Paradigmatic Exhibitions in the History of Curatorial Practice 1863-2012

CCST 500: Methods in Critical Curatorial Practices
Lasserre 210, Mondays 2-5
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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 both hegemonic ideologies on the one hand, and concrete forms of production and circulation on the other (especially when we get to the 1880s-1915 and the advent of the readymade). 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 (AND rejecting) 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 20%
Project presentation 40%
15 page paper on a topic decided in conference with me, one which ideally bears relevance to your practicum. 30%
Weekly Participation 10%

1. 9/9 The Public Sphere: Jacques Louis David, *The Oath of the Horatii*, 1784
Reading:

2. 9/16 The Image of the People: Théodore Géricault, *Raft of the Medusa*, 1819; and Gustave Courbet and the Paris Commune 1871

3. 9/23 Modernism and Negation: Manet at the Salon des Refuses, 1863

4. 9/30 The First Impressionist Exhibit, 1874

5. 10/7 The Armory Show, New York, 1913

6. 10/14 The 0.10 Exhibit, Petrograd, 1915

7. 10/21 The First International Dada Art Fair, Berlin, 1920 and Film und Foto Stuttgart, 1929

8. 10/28 Cubist and Abstract Art, New York, 1936 and The Degenerate Art Exhibit, Munich, 1937


-Walter Benjamin. “Unpacking my Library.” Collected Writing Volume [TK]

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


11. 11/18  The Palais de Tokyo phenomenon

-Nicholas Bourriaud, TBA

12. 11/25  The Art Fair
-Claire Fontaine. “Readymade Artist and Human Strike, a Few Clarifications.” PDF Artist Website.

13. 12/?   CLASS TO BE ADDED (TBA)
-presentations