

Paradigmatic Exhibitions in the History of Curatorial Practice 1863-2012

CCST 500: Methods in Critical Curatorial Practices

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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:
-Jurgen Habermas *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge: The MIT Press, 1991. (Selections)
-Giorgio Agamben. “What is an Apparatus?” in *What is an Apparatus?* Stanford University Press, 2009.

2. 9/11 The Image of the People: Théodore Géricault, *Raft of the Medusa*, 1819; and Gustave Courbet and the Paris Commune 1871
 -Timothy Mitchell. "The Exhibitionary Order." In *The Art of Art History*. Ed. Donald Preziosi. New edition. Oxford: Oxford University Press, 2009.
 -Jonathan Crary. "Géricault, The Panorama, and Sites of Reality in the Early 19th C." *Grey Room* No. 9 (Autumn 2002): 5-25.
 - T.J. Clark. *Image of the People: Gustave Courbet and the 1848 Revolution*. University of California Press, 1999.
3. 9/18 Modernism and Negation: Manet at the Salon des Refuses, 1863
 -T.J. Clark. "Olympia's Choice" and "Bar at the Folies Bergeres." *The Painting of Modern Life: Paris in the Art of Manet and his Followers*. Princeton UP, 1999.
4. 9/25 The First Impressionist Exhibit, 1874
 - Meyer Schapiro. *Modern Art*. New York: George Braziller, 2011.
 -Frederic Jameson. "Introduction, On Method" and *The Political Unconscious*. Cornell UP, 1982.
5. 10/2 The Armory Show, New York, 1913
 -Thierry de Duve. "The Readymade and the Tube of Paint," and "Given the Richard Mutt Case," in *Kant after Duchamp*. The MIT Press, 1996.
6. 10/9 The 0.10 Exhibit, Petrograd, 1915
 -T.J. Clark. "God is Not Cast Down." *Farewell to an Idea*. Yale UP, 2002.
 -Alain Badiou. "Search for a Method," "The Beast," and "The Unreconciled." In *The Century*. Polity Press, 2007.
7. 10/16 The First International Dada Art Fair, Berlin, 1920 and Film und Foto Stuttgart, 1929
 -Louis Aragon. "John Heartfield and Revolutionary Beauty," in *Photography in the Modern Era*, ed. Phillips. New York: Met, 1989.
 -Walter Benjamin. "The Work of Art in the Age of its Technological Reproducibility." *Walter Benjamin: Selected Writing*, Volume 3, 1935-38. Howard Eiland and Michael Jennings, eds. Cambridge and New York: Belknap and Harvard UP, 2002.
8. 10/23 Cubist and Abstract Art, New York, 1936 and The Degenerate Art Exhibit, Munich, 1937
 -Neil Levi, "Judge for Yourselves: The 'Degenerate Art Exhibition' as Political Spectacle," *October*, No. 85 (Spring 1998).
9. 10/30 Exposition International du Surrealisme, Paris, 1938
 -Theodor Adorno, "Looking Back on Surrealism," in *The Idea of the Modern in*

- Literature and the Arts*, ed. Irving Howe, and in *Notes to Literature*. New York: Columbia University Press, 1991.
- Denis Hollier. "The Use-Value of the Impossible," *October* 60 (Spring 1992).
10. 11/6 This is Tomorrow, London, 1956 and The New American Painting, New York, 1959
- Herbert Marcuse. "Repressive Tolerance." (1965).
- Guy Debord, *The Society of the Spectacle*. Cambridge: The MIT (Zone) Press.
11. 11/13 The Palais de Tokyo phenomenon
- Claire Bishop. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012.
- Nicholas Bourriaud, TBA
- Hans Ulrich Obrist interview with Vaneigem. *E-flux*.
12. 11/20 The Art Fair
- Claire Fontaine. "Readymade Artist and Human Strike, a Few Clarifications." PDF Artist Website.
- Tiziana Terranova. "Of Sense and Sensibility: Immaterial Labour in Open Systems." *Curating Immateriality*." Autonomedia, 2006.
13. 11/ 27 presentations