

UBC Department of Art History, Visual Art & Theory

Master of Arts in Critical and Curatorial Studies



THE UNIVERSITY OF BRITISH COLUMBIA

We acknowledge that the UBC Vancouver campus is situated on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam).

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Artist Emelina Soares installing her sand carpet piece at the AHVA Gallery in the Audain Art Centre, for the 41st annual graduate symposium exhibition, *Tracing Erasure* (2018).

Program Overview

The Master of Arts in Critical and Curatorial Studies Program is a two-year program with a final paper and practicum leading to the *Masters of Arts (MA) in Art History (Critical Curatorial Studies)*.

This is an emerging field of scholarship and training that looks directly at the roles and responsibilities of curators and critics as mediators between objects, institutions, experiences, individuals and groups. While this involves investigating and negotiating a number of disciplinary fields, from ethnography to aesthetics, organizational behavior to cultural studies, the main focus is contemporary issues and conditions of display.

Admissions

Applicants to the MA program in Critical and Curatorial Studies normally have preparation in the discipline equivalent to the undergraduate major in art history at UBC. This translates into a minimum of ten courses (30 credits) in art history at the third and fourth-year levels. It is recommended that these courses represent a significant range of historical periods and/or geographic areas. An "A" mark must have been earned in at least 12 credits, with a high "B" standing in the remainder, for an overall average of not less than "B+".

In addition, applicants must also satisfy the Faculty of Graduate Studies minimum admission requirements. As per the Faculty of Graduate Studies eligibility, the master's degree at UBC requires a bachelor's degree (or honours bachelor's degree) requiring four years of study with a B+ average in third and fourth year-level course work. From Quebec, a three-year bachelor's degree is acceptable provided the Diplôme d'Études Collégiales (D.E.C.) has been previously awarded. Please refer to the Faculty of Graduate Studies website at www.grad.ubc.ca to confirm the minimum admission requirements if you are an international student.

Admission to the graduate program in Critical and Curatorial Studies requires submission of all materials as noted below:

Submit directly to the Faculty of Graduate Studies:

It should be noted that these standards constitute a minimum and admission remains at the discretion of the department. If you do not meet these requirements, please contact the department's Graduate Program Coordinator for advice on how to fulfill them. Further information is available online at: ahva.ubc.ca

Entrance is possible only in the fall. Although it is possible to enroll on a part-time basis, the programs must still be completed within five years of initial registration.

Fees

Please refer to the UBC calendar for tuition and fee information. An on-line version is accessible at students.ubc.ca

- Application for Admission to Graduate Studies. Apply online at www.grad.ubc.ca/apply/online/.
- Application fee

Application Deadline

The deadline for receipt of complete applications is early January. Notification of acceptance normally occurs by mid- March.

Please check ahva.ubc.ca for current dates and deadlines.

Language Requirement

Reading proficiency in a language other than English is desirable for many seminars at the fourth- and fifth-year levels and is regarded as an essential skill. Therefore, MA candidates are required to have a reading knowledge of one language other than English appropriate to work in their field. In most cases the language requirement will be fulfilled by the end of the student's first year of studies.

- Students may demonstrate their proficiency in a language other than English by passing a reading knowledge exam (translation with dictionary). Exams are scheduled in the Department of Art History, Visual Art and Theory in October and February. For some languages, exams may be administered by another UBC department.
- Students who have not obtained proficiency in a language other than English should register in a UBC language course. Completing a language course at a level of 200 or above (not including conversation courses) with a grade of not less than 72% fulfills the language requirement. If they prefer, and instructors permit, students may register in a language course as an auditor and write the departmental reading knowledge exam.
- Students who need proficiency in a language using a non-Roman script may receive special consideration. Courses taken to fulfill the language requirement are not counted toward the required credits for the MA degree.
- Students with a first language other than English can request to have the language requirement waived.

Program Requirements

The CCST Program requires 30-credits of which 21-credits are in Critical and Curatorial Studies; these include CCST 500 and 503, ARTH 571, and either CCST 501/CCST 502. The remaining 9-credits may be chosen from Art History or from other departments as per the following guidelines.

- A minimum of 6-credits must be selected from the graduate level courses in Art History, ARTH course designation.
- Up to 3-credits of coursework may be from outside the department.
- Students can repeat a seminar if the content is substantially different and if it is taught by a different instructor.

** Courses taken to fulfill the language requirement are not counted toward the required credits for the MA degree.*

Program Courses:

- CCST 500: Seminar in Interdisciplinary Frameworks in Museum and Curatorial Studies (3 credits)
- CCST 501: Seminar in Contemporary Contextual issues for Museums and Curatorial Practice (3 credits)
- CCST 502: Case Studies in Museum and Gallery Exhibitions and Institutions (3 credits)
- CCST 503: Graduate Practicum and Major Paper in Curatorial Studies (9 credits)

ARTH 571 (6) - Methodology of Art History

A rigorous two-term required methodologies seminar led by two professors who are specialists in divergent areas.

CCST 500 (3) - Seminar in Interdisciplinary Frameworks in Museum and Curatorial Studies

This seminar is designed to create a reflexive awareness of the conventional practices of curation and criticism through an understanding of the historical development of the distinct traditions of art criticism and curatorial work.

CCST 501 (3) - Seminar in Contemporary Contextual Issues for Museums and Curatorial Practice

This seminar examines specific issues that confront curators and critics today exploring a number of topics and themes that have become widely debated and researched in a variety of disciplines.

CCST 502 (3) - Case Studies in Museum and Gallery Exhibitions and Institutions

A case study approach to analyze specific institutions and exhibitions. Cases will be selected on the basis of broadly defined significance: innovative design or installation, censorship, value to a particular community, advancement of aesthetic and historical consciousness, or creation of public controversy. The goal of the course is to hone students' ability to negotiate institutional and socio-political environments and to identify the interactions that characterize different settings in order that they can prepare a professional exhibition proposal suitable for a practicum.

CCST 503 (9) - Graduate Practicum and Major Paper in Curatorial Studies

Practical on-site teamwork to produce exhibitions or other public displays in a museum, gallery, or alternative situation, offering opportunities for comparison, collaboration, and interdisciplinarity. Students concurrently produce a major paper from the ideas and research which generate the exhibition.

Committee and Supervision

During the course of the program, students are advised by two departmental committees: the CCST Graduate Committee and their Supervisory Committee.

Supervisory Committee

The Supervisory Committee consists of a Research Supervisor (the Practicum instructor) who supervises the thesis exhibition and a second faculty member (Reader) who supervise the major paper work through to graduation. The Supervisory Committee, with whom the student will meet with on a regular basis, is constituted by the student before the end of their first year's course work. The Supervisory Committee should contain at least one member of the Critical and Curatorial Studies Graduate Committee.

Critical and Curatorial Studies Graduate Committee

The CCST Graduate Committee offers general assistance in planning course work, fulfilling the language requirement and selecting a Supervisory Committee. The Graduate Committee oversees the entire CCST Program, ensures fulfillment of program requirements and the students' timely progress.

The CCST Graduate Committee is chaired by the Graduate Advisor. The Graduate Advisor is available for regular consultation with students throughout their time in the program.

The student will meet with the Graduate Advisor and another member of the Graduate Committee in September of each academic year to discuss degree progress, such as courses taken and left to complete, supervisory committee, and timelines.

Roundtables

In February or March of the second and final year of the program, the student will deliver a preliminary draft of the Major Paper in a Roundtable presentation open to all members of the Department and the University as a whole. The Roundtable is an opportunity for the student to refine the Major Paper in response to critical input from students and faculty members of the department for final submission.

The CCST Roundtable is a guide to assist with the development of the Major Paper. The presentation is not graded but rather a public occasion for sharing ideas with AHVA faculty and graduate students. Students must make an argument for their ideas and major paper vis-à-vis research concerns that would go towards the final version of their Major Paper submitted at the end of the second year of the program. The major paper should be a credible, well researched, well argued essay founded on a topic that should liaise with the student's course and practicum work.

A one-page abstract is to be approved by the Graduate Advisor and Supervisory Committee and provided to the Graduate Program Coordinator a minimum of ten days before the scheduled presentation. At the same time, the student moderator who has been chosen by the presenter should be named.

The student will schedule a time, within two weeks of the Roundtable Presentation, to meet together with their Supervisory Committee and discuss the presentation. At this meeting, the student will be asked to reflect on issues raised by audience members, and the committee will advise the student on how to implement recommendations from the audience and committee.

Major Paper

The Major Paper is intended to develop and extend ideas from course work towards a 10,000 word (30-35 page), potentially publishable paper which is supervised by members of the supervisory committee. The goal is to develop graduates who can take a breadth of knowledge developed through readings and practica; and organize it into a coherent paper that integrates understanding, advances knowledge and becomes potentially accessible to a wider academic and curatorial audience. The essay will be evaluated according to the originality and depth of the research, the quality of the writing skills demonstrated and the over- all significance of the essay as a contribution to critical and curatorial studies. The Major Paper should correlate to themes explored in the thesis exhibition.

Evaluation

Successful completion of CCST 503 will include the execution of the thesis exhibition (including steps toward, such as the exhibition proposal and roundtable, and after, including the exhibition critique) and the submission of the Major Paper. The Practicum instructor is responsible for evaluating the exhibition component, while the Major Paper reader contributes the grade for the Major Paper. Both must receive a pass, and percentage grades for each will be collated in the final CCST 503 grade.

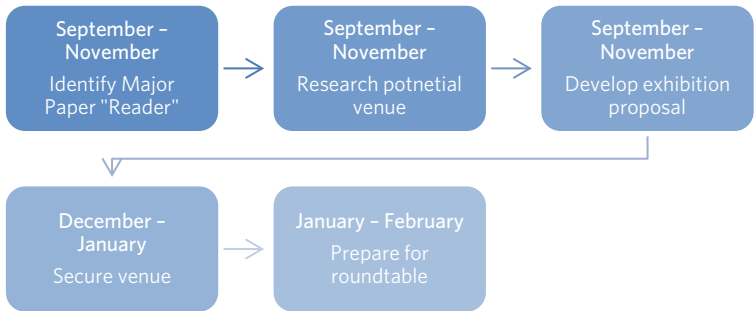
Graduate Practicum

The Graduate Practicum, CCST 503 involves practical, on site work to produce an exhibition. Over the year, students will work on projects that provide opportunities for collaboration, creative problem- solving and initiative. Through active participation in the creation of exhibitions or other significant projects, students can observe and analyze the relationship of theory to practice. Students also gain professional experience from their involvement in research, planning and the realization of a significant project. This includes discussing installation and exhibition strategies and techniques, setting up schedules and responsibilities, drawing up plans and checklists, and following up with the conceptualization, design, creation, programming, opening, and evaluation of an exhibit project. Students are expected to rationalize in written and presentation form their projects at various stages: this will include the exhibition proposal (approved by the Practicum instructor), the roundtable, and a public crit session with a professional in the field following the opening of the exhibition.

Timeline for 2-year completion

- Years 1 & 2: coursework (view credit requirements)
 - End of Year 1: student selects Supervisory Committee for approval to the Graduate Advisor
- Year 2: Practicum
 - End of first semester of Year 2: student is drafting exhibition proposal and preparing for roundtable (abstract, title, etc.)
 - Second semester of Year 2: student presents at roundtables
 - Second semester of Year 2: student is securing exhibition venue
 - Summer of Year 2: student is putting up thesis exhibition and completing Major Paper

CCST 503 Practicum Exhibition Preparation Steps



Additional Information

- Funding of your exhibition will be administered by the Belkin Gallery and AHVA.
- Once you determine and secure your venue, communicate this information to your Practicum instructor (your Supervisor), who will set the wheels in motion re: administration.
- Your host venue will prepare a contract for you, which will include the venue's own timelines for deliverables (this will be different for everyone, depending on the dates of your exhibition), such as works list, shipping info, promotional material and texts, installation dates, additional programming, etc.





TOP Curator's talk with Louis-Alexandre Dousenard-Malo, *Elegant Disorder: Perspectives on Porcelain* (11 May-23 June 2012) at Satellite Gallery

BOTTOM *Thought, outside* (installation shot), featuring from L-R Laiwan and Melinda Mollineaux. Photo: Dennis Ha. Curated by Amy Kazymierchyk (12 November 2020-30 January 2021) at Western Front.

Financial Support

Grant-writing workshops are scheduled in the department during September and October. All students are urged to participate.

Opportunities for financial support in the CCST program include the following:

Graduate Support Initiative Awards (GSI)

Graduate Support Initiative Awards (GSI) are offered to the best and brightest incoming MA students for full-time graduate study. All applicants to the program are automatically considered for this award. In the event that a student receives another funding offer, in excess of the GSI allocation, the department reserves the right to withdraw the offer so that another student can receive funding.

University Affiliated Fellowships

The university offers a limited number of Affiliated Fellowships to students with a minimum first-class standing. Awards are based on academic excellence and are open to any graduate student regardless of citizenship or visa status. Applications for Affiliated Fellowships are available to students upon their acceptance to the program, from the graduate program coordinator, and are normally due in December of the first year. Students who are awarded these highly competitive fellowships receive funding for their second year of study. These fellowships are valued between \$8,000 and \$16,000.

Social Sciences and Humanities Research Council (SSHRC) Canada Graduate Scholarship (CGS)

This award is based on academic excellence and valued at \$17,500. Students who are either Canadian citizens or landed immigrants are eligible and are required to submit applications for this prestigious award in order to be included in the adjudication for Affiliated Fellowships. Applications are due in the fall. Further information is available at https://www.nserc-crsng.gc.ca/students-etudiants/pg-cs/cgsm-bescm_eng.asp

* Students applying to UBC are encouraged to apply for the CGS during the final year of their undergraduate degree.

Many CCST students find employment opportunities at the campus galleries (Belkin, AHVA Gallery, MOA), or through work as Research Assistants to AHVA faculty members. Two paid internships (Contemporary Art Gallery, SFU Galleries) are offered through support provided by AHVA. Notice of opportunities, when available, can be found on the Department website and are circulated to students by email.

CCST Travel fund

CCST students can submit a proposal for one-time funding (up to \$500) to support travel for research. The proposal should state the aims of the research, as well as preliminary budget, and should be submitted to the Graduate Program Coordinator and Graduate Program Advisor.

Art History Travel Research Scholarship

The department has a fund designated to support travel for the purpose of thesis research. Preference is given to PhD students.

Conference Travel

The Graduate Student Travel Fund provides one-time travel support of up to \$500 for students presenting a paper at a conference or symposium. More information can be found at:

<https://www.grad.ubc.ca/awards/graduate-student-travel-research-dissemination-fund>.

For additional information on financial support for graduate students, consult the Faculty of Graduate and Postdoctoral Studies website at

<http://www.grad.ubc.ca/>.

Financial support counselling is also available in the UBC Office of Awards and Financial Aid at (604) 822-5111 or through their website at

<http://www.students.ubc.ca/finance/>

Facilities, Programs, and Resources

Guest Lecturer and Visiting Artist Programs

Each year the department invites distinguished international and Canadian critics, curators, artists, and scholars to address challenging and topical themes relevant to the study and practice of art. In addition to the short-term distinguished visitors, AHVA also hosts artists in residence at the Audain Art Centre. Past artists in residence include Beau Dick, Marianne Nicolson, and Stan Douglas. Visiting artists, guest lecturers, and artists in residence may deliver a public lecture, lead an intensive seminar, participate in graduate student critiques, conduct studio visits and assist students in the development of their work and early professional career.

These programs are made possible by the generous support of the Rennie Collection, Joan Carlisle-Irving Endowment, Audain Endowment for Critical and Curatorial Studies, and the Koerner Foundation.

The AHVA Visual Resources Centre (VRC)

The Visual Resources Centre (VRC) houses a community study space, meeting spaces and over half a million visual materials. The VRC has total holdings of over 450,000 35mm photographic slides, videos, films, DVDs and a growing database of 60,000 digital images, covering all areas of art history and visual art as represented by the curricula of the AHVA department and the film program. As a vital teaching and research facility for both faculty and students, the VRC continues to extend its resources and services to the university communities through collaborative projects in the areas of e-learning and distance education.

Irving K. Barber Learning Centre: Music, Art, and Architecture Library

The Music, Art, and Architecture Library is located in the Irving K. Barber Learning Centre. The collection includes books and journals on visual art, art history, architecture, community and regional planning, dance, design, and music. Special materials include exhibition catalogues, pamphlets, microforms, clippings, picture files, CD-ROMs, and online indexes and databases.

Circulating books are located in the open stacks of the Irving K. Barber Learning Centre. Most material circulates for two weeks. The library provides many areas for students to study: silent and group study spaces, a graduate research room, and a digital media commons. Library staff with specialization in visual art and art history is available to assist with reference, instruction, and tours.

<http://ikblc.ubc.ca/>

The Museum of Anthropology

UBC's Museum of Anthropology, designed by Arthur Erickson and opened in 1976, is situated on the Point Grey cliffs overlooking Howe Sound and the North Shore mountains. Both its setting and architecture are inspired by coastal First Nations settlements of British Columbia. The collections include the famous Northwest Coast First Nations collection, the Walter and Marianne Koerner Collection, an international textile collection, and archaeological findings of British Columbia and the North Pacific Rim.

<http://moa.ubc.ca>

The Morris and Helen Belkin Art Gallery

This standalone contemporary art gallery opened in 1995. The gallery is a public facility contributing to the cultural life of the campus, the city, the province, and beyond. Throughout the year the gallery hosts a variety of informative and provocative exhibitions that confirm the creative and eclectic aspects of contemporary art. Exhibitions are generated internally or borrowed and draw on work from local, national, and international artists, other Canadian art institutions, art organizations and international sources. The gallery attempts to expose the broadest possible spectrum of visual concerns to both the university community and the public at large. It also sponsors visiting speakers as well as occasional symposia.

<http://belkin.ubc.ca>

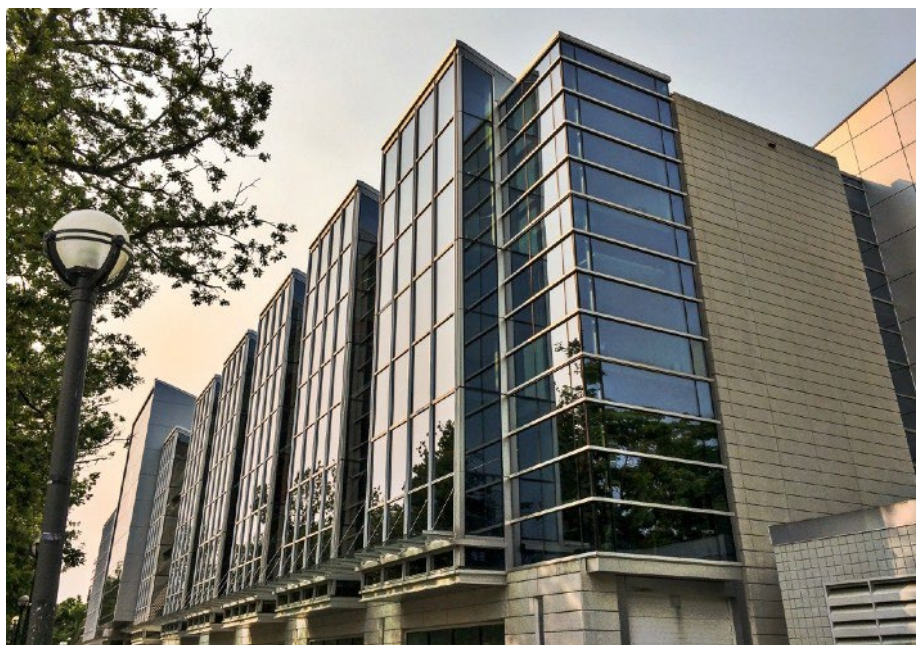
X̱wi7x̱wa Library

X̱wi7x̱wa (pronounced whei-wha) began in the 1970s with the founding of the Indian Education Resource Centre. The collection later came under the care of the Native Indian

Teacher Education Program (NITEP). When the First Nations House of Learning opened the Longhouse in May of 1993, NITEP transferred the collection to X̱wi7x̱wa Library. X̱wi7x̱wa Library, now a branch of the UBC Library, has collections consisting of approximately 12,000 items, including about 6,000 books, 450 videos, 5,000 vertical file materials, curriculum resources, journals and newspapers, maps, posters, theses and dissertations, the G.A. (Bud) Mintz special collection, and some archival materials. The collections focus on First Nations in British Columbia, but also include contextual materials about Aboriginal people in Canada as a whole.

In addition to special collections, X̱wi7x̱wa has research librarians expert in Indigenous areas, and is an international leader in Indigenous classification research.

<https://xwi7xwa.library.ubc.ca>



TOP The Morris and Helen Belkin Art Gallery

BOTTOM The Music, Art, and Architecture Library (inside the Irving K. Barber Learning Centre).

Contacts

Faculty and Areas of Research

Please visit ahva.ubc.ca for AHVA faculty biographies and research areas.

Staff Contact Information

Please visit ahva.ubc.ca for AHVA staff contact information.

Morris and Helen Belkin Art Gallery Contact Information

Please visit belkin.ubc.ca for staff contact information.

For questions and inquiries, please contact:

Graduate Program Coordinator

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Disclaimer

This brochure in no way contradicts or modifies any rule laid down in the University Calendar, which should be consulted when precise information on any specific point on course program requirements is required. This is obtainable from the Office of the Registrar:

Brock Hall, 2106
1874 East Mall
Vancouver, British Columbia, Canada V6T 1Z1
(604) 822-2844
<http://www.calendar.ubc.ca/vancouver/>

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