

Professor: Mark Wasiuta

A4581 Exhibition Histories, Curating Theories

Fall 2012

Thurs. 11:00-1:00, Buell 300 S

Office Hours: Buell 206 Thurs. 2:00 – 3:00 and by appointment

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This course will track the history of architectural exhibitions and the expansion of architectural curating in the postwar period. The seminar will explore the political, cultural and theoretical pressures on exhibition practices while examining those conditions that have sponsored the most consequential exhibitions and curatorial projects. Studying both exhibition content and installation strategies we will query how the organization of material and documents into new alignments opens exhibitions as sites of intellectual, historical, critical practice, on one hand, and as expression of institutional bias on the other. Indeed, a crucial subtext of the seminar will be the influences on exhibitions within different contexts and institutional settings. The course will interrogate the factors that have allowed certain modes of curatorial experimentation to occur, or conversely, to be suppressed or to disappear. At question will be which institutions historically have become sites of experimentation through exhibitions and which sites and practices offer the most radical, fruitful possibilities today.

The course will consider several structural ambiguities that permeate the relation among architecture, curating and exhibitions. For example, while architectural exhibitions are enmeshed within the history of architectural thought and have a distinct architectural lineage, they also serve as the locus of exchange with art practices, new media projects, and with other external influences. Rather than seek to resolve such ambiguities the course will probe architectural exhibitions as sites of disciplinary porosity.

To develop tools, techniques, methods for assessing architectural exhibitions and their effects the seminar will address a range of exhibitions through issues of display, value, collection, narration, communication and informational systems. The course aims to form novel approaches to the analysis, interpretation and comparative reading of exhibitions and to establish new possibilities for curatorial work, exhibition research and scholarship.

Requirements: Students are expected to attend all sessions, examine all material on reserve and keep up with readings. Weekly readings will include exhibition texts, catalogues, reviews as well as theoretical texts from within architectural history, from within curatorial studies, and from other relevant disciplines. The concept of reading will spread across the familiar encounter with critical texts to the reading of exhibition materials in diverse forms such as archival documents, plans, images, and other related material.

Course Grading:

Class Presentations and Participation	50%
Final Research Paper or Project	50%

Class Presentations: Two presentations will be required. Each student will make a 15-minute presentation of a selected text or exhibition from the weekly readings and weekly topics. Additionally, during the final third of the semester students will make a presentation of their research paper or project.

Final Project: Students will have the choice of writing a research paper on a topic established in consultation with the professor or developing a curatorial project. Abstracts describing research topics and critical approaches for both papers and curatorial projects will be submitted by the 5th week of the seminar.

Sessions:

Week 1 **Introduction**

Week 2 **Curatorial Chatter**

Required Reading:

- Sabeth Buchmann. "Lucy R, Lippard: Curating (Within) The system," in *Texte Zue Kunst* 22, 2012.
- Jean-Louis Cohen. "Mirror of Dreams," in *Log* 20, 2010.
- Michel Foucault. "What is an Author," in Donald F. Bouchard ed., *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, 1977.
- Teresa Gleadowe. "Inhabiting Exhibition History," in *The Exhibitionist* 4, 2011.
- Dorothea von Hantelman. "The Curatorial Paradigm," in *The Exhibitionist* 4, 2011.
- Jens Hofman. "Overture," in *The Exhibitionist* 1, 2010.
- Sylvia Lavin. "Showing Work," in *Log* 20, 2010.
- Tara McDowell. "Overture," in *The Exhibitionist* 2, 2010.
- Hans Ulrich Obrist. "Pontus Hultén Interview," in *A Brief History of Curating*. Zurich: JRP | Ringier, 2008.
- Kayako Ota. "Curating as Architectural Practice," in *Log* 20, 2010.
- Anton Vidokle. "Art without Artists," in *e-flux journal* 16, 2010

Additional Reading:

- Francois Truffaut. "A Certain Tendency in French Cinema," in *Cahiers du Cinema* 31, 1954 (original).
- Manfredo de Robilant. "Pippo Ciorra Takes a Job," in *Log* 20, 2010.

Week 3 **Institutions and Critiques**

Required Reading:

- Jean Baudrillard. "The Beaubourg-Effect: Implosion and Deterrence," in *October* 20, 1982
- Douglas Crimp. "The Art of Exhibition," in *October* 30, 1984.
- Hal Foster. "Archives of Modern Art," in *October* 99, 2002.
- Hans Haacke. "Museums, Managers of Consciousness," in Alexander Alberro and Blake Stimson ed., *Institutional Critique: an Anthology of Artists' Writings*. Cambridge: MIT Press, 2009.
- Allan Kaprow and Robert Smithson. "What is a Museum? A Dialogue," in Alexander Alberro and Blake Stimson ed., *Institutional Critique: an Anthology of Artists' Writings*. Cambridge: MIT Press, 2009.

- Rosalind Krauss. "The Cultural Logic of the Late Capitalist Museum," in *October*, 54, 1990.

Additional Reading:

- Alex Alberro. "Institutions, Critique and Institutional Critique," in Alexander Alberro and Blake Stimson ed., *Institutional Critique: an Anthology of Artists' Writings*. Cambridge: MIT Press, 2009.
- Alexander Alberro, "The Turn of the Screw: Daniel Buren, Dan Flavin, and the Sixth Guggenheim International Exhibition," in *October* 80, 1977.
- Jonathan Crary. "Capital Effects," in *October* 56, 1991.
- Andrea Fraser. "Museum Highlights: A Gallery Talk," in *October* 80, 1977.
- Brian O'Doherty. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press, 1999.
- "Round Table: The Modern," in *October* 98, Fall 2001.

Week 4

MoMA and Systems 1

Required Reading:

- Arthur Drexler, ed. *The Architecture of the École des Beaux-Arts*. New York: Museum of Modern Art, 1977.
- Arthur Drexler. *Transformations in Modern Architecture*. New York: Museum of Modern Art, 1979.
- Pontus Hultén. *The Machine as Seen at the End of the Mechanical Age*. New York: Museum of Modern Art, 1968.
- Kynaston L. McShine, ed. *Information*. New York: Museum of Modern Art, 1970.
- Felicity Scott. "When Systems Fail," in *Architecture or Techno-utopia: Politics After Modernism*. Cambridge: MIT Press, 2007.
- Mary Anne Staniszewski. "Installations and Installation Art," in *The Power of Display: A history of Exhibition Installations at the Museum of Modern Art*. Cambridge: MIT Press, 1998.

Additional Reading:

- Philip Johnson. *Deconstructivist Architecture*. NY: Museum of Modern Art, 1988
- Riley, Terence, ed. *Mies in Berlin*. NY: Museum of Modern Art, 2001.
- Museum of Modern Art. *The New City: Architecture and Urban Renewal*. NY: Museum of Modern Art, 1967.

Week 5

MoMA and Systems 2

Required Reading:

- Emilio Ambasz, ed. *Italy: The New Domestic Landscape; Achievements and Problems of Italian Design*. New York: Museum of Modern Art, 1972.
- Jean Baudrillard. *System of Objects*. London, New York: Verso, 2005.
- Harriet Schoenholz Bee, ed. *The Universitas Project : solutions for a post-technological society /conceived and directed by Emilio Ambasz*. New York: Museum of Modern Art, 2006.

Additional Reading:

- Emilio Ambasz. *The Architecture of Luis Barragan*. New York: Museum of Modern Art, 1976.
- Emilio Ambasz, ed. *Taxi Project: Realistic Solutions for Today*. New York: Museum of Modern Art, 1976.

Week 6**World As Exhibition – Biennales and Triennales****Required Reading:**

- George Baker. "The Globalization of The False" in Elena Filipovic, Marieke van Hal, Solveig Øvstebø ed., *The Biennial Reader*. Bergen: Hatje Cantz Verlag, 2010.
- Walter Benjamin. "Paris Capital of the Nineteenth Century" in Michael W. Jennings, Howard Eiland, and Gary Smith ed., *Walter Benjamin. Selected Writings. Volume 3. 1935-1938*. Cambridge: Harvard University Press, 2005.
- Aaron Levy and William Menking. *Architecture on Display: On the History of the Venice Biennale of Architecture*. London: Architectural Association, 2010.
- Timothy Mitchell. *Colonising Egypt*. Berkeley: University of California Press, 1988.
- Triennale di Milano. *Quattordicesima Triennale di Milano*. Milano: Arti Grafiche Crespi & Occhipinti, 1968.

Additional Reading:

- Biennale di Venezia. *Presence of the Past: First International Exhibition of Architecture*. Edizione La Biennale di Venezia, 1980.
- Caroline A. Jones. "Biennial Culture: A Longer History," in Elena Filipovic, Marieke van Hal, Solveig Øvstebø ed., *The Biennial Reader*. Bergen: Hatje Cantz Verlag, 2010.
- Triennale di Milano. *Quindicesima Triennale di Milano*. Milano: Grafiche A. Nava, 1973.

Week 7**Documenta 5 and Harald Szeemann****Required Reading:**

- François Aubart et al. *Harald Szeemann: Individual Methodology*. Zurich: JRP Ringier Kunstverlag, 2007.
- Documenta. *Documenta 5: Befragung der Realität Bildwelten Heute*. Kassel: Verlag Documenta, 1972.
- Christian Rattemeyer. *Exhibiting the New Art: "Op Losse Schroeven" and "When Attitudes Become Form" 1969*. London: Afterall, 2010.
- Ian Wallace. *The First Documenta, 1955*. Hatje Cantz, 2011.

Additional Reading:

- Harald Szeemann. Tobia Bezzola, Roman Kurzmeier, ed. *Harald Szeemann: With By Through Because Towards Despite; Catalogue of all Exhibitions 1957-2005*. Zürich: Editon Voldemeer, 2007.

- Benjamin H. D. Buchloh. "Documenta 7: A Dictionary of Received Ideas," in *October* 22, 1982.

Week 8

Exhibitions in Translation - Brutalism

Required Reading:

- Reyner Banham. "Parallel of Life and Art," in *October* 136, 2011.
- Reyner Banham. "This is Tomorrow," in *October* 136, 2011.
- Walter Benjamin. "The Task of the Translator" in Michael W. Jennings, Howard Eiland, and Gary Smith ed., *Walter Benjamin. Selected Writings. Volume 1. 1913-1926*. Cambridge: Harvard University Press, 2005.
- Iwona Blazwick and Nayia Yiakoumaki. *This is Tomorrow*. London: Whitechapel Gallery, 2010.
- Hal Foster. "Savage Minds (A Note on Brutalist Bricolage)" in *October* 136, 2011.
- Alex Kitnick. "The Brutalism of Life and Art*" in *October* 136, 2011.
- David Robbins, ed. *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. Cambridge: MIT Press, 1990.

Additional Reading:

- Reyner Banham. "The New Brutalism," in *October* 136, 2011.
- Alex Kitnick. "Introduction" in *October* 136, 2011.
- Paul de Man. " 'Conclusions' on Walter Benjamin's 'The Task of the Translator'" in *Yale French Studies* 97, 2000.

Week 9

Art and Architecture Codes

Required Reading:

- Hal Foster. "Postmodernist Machines," in *The Art-Architecture Complex*. London: Verso, 2011.
- Dan Graham. "Art as Design/Design as Art " in Brian Wallis ed., *Rock My Religion*. Cambridge: MIT Press, 1993.
- Joseph Grima et al., ed. *Storefront Newsprints 1982-2009*. New York: Storefront for Art and Architecture, 2009.

Additional Reading:

- Fredric Jameson. "Postmodernism and Consumer Society" in Hal Foster ed., in *The Anti-Aesthetic*. Port Townsend: Bay Press, 1983.
- Dan Graham. "The End of Liberalism," in *Rock/Music Writings*. New York: Primary Information, 2009.

Week 10

Exhibition Value

Required Reading:

- Walter Benjamin. "The Work of Art in the Age of its Technological Reproducibility (Third Version)" in Michael W. Jennings, Howard Eiland, and Gary Smith ed., *Walter Benjamin. Selected Writings. Volume 4. 1938-1940*. Cambridge: Harvard University Press, 2005.

- Beatriz Colomina. "Enclosed by Images: The Eameses' Multimedia Architecture," in *Grey Room*, 2, 2001.
- Friedrich Kittler. "Museums on the Digital Frontier" in *The End(s) of the Museum*. Barcelona: Fundacio Antoni Tapies, 1996.

Additional Reading:

- Charles and Ray Eames. *A Computer Perspective. Background to the Computer Age*. Cambridge: Harvard University Press, 1990.
- Jacques Derrida. *Specters of Marx: The State of Debt, The Work of Mourning, & the New International*. New York: Routledge, 1994.

Week 11

Collecting Architecture

Required Reading:

- Giovanna Borasi, Mirko Zardini, ed. *Sorry, Out of Gas: Architecture's Response to the 1973 Oil Crisis*. Montréal: Canadian Centre for Architecture; Montova, Italy: Corraini Edizioni, 2007.
- Jean-Louis Cohen. "From the Ground Down: Architecture in the Cave, from Chaillot to Montreal," in *Log* 15. 2009.
- Niklas Maak. "Between Pinnault and Pinchuk. The Network and Rituals of a New Transnational System of Collectors," In *Texte Zur Kunst*, 83. 2011
- Richard Pare ed. *Photography and Architecture, 1839-1939*. Montreal: Canadian Center for Architecture, 1983.

Additional Reading:

- Jean-François Bédard ed. *Cities of Artificial Excavation*. Montréal: Canadian Centre for Architecture; New York: Rizzoli International, 1994.
- Andrea Oppenheimer Dean. "A Preservationist's Progress," in *Historic Preservation*, 43. 1991.
- Phyllis Lambert. "Farnsworth on Mars? Or, on the Commissioning and Stewardship of Buildings," in *Hunch*, 10. 2006.
- Phyllis Lambert. "'Stimmung' at Seagram: Philip Johnson counters Mies van der Rohe," in *Grey Room*, 20, 2005.

Week 12

Student Presentations

Week 13

Student Presentations