**Matthew Higgs**

Higgs is a curator, critic, and artist currently living and working in New York. Since the early 1990s he has sought to develop a practice that considers the intersections and overlaps between these disciplines. Over the past 15 years he has organized more than 150 exhibitions and projects in Europe and North America. His writings have appeared in more than 50 books, catalogues, and periodicals, including *Artforum*, and *Frieze*. Recently, he has contributed to publications for artists such as Elizabeth Peyton, John McCracken, Christian Marclay, Oliver Payne & Nick Relph, Ken Price, Marilyn Minter, and Kay Rosen, among others. Higgs is currently director and chief curator of White Columns, New York’s oldest non-profit art space. Since his arrival at White Columns in the fall of 2004, he has organized more than 75 individual exhibitions and projects, showing the work of more than 250 international artists of all generations. He has taught extensively over the past 10 years and was a lecturer at Goldsmiths University, London and the Royal College of Art, London.

**Anthony Huberman**

Huberman is a curator and writer based in New York. He has organized exhibitions as chief curator of the Contemporary Art Museum St. Louis, curator of the Palais de Tokyo in Paris, and curator of SculptureCenter in New York, as well as a wide variety of independent projects around the world. He has written for magazines such as *Artforum*, *Afterall*, *Dot Dot Dot*, and *Mousse*, among others. He is currently director of The Artist’s Institute, and distinguished lecturer at Hunter College in New York.

**Suzanne Hudson**

Hudson is assistant professor of modern and contemporary art at the University of Illinois, Urbana-Champaign. She is co-founder of the Contemporary Art Think Tank and president of the Society of Contemporary Art Historians, an affiliate society of the College Art Association. In addition to her work as an art historian, she is an active critic whose work has appeared in international exhibition catalogues and such publications as *Parkett, Flash Art*, and *Art Journal*; she is also a regular contributor to *Artforum*. Hudson published *Robert Ryman: Used Paint* (MIT Press) in 2009, and is currently at work on a manuscript dealing with abstraction and spirituality in 1960s America, as well as *Contemporary Art: 1989–Present*, co-authored and co-edited with Alexander Dumbadze (forthcoming from Wiley-Blackwell), and *Painting Now* (forthcoming from Thames & Hudson in 2013). In 2012, Hudson will join the faculty of the University of Southern California.

**Chrissie Iles**

Iles is the Anne and Joel Ehrenkranz Curator at the Whitney Museum, New York. Her exhibitions include the 2004 and 2006 Whitney Biennials, co-curated with Shamim Momin and Debra Singer, and Philippe Vergne; respectively, major survey exhibitions of Marina Abramović, Dan Graham, Louise Bourgeois, Sol LeWitt, Donald Judd, and Yoko Ono; solo exhibitions of Paul McCarthy, James Lee Byars, Jack Goldstein; and several group exhibitions including *Signs of the Times: Film, Video and Slide Installation in Britain in the 1980s; Scream and Scream Again: Film in Art, and Into the Light: The Projected Image in American Art 1964-1977*, which was voted best

Eungie Joo

Joo is Keith Haring Director and Curator of Education and Public Programs at the New Museum in New York, where she spearheads the Museum as Hub initiative. Before joining the New Museum, Joo was the founding director and curator of the Gallery at REDCAT in Los Angeles (2003–07). Joo was commissioner for the Korean Pavilion at the 53rd International Venice Biennale in 2009 and organized the 2012 New Museum Triennial, The Ungovernables. Joo was a recipient of the Walter Hopps Award for Curatorial Achievement in 2006.

Thomas Keenan

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 a master of philosophy and Ph.D. from Yale University. He is the recipient of the following awards: Fellowship, Center for the Critical Analysis of Contemporary Culture, Rutgers (1991–92); Shorenstein Fellow, Joan Shorenstein Center for Press and Politics, John F. Kennedy School of Government, Harvard (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, Scholars at Risk Network. Recent curatorial projects include Antiphotojournalism, with Carles Guerra at La Virreina Centre de l’Image, Barcelona; and Aid and Abet: Working with NGOs, Zoom Photo Festival 2011, Sanguenay, Quebec, 2011.

Nathan Lee

Lee is curatorial associate and program assistant at CCS Bard. A former film critic for the New York Times, Village Voice, and NPR, he is a contributing editor of Film Comment and a member of the National Society of Film Critics. Lee has served as a jurist for the Göteborg, Istanbul, and Palm Springs Film Festivals, and was a 2010 jurist for the Nohl Fellowship. Lee’s recent writings include “The Queeratorial,” a paper delivered at the “Queer State(s)” symposium at the University of Texas, Austin; and a collaborative text with Melissa Anderson for a publication accompanying Emily Roysdon’s solo exhibition If You Don’t Move Can You Hear Me? Lee is a program associate at SALT Beyoğlu (Istanbul), for which he curated the moving image series How We Move and an installation of Paul Pfeiffer’s Empire in 2011. His recent curatorial projects at CCS Bard include Joe / Brains / Lamar and Matters of Fact. He holds an M.A. from the Center for Curatorial Studies at Bard College.

Maria Lind

Maria Lind is director of the Tensta Konsthall and an independent curator and writer interested in exploring the formats and methodologies connected with the contemporary art institution. She was the director of the graduate program at the Center for Curatorial Studies from 2008 to 2010. Before that, she was director of IASPIS in Stockholm (2005–07) and director of the Munich Kunstverein (2002–04). Previous to that she was curator at Moderna Museet in Stockholm (from 1997–2001) and in 1998 was co-curator of Manifesta 2, Europe’s nomadic biennial of contemporary art. Lind was the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. A compendium of her essays to date, Selected Maria Lind Writing, was published by Sternberg Press in 2010.

Suhail Malik*

Suhail Malik is critical studies course leader for Postgraduate Fine Art in the Department of Visual Arts at Goldsmiths where he is also Director of the Political Currency of Art Research Group. Malik writes most often on political economies (including that of contemporary art) and their theoretical and material conditions. He has written catalogue essays for major shows by the Chapman brothers, Nigel Cooke, Aya Ben Ron and Ian Monroe amongst others. He has also written on the market and critical conditions of contemporary art, and on current technical and political theory. He was closely involved in co-organizing The Showroom 2006 conference “Artists-Culture and the Spirit of Capitalism”.

Fionn Meade

Meade was curator at SculptureCenter, New York, where his exhibitions included Time Again, with Rachel Harrison, Rosemarie Trockel, Matthew Buckingham, Laure Prouvost, Ull Hohn, Rosalind Nashashibi, and Moyra Davey; Knight’s Move, a survey of new sculpture in New York; and Leopards in the Temple, with Lothar Baumgarten, DAS INSTITUT, João Maria Gumsão and Pedro Paiva, and Lucy Skear. Additional recent curatorial projects include After Images at the Jewish Museum of Belgium, and Nachleben, co-organized with Lucy Raven at Goethe Institut, New York, which engaged Aby Warburg’s thinking. His writing appears in Artforum, Bomb, Fillip Review, Mousse, and Parkett. Recent writing also includes essays on Elad Lassy for Kunsthalle Zürich (JRP Ringier), Mark Morrisroe for the Fotomuseum Winterthur (JRP Ringier), and Kerstin Brätsch and DAS INSTITUT for Parkett. He was a recent recipient of an Arts Writer Grant from the Andy Warhol Foundation, and he teaches in the M.F.A. program in Visual Arts at Columbia University. He holds an M.A. from the Center for Curatorial Studies, Bard College, and an M.F.A. in creative writing from Columbia University.

Ingrid Schaffner

Schaffner joined the Institute for Contemporary Art, Philadelphia, as senior curator in 2001. Her recent exhibitions at ICA include Dirt on Delight: Impulses That Form Clay (2009, with Jenelle Porter), which explores clay as a
material in contemporary art; Douglas Blau (2009), the first exhibition of new work in nearly a decade; The Puppet Show (2008, with Carin Kuoni), a group exhibition that looked at the imagery of puppets in contemporary art; Karen Kilimnik (spring 2007), the first American survey of the work by a Philadelphia artist of international stature; and Accumulated Vision, Barry Le Va, a survey of the post-minimalist artist’s work of the past 40 years (2005).

Working independently, among the exhibitions she has organized are Jess: To and From the Printed Page (Independent Curators International, 2007); Gloria: Another Look at Feminist Art in the 1970s (White Columns, New York, 2003); Julien Levy: Portrait of an Art Gallery (Equitable Gallery, New York, 1998); Deep Storage (Haus der Kunst, Munich, 1997); Chocolate! (Swiss Institute, 1995); and Return of the Cadavre Exquis (The Drawing Center, New York, 1993). She has written extensively on modern and contemporary art. Her publications include Salvador Dalí’s Dream of Venus: The Surrealist Funhouse at the 1939 World’s Fair (Princeton Architectural Press), and an essay on wall text in Questions of Practice: What Makes a Great Exhibition? (Philadelphia Exhibitions Initiative). Schaffner, who participated in the Whitney Museum’s Independent Study Program, earned a B.A. from Mount Holyoke College and an M.A. from New York University’s Institute of Fine Arts.

Peter Spillmann
Spillmann (born in Switzerland) is an artist, curator and cultural producer, and a founding member of the media art collective Labor k3000 in Zürich, and the Center for Post-Colonial Knowledge and Culture in Berlin. Since 2006, Spillmann has been a lecturer at the Lucerne University of Applied Science and Arts, Lucerne, and since 2005, he has been researching projects in the field of tourism studies, globalization, and art at the University of Applied Science and Arts at the Zürich University of the Arts.

Jeannine Tang*
Tang is a doctoral candidate at the Courtauld Institute of Art, holds a B.A. from National University of Singapore, and an M.A. from the Courtauld Institute of Art. Previously a fellow at the Smithsonian American Art Museum, she was also a critical studies participant at the Whitney Museum Independent Study Program. She has contributed essays and articles to Theory, Culture and Society, Afterimage, journal of visual culture, Art India, Broadsheet, and others; written exhibition and catalogue texts for artists such as Andrea Geyer and Cheo Chai-Hiang; and is co-editor of a forthcoming issue of Third Text on modernity and China’s cultural politics. Her forthcoming publications include an essay on Maria Eichhorn, Hans Haacke, and institutional critique for the edited volume Provenance: Transferal and Transformation (Getty Research Institute); and an essay on translation, for an edited book on exhibitions and feminism (Liverpool University Press). Her research interests include postwar and contemporary art, social justice and democratic politics, histories and theories of feminism, and postcoloniality and media.

WHW
What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Curlin, Ana Dević, Nataša Ilić, and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition, and publishing projects and directs Gallery Nova in Zagreb. Since 1999, WHW has been intensively developing models based on collective ways of working, creative use of public space, and collaboration between partners of different backgrounds. Primarily shaped by the format of the exhibition, WHW projects have been conceived as platforms for progressive modes of cultural production and reflections of social reality. What, how, and for whom, the three basic questions of every economic organization, concern the planning, concept, and realization of exhibitions, as well as the production and distribution of artworks and the artist’s position in the labor market. These questions formed the title of WHW’s first project, dedicated to the 150th anniversary of the Communist Manifesto, in 2000 in Zagreb, and became the motto of WHW’s work and the title of the collective.

Tirdad Zolghadr*
SENIOR ACADEMIC ADVISOR / LUMA FOUNDATION FELLOW
Zolghadr is senior academic advisor, CCS Bard graduate program. Curatorial work includes the Taipei Biennial 2010 with Hongjohn Lin, the UAE pavilion Venice Biennale 2009, Lapdogs of the Bourgeoisie with Nav Haq, and Sharjah Biennial 2005 with Jack Perseking and Ken Lum. As a writer, Zolghadr contributes to Frieze and is the author of Solution 168-185, and editor of Necessities (both Sternberg Press, 2010). His novel Softcore was published in 2007 (Telegram Books, transl. German, Italian); his second novel is due for publication in 2012. Zolghadr is curatorial advisor to the Artist Pension Trust and editor-at-large for Cabinet magazine.

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 (2010–present) is comprised of:

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<td>Johanna Burton</td>
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<td>Tom Eccles</td>
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Core Faculty* and Selected Recent Visiting Instructors
Welcome to
The Office for
Parafictional Research

Ginny Kollak, director
Residencies

In order to make the production of art and curatorial projects a more palpable part of the graduate program, the CCS Bard initiated artist-in-residence and curator-in-residence programs, which allow for one or more practitioners to spend from a semester to a year at the Center making new work, while teaching and engaging with the program in other ways. Residents since 2006 have included:

**Anke Bangma (2009-10)**
Bangma is a cultural theorist, editor, and independent curator based in Rotterdam. Currently, she is engaged in “Performing Evidence,” a research project that explores the role of visual practices in the actualization of certain social scenarios. The project resulted in an exhibition of contemporary art works as well as documents from the early human sciences at SMART Project Space, Amsterdam, in 2009. During her curatorial residency at CCS Bard, Bangma organized an exhibition for the Beyond the White Cube series, a twofold project that invited four curators associated with the Center to organize projects with the same resources made available to second-year graduate students for their thesis exhibitions. The projects all took place outside of the museum’s galleries in order to encourage endeavors that apply the curatorial beyond exhibition space-proper. For her exhibition, titled Who, What, Where, When, Why and How, Bangma showed a video that interrogates the historical role of government press briefings in the materialization of certain political realities. Bangma’s residency was made possible through a partnership with the Fonds voor Beeldende Kunsten Vormgeving En Bouwkunst, a non-profit arts initiative based in Amsterdam.

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**Yael Bartana (2009)**
Yael Bartana is an Israeli video artist, who lives and works in Amsterdam and Tel Aviv. Bartana used her residency at CCS Bard, to as an opportunity to perform research for upcoming projects. Additionally, a public screening of her films was held, including the works Kings of the Hill (2003), Wild Seeds (2005), The Declaration (2006), Summer Camp (2007), and Mary Koszmary (2007), followed by a discussion with the artist. Bartana’s films question the constructs of territory and nationalism through an investigation of propaganda and social rituals. Using metaphor and reenactment, Bartana’s works explore the assertion of personal and national identity through the act of claiming land. Her residency at CCS Bard was made possible through a partnership with the Fonds voor Beeldende Kunsten Vormgeving En Bouwkunst.

**Bik Van der Pol (2011)**
The artist team Bik Van der Pol have worked collectively since 1995. They live and work in Rotterdam. Bik Van der Pol explore the potential of art to produce and transmit knowledge. Their working method is based on cooperation and research methods of how to activate situations to create a platform for various kinds of communicative activities. For their residency, CCS Bard hosted The Traveling Magazine Table. This project, which makes a wide variety of publications and artists’ books available to visitors, has been displayed in venues worldwide. Access to publications through The Magazine Table provides information about ideas, projects, practices and discussions taking place in the broader field of contemporary art and culture. Bik Van der Pol were also curators-in-residence in 2008, when they organized the exhibition I’ve Got Something In My Eye in the Hessel Museum of Art. Their residency at CCS Bard was made possible through a partnership with the Fonds voor Beeldende Kunsten Vormgeving En Bouwkunst.

**Ana Paula Cohen (2009-10)**
Cohen is an independent curator, editor, and writer. She was adjunct curator of the 28th Bienal de Sao Paulo—In Living Contact—(October–December 2008), and the co-editor of the publications related to the project. Cohen has co-curated the project Encuentro Internacional de Medellín 07 (January–June 2007, Medellín, Colombia), in which she created, in collaboration with other artists and curators, a new center for contemporary art—La Casa del Encuentro. Cohen has organized many conferences and series of talks, of which the most recent is “History as a Flexible Matter: Artistic Practices and New Systems of Reading” (November 2008). During her curatorial residency, Cohen organized the exhibition Living Under the Same Roof as the public part of a process of looking into the Marileluise Hessel Collection with the students of CCS Bard. The exhibition presented a mapping of the entire collection—developed in collaboration with Paris-based Brazilian artists Angela Detanico and Rafael Lain—in an attempt to open up, to an interested audience, variable ways of entering it. The public was invited to select works from storage to be seen in a viewing room in the museum space. A series of talks by artists with works in the Hessel Collection accompanied the exhibition, including presentations by Nicole Eisenman, Robert Longo, Matt Mullican, Judy Pfaff, Martha Rosler, and Stephen Shore. Cohen’s residency was made possible through a grant from the Diane and Bruce T. Halle Family Foundation.

York (all 2009). Fowler developed the new film All Divided Selves during his artist residency at CCS Bard. This feature-length film follows his celebrated works What You See Is Where You’re At (2001), and Bogman Palmjägar (2007). This is the third of Fowler’s works to take up the legacy of radical psychiatrist R. D. Laing and weaves archival material with his own filmic observations. All Divided Selves premiered at Anthology Film Archives in New York in November 2011, and was followed by an installation at CCS Bard. He was born in Glasgow in 1978, where he continues to live and work. Fowler’s residency at the Center was made possible through a grant from Martin and Rebecca Eisenberg, and Mitzi and Warren Eisenberg.

Hans Eisler Nail Salon (H.E.N.S.)
H.E.N.S. (b. 2009) is a polymorphous collective of self-transparent unalienated laborers engaged in the non-hierarchical giving and taking of supple manicures in temporary autonomous zones. H.E.N.S. has produced Guineakunst Raum Hoey/Wosow, Rhinebeck; Radical Nail Samplers; Alternative Pedagogy and Left Daycare; WorkingtitleforArtwork, by Danna Vajda; Precarious Worker Mixer: a teach-in on unpaid internships, employment law and worker organizing; World Historical Sock Puppet Labor Colloquium; Varick and the Detention Centers of New Jersey; Manicure Your Neighborhood: a teach-in on zoning, community planning and the politics of development. Upcoming projects include workshops on Employer Sanctions Law, Joint Employer Liability law and strike fund administration.

Sofía Hernández Chong Cuy (2008-09)
Hernández Chong Cuy (2008-09) is the third of Fowler's works to take up the legacy of radical psychiatrists R. D. Laing and weaves archival material with his own filmic observations. All Divided Selves premiered at Anthology Film Archives in New York in November 2011, and was followed by an installation at CCS Bard. He was born in Glasgow in 1978, where he continues to live and work. Fowler’s residency at the Center was made possible through a grant from Martin and Rebecca Eisenberg, and Mitzi and Warren Eisenberg.

Bernd Krauss (2008)
Krauss is based in Nuremberg and Stockholm. Recent projects include 7Shop/7Week at the Whitechapel Gallery, London; Kapell, kapell (with Nina Svensson) at the Länsmuseet Harmönsand; and für die hinterm Vorhang leben (for those behind the curtains) at Grazer Kunstverein. The centerpiece of Krauss’s artist residency at CCS Bard was a quaint wooden shed situated on the grounds of the Center. In the context of his residency, the shed was transformed into a studio, a curatorial space, and the site of other unexpected functions. Krauss used the shed as a studio for producing artwork inspired by the immediate environment, both the ecology of the Hudson Valley and from the institutional context of the Center for Curatorial Studies. Krauss also worked with a group of students to organize the exhibition Today we can talk but we can’t talk today, a process-oriented and heterogeneous exhibition at the Woodstock Byrdcliffe Guild employing a wide range of media and extending beyond the physical space of the gallery. His residency at CCS Bard was made possible through a partnership with the Fonds voor Beeldende Kunsten Vormgeving En Bouwkunst.

Josiah McElheny (2011)
McElheny is an artist living and working in New York. He has exhibited and published widely, with projects including recent solo museum shows at the the Museo Nacional Centro de Arte Reina Sofia, Madrid (2009); Henry Art Gallery, Seattle (2008); Moderna Museet, Stockholm (2007), and MoMA, New York (2007) and two new books, which came out in 2010, The Light Club published by University of Chicago Press, and Josiah McElheny: A Prism by Rizzoli. In 2006, he was the recipient of a MacArthur Fellowship. In the summer of 2010 at Andrea Rosen Gallery, McElheny curated Crystalline Architecture, which began with the question: is it possible for a particular aesthetic form or structure to express both abstract concepts and political ideals?

Marysia Lewandowska (2009)
Lewandowska is a Polish-born artist based in London who, through her collaborative projects, has explored the public function of archives, collections, and exhibitions in an age characterized by relentless privatization. Lewandowska established the Women’s Audio Archive in 1985 in London. The archive consists of conversations with women involved in a range of cultural activities, as well as recordings of lectures and conferences made between 1983 and 1990 in England, Poland, the United States, and Canada. She is professor of fine art at Konstfack in Stockholm where she established Timeline: Artists’ Film and Video Archive. Lewandowska’s artist residency at CCS Bard focused on digitizing these materials, and culminated with a round table discussion with Maria Lind, Laura Kuhn, Ann Butler, Danielle Riou, and Ana Paula Cohen.

Sarah Pierce (2011)
Pierce lives and works in Dublin, Ireland. Since 2003, she has used the term The Metropolitan Complex to describe her practice, which involves different working methods
including performance, self-publishing, workshops, and installation. Selected exhibitions in 2011 include: A Terrible Beauty is Born, 11th Biennale de Lyon; Push and Pull, Tate Modern, London, and Mumok, Vienna; Appeal for Alternatives, Stiftung Kunstsammlung Nordrhein-Westfalen K21+K20, Düsseldorf; and Neighborhood, Mattress Factory, Pittsburgh. Her research includes collaborations with various archives, most recently, the Black Action Committee at the University of Pittsburgh, SKC Belgrade, the May 4 Collection at Kent State University, and the Irish Film Institute. In 2010 she was resident artist at Charlottenborg Kunsthal in Copenhagen and a Danish International Visiting Artist Fellow with the Museet for Samtidskunst, Oslo, and the University of Copenhagen. Pierce is currently working toward a Ph.D. in Curatorial Knowledge at Goldsmiths College, University of London, and is a regular lecturer in the M.A. in visual arts practices program at Dun Laoghaire Institute of Art, Design & Technology in Ireland. While at CCS Bard, Pierce taught the elective course “Being Difficult,” a seminar that acted as an intensive reading group, with the primary aim of reading difficult texts, together. Reading in this instance was a means to an end. The aim of the seminar was to shift this dynamic so that reading was less concerned with what comes next, after reading, and more concerned with reading as acting together in the present. Additionally, Pierce participated in the Center’s public lecture series.

Antonis Pittas (2011)

Pittas is an artist who mainly creates context-sensitive spatial installations, which are informed by architecture, art-historical references, the performative aspects of installation art, and its social dynamics. The majority of his projects come into existence over a longer period of time, and always in relation to a particular site or context. Recent exhibitions were on view at Annet Gelink Gallery in Amsterdam (2011), Kunsthal Charlottenborg in Copenhagen (2011), the Van Abbe Museum in Eindhoven (2010), SMART Project Space in Amsterdam (2009), and Ileana Tounta Contemporary Art Centre in Athens (2008). For the past four years, Pittas has been a teacher at the Rietveld Academy and the Sandberg Institute in Amsterdam, The Netherlands. Pittas’s exhibition RETROACTIVE, held in the CCS Bard Galleries, was centered on the two main topics of public space and memory, and current global acts of discomfort with the politico-economic status quo. As part of his residency, Pittas regularly participated in the course “Practicum: Curatorial Studies I,” led by Tirzad Zolghadr. The first-year students in this course organized a concurrent exhibition that also dealt with the history and institutional memory of the Center. His residency at CCS Bard was made possible through a partnership with the Fonds voor Beeldende Kunsten Vormgeving En Bouwkunst.

Lisi Raskin (2008)

As CCS Bard’s first artist-in-residence, Raskin developed the project Mobile Observation (Transmitting and Receiving) Station. Raskin departed CCS Bard in a converted cargo van for a month-long journey across the American west to visit sites of nuclear testing and development. Throughout her journey, Raskin sent art works and ephemera back to headquarters at the Center, where they were processed and displayed by CCS Bard graduate students in a post office/receiving station constructed specifically for the project. The entire Audrey and Sydney Irmas Atrium was re-configured into a plywood bunker cum post office replete with satellite dish, an artwork receiving station, and an audio and video diary station, which was updated with intermittent transmissions from the field.

Trevor Smith (2006-2008)

Trevor Smith is the inaugural curator of Contemporary Art at the Peabody Essex Museum in Salem, Massachusetts. From 2003 to 2006 he was Curator at the New Museum of Contemporary Art in New York City where, among other projects, he co-curated the widely acclaimed exhibition Andrea Zittel: Critical Space and presented a major survey of the work of Brian Jungen. As curator-in-residence at CCS Bard, Smith worked with executive director Tom Eccles to organize Wrestle (2006-2007), the inaugural exhibition of the Hessel Museum of Art. This exhibition featured over 150 works from the Hessel Collection and focused on works that challenge notions of self and others, offering connections in form and content among works from diverse artistic and social positions. In 2007 Smith curated the exhibition Martin Creed: Feelings, which featured a comprehensive survey of the artists’ work in the CCS Bard Galleries as well as an intervention in the Hessel Museum of Art where several of Creed’s works were installed to propose new ways of experiencing the Hessel Collection.

Marion Von Osten (2010)

Von Osten works as an artist, author, and curator. The main interests of her projects are the changed conditions of the production of cultural work in postcolonial societies, technologies of the self, and the governance of mobility. Since 2006 she has held a professorship at the Academy of Fine Arts Vienna. From 1999 to 2006 she served as professor for artistic practice at HKG Zurich and researcher at the Institute for the Theory of Art and Design and the Institute for Cultural and Gender Studies, HKG Zurich, and lecturer at the Critical Studies Program, Malmö Art Academy. From 1996 to 1998 she was a curator at Shedalle Zurich. Her publications include: Das Erziehungsbild. Zur visuellen Kultur des Pädagogischen (edited with Tom Holert, Vienna 2010); Colonial Modern: Aesthetics of the Past, Rebellions for the Future (edited with Tom Avermaete and Serhat Karakayali, London 2010); Projekt Migration (edited with Aytac Eryilmaz, Martin Rapp, Regina Römhild, and Kathrin Rhomberg, Cologne 2005); Norm der Abweichung, T.G 04 (Zurich/Vienna, 2003); MoneyNations (edited with Peter Spillmann, Vienna, 2003); Das Phantom sucht seinen Mörder. Ein Reader zur Kulturalisierung der Ökonomie (edited with Justin Hoffmann, Berlin, 1999).
Public Programs

Speakers Series
Each semester CCS Bard hosts a regular program of lectures by the foremost artists, curators, art historians, and critics of our day, situating the school and museum’s concerns within the larger context of contemporary art production and discourse. In 2011, The Human Rights Project at Bard and CCS Bard inaugurated a joint series of lectures and presentations that seek to explore the increasingly profound and manifest intersections between the discourses of contemporary arts and human rights, both affirmative and critical.

All lectures and other public programs are documented through video and/or audio recordings, which reside in the CCS Bard Library and Archives.

Selected speakers, 2010-2012

Lars Bang Larsen
Regine Basha
Claire Bishop
Nayland Blake
Matthew Buckingham
Barbara Claussen
Douglas Crimp
Peter Eleey
Anne Ellegood
Okwui Enwezor
Charles Esche
Hal Foster
Malik Gaines
Massimiliano Gioni
Krist Gruijthuijsen
Ed Halter
Maria Hlavajova

Jens Hoffmann
Stefan Kalmár
Wayne Koestenbaum
Silvia Kolbowski
Suhail Malik
Helen Molesworth
Hans Ulrich Obrist
Michael Portnoy
Scott Rothkopf
Jay Sanders
Carsten Seifarth
Debra Singer
Hito Steyerl
Mario García Torres
Grupa Spomenik
(The Monument Group)
Claude Wampler

Award for Curatorial Excellence
Each year, the Center for Curatorial Studies 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 Irmas provided an endowment for the award, which will carry a cash prize of $25,000 beginning in 2012.

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
1999: Marcia Tucker
1998: Harald Szeemann

Publishing Initiatives

Perspectives on Contemporary Culture
In 2012, CCS Bard commences a new reader series, in which all manner of projects (artistic, discursive, thematic) can be approached under a cohesive but limber banner. Simple in design and modestly produced, the series, co-published with Sternberg Press, facilitates wide-ranging modes of thinking about art and culture from a variety of perspectives. The emphasis is textual and accommodates, among other things: transcribed conferences at CCS Bard; loosely extended experimental curatorial projects to be staged at the Center; or, in some cases, materials and discussions conceived and executed collaboratively between CCS Bard and other institutions internationally. Topics for the first several volumes include: the notion of interiority with regard to museums, conventions of the psyche, and domesticity; new forms of institutional critique, enacted via the institution itself; and current debates around “speculative realism.”

Red Hook Online Journal
Red Hook is a biannual online journal reflecting the key concerns of its host institution. Commissioned essays and projects by a wide span of cultural producers explore questions pertinent to the larger field of curating, but are notably anchored by the pedagogical concerns at stake and under discussion by students and faculty at the Center.

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 Studies, Bard College and Van Abbemuseum. Published titles include Exhibiting the New Art: ‘Op Loose Schroeven’ and ‘When Attitudes Become Form’ 1969 (2010); Making Art Global (Part I): The Third Havana Biennial 1989 (2011); and From Conceptualism to Feminism: Lucy Lippard’s Numbers Shows 1969-74 (2012).
More than 200 individuals have completed the Center for Curatorial Studies graduate program, of which, approximately 90% are currently working in a curatorial or related position in the arts. The following list includes institutions and positions held or previously held by Center graduates.

**U.S.**

Director of Visual Arts & Curator, The Americas Society, New York, NY
Curator, The Bronx Museum of the Arts, New York, NY
Interpretive Materials Manager, The Brooklyn Museum of Art, Brooklyn, NY
Programs Coordinator, Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn, NY
Vice President and Head of Latin American Art, Christie’s, New York, NY
Ph.D. Candidate, Art History, Columbia University, New York, NY
Curatorial Assistant, International Center of Photography, New York, NY
Curatorial Program Coordinator, The Jewish Museum, New York, NY
Editor, Metropolitan Museum of Art, New York, NY
Curatorial Fellow, Queens Museum of Art, Queens, NY
Director of Affiliates, Solomon R. Guggenheim Foundation, New York, NY
Kress Fellow in Interpretive Technology, Whitney Museum of American Art, New York, NY
Assistant to artist Lilliana Porter, New York, NY
Co-Director, Forever & Today, Inc., New York, NY
Curator of Contemporary Art, Colección Patricia Phelps de Cisneros, New York, NY
Curatorial Associate, Performa, New York, NY
Director, David Nolan Gallery, New York, NY
Director, Peter Blum Gallery, Chelsea, New York, NY
Director, The Project, New York, NY
Founder, Brooklyn House of Culture, Brooklyn, NY
Founder of The Chrysler Series, New York, NY
Project Curator, Photographic Legacy Program, The Andy Warhol Foundation for the Visual Arts, New York, NY
Independent curator, New York, NY
Curator, SculptureCenter, Long Island City, NY
Curator, Dia Art Foundation, New York, NY
Curatorial Associate, Curatorial Department, Dia Art Foundation, New York, NY
Curator, Samuel Dorsky Museum of Art, SUNY, New Paltz, NY
Curatorial Associate, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Visiting Assistant Professor of First-year Seminar, Bard College, Annandale-on-Hudson, NY
Associate Director/Curator, The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY
Director of Exhibitions and Public Programs, Tyler School of Art, Temple University, Philadelphia, PA
Curator, University at Buffalo Art Gallery, Buffalo, NY
Assistant Curator, Experimental Media & Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY
Managing Director, SI1 Gallery, New York/Lake Placid, NY
Director of the Gallery, Berrie Center for the Performing and Visual Arts, Ramapo College of New Jersey, Mahwah, NJ
Director, University Galleries, William Peterson University, Wayne, NJ
Director and Chief Curator, Boston University Art Gallery, Boston, MA
Ph.D. Candidate, History, Theory, and Criticism of Architecture and Art, MIT, Boston, MA
Senior Curator of Contemporary Art, The Museum of Fine Arts, Boston, MA
Curator, Mass MoCA, North Adams, MA
Independent Curator, North Adams, MA
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Curator, Mass MoCA, North Adams, MA
Independent Curator, North Adams, MA
Assistant Curator of Contemporary Art, Blanton Museum of Art, The University of Texas, Austin, TX
Ph.D. Candidate, History of Art, University of Texas, Austin, TX
Director, University of North Texas Art Gallery, College of Visual Arts and Design, Denton, TX
Fellow, Core Residency Program, Museum of Fine Arts, Houston, TX
Assistant Professor of Critical Theory, Media and Design, School of Art, University of Houston, Houston, TX
Program Director, Mitchell
Ph.D. Candidate, History of Art, University of Houston, Houston, TX
Senior Manager, Public Affairs, The Museum of Fine Arts, Houston, TX
Independent Curator, san francisco, CA
Manager of Adult Public Programs, Seattle Art Museum, Seattle, WA

Worldwide

Curator, Southern Alberta Art Gallery, 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, Canada
Independent Curator, Rencontres Internationales de la photographie, Arles, France
Curator, Gallery TPW, Toronto, Canada
Ontario Manager of Culture Days, Toronto, 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
Independent Curator, Mexico City, Mexico
Faculty, M.A. Program in Cultural Administration, University of Puerto Rico, Puerto Rico
Associate Curator of the third San Juan Poly/Graphic Triennial (April 2012)
Independent Curator, Buenos Aires, Argentina
Developing Contemporary Art Program, Universidad Torcuato Di Tella, Buenos Aires, Argentina
Doctoral Fellow, National Council of Scientific Research (CONICET), Buenos Aires, Argentina
Artistic Director, Mercosur Biennale, Brazil

Ph.D. Candidate, Art History, and Criticism, Universidade Federal do Rio de Janeiro, Brazil
Independent Curator, São Paulo, Brazil
Curator, INCUBO, Santiago, Chile
Faculty, Art Department, Universidad de los Andes, Bogota, Colombia
Exhibitions Manager, Ikon Gallery, Birmingham, U.K.
Assistant Curator, Tate Modern, London, U.K.
Ph.D. Candidate, Goldsmiths College, University of London, U.K.
Curator of Exhibitions, Kettles Yard, University of Cambridge, U.K.
Independent Curator; Reader, Curatorial Resource for New Media Art, University of Sunderland, Sunderland, U.K.
Curator, Espai 13 (2011–2012), Fundació Joan Miró, Barcelona, Spain
Director of Studies and Publications, Sociedad Estatal de Conmemoraciones Culturales, Madrid, Spain
Independent Curator and Curator, Cric, Ph.D. Candidate, Madrid, Spain
Independent Curator, Malaga, Spain
Exhibitions Coordinator, Centre for Fine Arts, Brussels, Belgium
Assistant Curator, Centre Pompidou-Metz, France
Independent Curator, Berlin, Germany
Curator of Painting and Sculpture, Sprengel Museum, Hannover, Germany
Head of Department, Documenta und Museum, Kassel, Germany
Independent Curator; Founder of Peep-Hole, Milan, Italy
Independent Curator, Rome, Italy
Independent Curator, 2007 Curatorial Residency, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Curator-in-Residence, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Curator, Fortnight of Independent Artists, Turin, Italy
Director of Publications, BAK, basis voor actuele kunst, Utrecht, Netherlands
Curator of Contemporary Art, National Museum of Art, Architecture and Design, Oslo, Norway
Acting Chief Curator, Henie-Onstad Art Center, Oslo, Norway
Faculty, Film Academy, Prague, Czech Republic
Curator, Ludwig Museum of Contemporary Art, Budapest, Hungary
Codirector, Rampa Gallery, Istanbul, Turkey
Independent Curator, Istanbul, Turkey
Curator, Arsenal Gallery, Bajliskostok, Poland
Faculty, University of GDansk, Poland
Director, Marat Guelman Gallery, Kiev, Ukraine
Founder, Durban Declaration Programme of Action Watch Group, Durban, South Africa
Creative Director, Center for Historical Reenactments; Lecturer, Wits School of Arts, Division of Visual Arts, Johannesburg, South Africa
Performance Artist and Director, Joey Chang Art Consulting, Beijing, China
Independent Curator and Critic, Hong Kong, China
Art+Lounge Dibang, Seoul, Korea
Curatorial Team, Art Center Nabi, Seoul, Korea
Ph.D. Candidate, Visual Culture Studies, Seoul, Korea
Admissions

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.

Deadline: February 1

The following should be submitted with the application form:

1. A brief (800–1,000 words) personal statement describing your interest in the graduate program, 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 nonrefundable 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.

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.

Admission Requirements
Applicants for admission must hold an A.B., 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 residency period. 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 to federal processor

February 1
Application for admission and financial aid application due to CCS Bard

March 31
Notification of admission and financial aid awards

April 15
New students’ decision to enroll and $500 enrollment deposit due

June 1
Federal Direct Loan applications to Office of Financial Aid

August 17
First payment (50 percent of account) due

January 11
Second payment (balance of account) due

The graduate program offers significant scholarship and fellowship awards on the basis of need, as determined annually by 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. Students 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 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 as soon after January 1 as possible and no later than February 1. All students applying for financial aid must also complete a Financial Aid Application and send it to CCS Bard by 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.

If you are a U.S. citizen and you wish to apply for financial aid, you will need to fill out the following forms:
1. Free Application for Federal Student Aid (FAFSA)
2. CCS Bard U.S. Citizen Financial Aid Application

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
3. CCS Bard Non-U.S. Citizen Financial Aid Application

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, handicapping conditions, 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 graduate 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 now 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 2012–13 academic year is $36,016, and may vary from year to year. Fees include a $110 registration fee (each semester) and 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 $110 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 $500 enrollment deposit by April 15. The deposit is not refundable if the student does not enroll. The enrollment deposit is credited to the student’s account and refunded after the student graduates or if the student withdraws from the program at the end of the spring semester of the academic year. Tuition and fees for the academic year will be billed in two equal installments, with payments due on August 17 and January 11. 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 reregister, 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 Committee. 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 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. Registration 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 purchase a prepaid credit card that 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 College Health Service. For information about immunization requirements and health insurance, call the Bard Health Services at 845-758-7433.

Accreditation
The CCS Bard program of study leading to a master of arts degree in curatorial studies is registered by the New York State Education Department, Office of Higher Education, 89 Washington Avenue, Education Building Annex (Room 977), Albany, NY 12234; 518-486-3633; www.highered.nysed.gov. Bard College is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools and is a member of the Association of American Colleges and Universities, College Entrance Examination Board, American Council on Education, American Council of Learned Societies, Commission on Independent Colleges and Universities, Educational Records Bureau, and Environmental Consortium of Hudson Valley Colleges and Universities.

Privacy/Nondiscrimination

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 does not discriminate in education, employment, admission, or services on the basis of sex, sexual orientation, race, color, age, religion, national origin, or handicapping conditions. This policy is consistent with state mandates and with governmental statutes and regulations, including those pursuant to Title IX of the Federal Educational Amendments of 1972, Section 504 of the Federal Rehabilitation Act of 1973, Title IX of the Civil Rights Act of 1964, and the Americans with Disabilities Act of 1990. Questions regarding compliance with the above requirements and requests for assistance should be directed to the Vice President for Administration, Bard College, PO Box 5000, Annandale-on-Hudson, NY 12504-5000.
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 county. 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 Advances Photographic Studies, the Bard Center for Environmental Policy, the Master of Arts in Teaching Program, and the Bard College Conservatory of Music.

Travel to Bard

Location
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/ccc/visit/

Graduate Programs At Bard College

Bard Center for Environmental Policy (Bard CEP) fosters education, research, and leadership on critical environmental issues. Through its academic and public programs, Bard CEP addresses local, national, and global policy issues pertaining to the natural and built environments. Each program prepares graduates to enter the workforce as skilled mediators between the world of science and the political, economic, legal, and social forces that shape environmental policy. www.bard.edu/cep

Bard College Conservatory of Music, founded in 2005, offers two programs leading to a master of music degree: the Graduate Conducting Program, orchestral and choral, and the Graduate Vocal Arts Program. Core faculty, including renowned voice teacher and head of program Kayo Iwama, is supplemented by guest artists from the professional music world. www.bard.edu/conservatory/programs

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. The BGC, founded in 1993, also organizes important exhibitions, publishes a semiannual journal, hosts symposia, and presents a broad range of public programs. It is located just off Central Park. www.bgc.bard.edu

International Center of Photography: Bard Program in Advanced Photographic Studies (ICP), awards an M.F.A. degree in photography in collaboration with the Milton Avery Graduate School of the Arts. The two-year program, 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. www.icp.org/school/icp-bard-mfa

Master of Arts in Teaching Program (MAT) leads to an M.A. degree and New York State Initial Teaching Certification (grades 7–12), or California State Single Subject Credential in one of four areas: literature, mathematics, biology, or history. Students can earn the degree in one year full-time or two years part-time. MAT student teachers work at public schools in upstate New York, New York City, and California’s Central Valley. www.bard.edu/mat

Since 1981, the Milton Avery Graduate School of the Arts has offered a low-residency program leading to the master’s of fine arts degree. The Bard M.F.A. program, taught by working artists, is held over three eight-week intensive summer sessions. Students continue 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. www.bard.edu/mfa
Boards and Administration

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Bard College

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Graduate and exhibition fund

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.