

**HISTORY OF ART 500 I**  
**SPECIAL TOPICS: THE TASK OF THE CURATOR**

Kris Paulsen  
Semester 2015  
W/F 2:20-3:40  
Pomerene 208

Office Hours:  
Tuesday 10:00-11:00  
& by Appointment  
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Course Description:

Taught in conjunction with the special exhibition of Blake Byrne's collection at the Urban Arts Space, *Open This End*, this course will investigate what it means to "curate" exhibitions, objects, and collections. We will consider the curator and her role historically, as well as the particular discourse around the curator that has emerged in the last 25 years. Students will produce a series of exhibitions, screenings, and interventions catalyzed by *Open This End*, culminating in a final exhibition in the Hopkins Hall Gallery. The class will include numerous site visits to exhibitions and collections, as well as guest lectures from curators and other arts professionals.

Prerequisites:

Students are expected to have taken some courses in 20<sup>th</sup>/21<sup>st</sup> century art, or graduate standing.

Required Texts:

- Course reader on Carmen
- David Balzer, *Curationism*
- Paul O'Neil, *The Culture of Curating and the Curating of Culture(s)*
- Terry Smith, *Thinking Contemporary Curating*

Recommended Texts

- Joe Wolin, *Open this End*

Objectives:

- To understand the history the role of the "curator" as well as its specific modern and contemporary formations.
- Develop a working analytical vocabulary for discussing exhibition making and curating as social, political, and aesthetic practices.
- Learn how exhibitions and programs are put together.
- Successfully mount an exhibition and create supporting documents and texts.

- Understand how the task of “curating” relates to larger social trends and media activities.

#### Grading:

- Students will present their final paper and research at a class symposium.
- Students are expected to attend all course meetings and to actively participate in all class discussions.

Exhibition Review (Paper & Peer Comments 10% each): 20%

Exhibition Proposal (4 pgs): 10%

Final Exhibition (group): 20%

Catalog Essay 20%

Attendance & Participation: 30%

This course uses the OSU Standard Grading Scheme: 93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

#### Coursework:

Reading: Students are responsible for all assigned reading and will be expected to have completed the reading before coming to class. Readings may be added or removed from the syllabus. Changes will be announced in class and on Carmen.

#### Papers & Assignments:

All papers must be turned in to pass the class. Late papers will lose 1/3 of a letter grade each day. Late response essays will not be accepted. Extra credit assignments will be offered throughout the semester.

Students will complete 3 major assignments: a critical research paper on an exhibition, a presentation on the final project, and 3 case studies over the course of the class.

#### Attendance:

Attendance is mandatory. If you are going to miss classes or examinations because of religious holidays or extra-curricular scheduling (i.e. you are on a sport team or in the band) you must notify the instructor by the second week of class of all conflicting dates and to recommend a solution, with the understanding that an earlier deadline or date for a paper/exam may be the most practical solution. The student is responsible for informing him or herself of all missed work and assignments. This situation must be discussed with the instructor immediately.

#### Academic Misconduct:

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

### Plagiarism:

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. See the University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>. Plagiarism is the use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your response essays, term paper, or other assignments without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment.

### Students with Disabilities:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

### **DATES & ASSIGNMENTS:**

#### **Week 1      Introduction**

8.26            Definitions  
Visit Hopkins Hall Gallery, talk about the Final Exhibition

8.28            J. Morgan, "What is a Curator?" (21-29)  
J. Gaitan, "What is a Public?" (33-39)  
E. Filipovic, "What is an Exhibition?" (73-81)  
Kate Fowle, "Who Cares?" (26-35)

#### **Week 2:      Curationism**

9.2            D. Balzer, *Curationism* (7-73)

9.4            D. Balzer, *Curationism* (73-137)

#### **Week 3:      White Cubes**

9.9            Brian O'Doherty, *Inside the White Cube* (13-64)

9.11 Brian O'Doherty, *Inside the White Cube* (65-107)

**Week 4 The Culture of Curating and the Curating of Culture**

9.16 Paul O'Neil, *The Culture of Curating and the Curating of Culture* (9-49)

9.18 Paul O'Neil, *The Culture of Curating and the Curating of Culture* (87-129)  
\*After Picasso curator Dick Luckow at Wexner, 5pm.

**Week 5 Artist as Curator**

9.23 Discussion of Exhibition  
E. Filipovic, "Artist as Curator" (3-20)  
R. Noack, "Curator as Artist?" (video, online: 33:05)  
<http://www.afterall.org/online/artist-as-curator-symposium-curator-as-artist-by-ruth-noack#.VXcN3GRViko>

9.25 Group Meetings and Discussion

**Week 6: Exhibition Planning**

9.30 Group Meetings

10.2 Meet at Urban Arts Space – Joe Wolin Talk  
Recommended Readings:  
J. Wolin, *Open this End* (9-21)  
K. Paulsen, "Wrong Way Round" (65-72)  
K. Rorschach, "Blakean Vision" (78-80)  
Kogut and Schwan, "Art Is Just Another Form of Talking" (90-98)

**Week 7: Curatorial Ethics**

10.7 Group Proposals Due  
Presentations to the Class

10.9 Fischli & Weiss, "How to Work Better" (189-190)  
Anthony Huberman, "Take Care" (190-194)  
Peter Eleey, "What About Responsibility" (195-200)  
Triple Candie, "On the Institutional Kidnapping of Cady Noland and David Hammons..." (201-205)

**Week 8: Exhibition Planning**

10.14 Group Meetings  
Review Due

10.16 No School – Autumn Break

**Week 9: Thinking Contemporary Curating**

10.21 Terry Smith, *Thinking Contemporary Curating* (17-138; focus on 17-53 and 102-138)

10.23 Terry Smith, *Thinking Contemporary Curating* (141-258; focus on 179-246)

**Week 10: Columbus Museum of Art**

10.28 Meeting with the curators and collection/exhibition walk through  
\*You must visit the CMA before this class and see the exhibitions on Pace Gallery and the reinstalled contemporary collection.

10.30 Sarah Falls Visit — Digital Humanities

**Week 11: Installation**

11.4 Meet in Hopkins Hall Gallery

11.6 Meet in Hopkins Hall Gallery

**Week 12: Catalog Essays**

11.11 No School – Veterans' Day

11.13 Essays Due for Editing  
Exchange Essays

**Week 13: Wexner Center**

11.18 Visit to the Wex – Meet in Lobby

You should have visited the exhibition before this class meeting.  
We will discuss the exhibition. (Try to attend the curator's talk on 9/18 – see above)

11.20 Return Essays, discuss edits with peer editor.  
Individual meeting with Kris this week.

**Week 14: Thanksgiving**

11.25 No School

11.27 No School

**Week 15:**

12.2 Strike Exhibition

12.4 Strike Exhibition

**Week 16:**

12.9 Catalog Production  
Final Essays due for publication