This course will explore the history of the exhibition since its inception in 18th Century France as an exemplary cultural form that gains coherence within Modernity. We will examine the ways in which the exhibitionary logic modernizes the subject and aligns perception with hegemonic ideologies. We will also look at exhibits, such as the 0.10 show in 1915, that willfully negate and/or dismantle prevailing hegemony. Throughout, we will trace the history of Modern art through specific exhibitions that have redefined the parameters of art making on the one hand and its reception on the other. Along the way, we will also seek to define terms that inform curatorial practice. For instance, what is a paradigm? I begin with the assumption that a paradigm is that which shapes historical phenomenon into cogent, collectively legible questions. The term will be open to debate. Other such terms include “globalization,” “event,” and “apparatus,” which organize what an exhibition does. Above all, we will look at the relationship between historical exhibitions and their context in the interest of locating and/ or forging models for contemporary practice.

Concepts: Globalization  
  Event  
  Paradigm  
  Apparatus

All readings are available at the library on course reserves. In addition, we will have a course website.

Requirements:  
1 reading presentation  
Project presentation  
25 page paper on a topic decided in conference with me.

1. 9/4  The Public Sphere: Jacques Louis David, The Oath of the Horatii, 1784  
Reading:  
2. 9/11  The Image of the People: Théodore Géricault, *Raft of the Medusa*, 1819; and Gustave Courbet and the Paris Commune 1871

3. 9/18 Modernism and Negation: Manet at the Salon des Refuses, 1863

4. 9/25 The First Impressionist Exhibit, 1874

5. 10/2 The Armory Show, New York, 1913

6. 10/9 The 0.10 Exhibit, Petrograd, 1915

7. 10/16 The First International Dada Art Fair, Berlin, 1920 and Film und Foto Stuttgart, 1929

8. 10/23 Cubist and Abstract Art, New York, 1936 and The Degenerate Art Exhibit, Munich, 1937

9. 10/30 Exposition International du Surrealisme, Paris, 1938
   - Theodor Adorno, “Looking Back on Surrealism,” in *The Idea of the Modern in

10. 11/6  This is Tomorrow, London, 1956 and The New American Painting, New York, 1959

11. 11/13  The Palais de Tokyo phenomenon
-Nicholas Bourriaud, TBA

12. 11/20  The Art Fair
-Claire Fontaine. “Readymade Artist and Human Strike, a Few Clarifications.” PDF Artist Website.

13. 11/27  presentations