

Arth 411/511 B1: World's Fairs and Centennial Exhibitions
University of Alberta; Winter 2010
Tuesdays, 9:30am-12:20pm
Class website: www.betsyboone.com/fairs

Dr. M. Elizabeth (Betsy) Boone
Phone 492-4583; Email betsy.boone@ualberta.ca
Office Hours: Thursdays, 2:00 - 4:00 pm or by appointment
Office Location: FAB 3-98

World's Fairs and Centennial Expositions were organized in the 19th and early 20th centuries to mark a variety of milestones—from the anniversary of the American and French Revolutions (1867 and 1889) to the independence of Mexico and the opening of the Panama Canal (1910 and 1915)—inspiring both organizers and their guests to reflect upon the characteristics of their national culture and its relationship to other cultural traditions. This course examines this phenomenon with particular attention to the national displays of art and industry in Western Europe and the Americas.

Prerequisites: Consent of the Department. Students are normally expected to have completed two 200 level Art History courses with a minimum grade of B- in both. Arth 255 or 206 strongly recommended.

As this is a reading and research seminar, you are expected to read each week's assignment in advance and arrive in class prepared to discuss it. Readings are on reserve in the Visual Resource Centre and / or in Rutherford Library. I will be paying attention to whether you have thought about the issues presented by each author and whether you are contributing to the class discussion. You will be marked on your class participation.

Students enrolled in Arth 411 B1: You will also prepare a preliminary paper and bibliography, a conference presentation, and a term paper. The preliminary paper is a 2-page page essay (about 500 words) and bibliography (minimum 10 entries), in which you present your initial research on a topic that is related to the issues in this class. The conference presentation and term paper will build upon this topic. Conference presentations will be 10 minutes, and include a visual presentation. Final papers will be 8-10 pages (about 3000 words), include a title page, notes, captioned illustrations as appropriate, and final bibliography.

Students enrolled in Arth 511 B1: You will also prepare a preliminary paper and bibliography, a conference presentation, and a term paper. The preliminary paper is a 4-page page essay (about 1000 words) and bibliography (minimum 10 entries), in which you present your initial research on a topic that is related to the issues in this class. The conference presentation and term paper will build upon this topic. Conference presentations will be 20 minutes, and include a visual presentation. Final papers will be 16-20 pages (about 6000 words), include a title page, notes, captioned illustrations as appropriate, and final bibliography.

Term papers in art history are generally written using Chicago style; MLA is also acceptable. Style guides may be found on the University of Alberta Library website. Paper topics must be approved by the instructor, who will assist you in all phases of the project.

Grading: Preliminary paper and bibliography (15%), oral presentation (20%); term paper and final bibliography (35%); readings, attendance, class participation (30%). You are expected to attend every class, arriving on time and staying until the end. Absences, late arrivals and/or missing assignments WILL affect your grade.

Grade System:

Students will be evaluated according to the 4-point scale adopted by the University of Alberta, which will result in a letter grade (from A to F).

Policy about course outlines can be found in §23.4(2) of the University Calendar.

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the *Code of Student Behaviour* (online at www.ualberta.ca/secretariat/appeals.htm) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentations of facts and / or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsions from the University.” (GFC 29 Sep 2003)

In particular, the *Code of Student Behaviour* states that:

“No student shall represent another’s substantial editorial or compositional assistance on an assignment as his or her own.

No student shall submit any course or program of study, without the written approval of the course instructor, all or a substantial portion of any academic writing, essay, thesis, research report, project assignment, presentation or poster for which credit has been obtained by the Student or which has previously been or is being submitted by the student in another course or program of study in the University or elsewhere.

No student shall submit the words, ideas, images or data of another person as the student's own in any academic writing, essay, thesis, project, assignment, presentation or poster in a course or program of study.” (Section 30.3.2(1) of the University Calendar.)

Recording of classes is permitted only with the prior written consent of the professor or if recording is part of an approved accommodation plan.

Important Dates:

Tuesday, January 5: Introduction to the class

Tuesday, January 12:

Readings: Benjamin Portis and Neil Harris, *Civic Visions, World's Fairs*. Exh. cat., Montreal: Canadian Centre for Architecture, 1993, 7-12 (read carefully) and 13-28 (on reserve in Rutherford Library)

Assignment for class: 5 minute presentations on a single world's fair or centennial exhibition

Tuesday, January 19:

Readings: Walter Benjamin, "Paris, Capital of the 19th Century [1935]," in *Reflections*, trans. E. Jephcott. New York: Schocken Books, 1978, 146-53 (read "Grandville, or the World Exhibitions" carefully; on reserve in Rutherford Library)

and

Thomas J. Schlereth, "The Material Universe of American World Expositions, 1876-1915," in *Cultural History and Material Culture: Everyday Life, Landscape, Museums*. Charlottesville: University Press of Virginia, 1992, 264-99 (on reserve in Rutherford Library)

Tuesday, January 26:

Reading: Benedict Anderson, "Introduction," and "Cultural Roots" in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* [1983]. Rev. ed., London and New York: Verso, 1991, 1-36 (on reserve in Rutherford Library and also available as an electronic resource)

Assignment for class: 5 minute presentations on term paper topics

Preliminary paper and bibliography due in class

Tuesday, February 2:

Readings: Paul Connerton, *How Societies Remember*. New York: Cambridge University Press, 1989, 1-13, 41-43, 72-79 (on reserve in Rutherford Library)

and

Lyn Spillman, *Nation and Commemoration: Creating National Identities in the United States and Australia*. Cambridge: Cambridge University Press, 1997, 17-56 (on reserve in the VRC)

Tuesday, February 9:

Readings: Tony Bennett, "Civic Seeing: Museums and the Organization of Vision," in *Critical Trajectories: Culture, Society, Intellectuals*. Malden, Mass: Blackwell Publishing, 2007, 121-37 (on reserve in Rutherford Library)

and

Annegret Fauser, "Introduction," in *Musical Encounters at the 1889 Paris World's Fair*. Rochester: University of Rochester Press, 2005, 1-14 (on reserve in Rutherford Library)

February 15-19: Reading Week

Tuesday, February 23:

Readings: Burton Benedict, "The Anthropology of World's Fairs" in *The Anthropology of World's Fairs: San Francisco's Panama-Pacific International Exposition, 1915*. Berkeley: Scholar Press, 1983, pp. 1-65 (on reserve in the VRC)

Tuesday, March 2:

Readings: Curtis M. Hinsley, "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893," in Ivan Karp and Steven D. Lavine, ed. *Exhibiting Cultures: The*

Poetics and Politics of Museum Display. Washington, D.C.: Smithsonian Institution Press, 1991, 344-65
(on reserve in Rutherford Library)

Assignment: Term paper titles and short (150 word) abstracts due in class

Tuesday, March 9:

Readings: Beatriz González-Stephan, "Showcases of Consumption: Historical Panoramas and Universal Expositions," in Sara Castro-Klarén and John Charles Chasteen, eds. *Beyond Imagined Communities: Reading and Writing the Nation in Nineteenth-Century Latin America*. Baltimore: The Johns Hopkins University Press, 2003, 225-38 (on reserve in Rutherford Library)

and

Alvaro Fernández Bravo, "Ambivalent Argentina: Nationalism, Exoticism, and Latin Americanism at the 1889 Paris Universal Exposition," *Nepantla: Views from South* 2:1 (2001), 115-39 (PDF available)

Tuesday, March 16:

Readings: Zeynep Çelik, "Speaking Back to Orientalist Discourse at the World's Columbian Exposition," in *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930*. Exh. cat., Princeton: Princeton University Press in association with the Sterling and Francine Clark Art Institute, 2000 (on reserve in Rutherford)

and

Randal Rogers, "Colonial Imitation and Racial Insubordination: Photography at the Louisiana Purchase Exhibition of 1904," *The History of Photography* 32 (Winter 2008), 347-67 (on reserve in Rutherford)

Tuesday, March 23:

Readings: Mauricio Tenorio-Trillo, "1910 Mexico City: Space and Nation in City of the *Centenario*," *Journal of Latin American Studies* 28 (February 1996), 75-104 (PDF available)

Tuesday, March 30: Conference Part I: Schedule to be announced

Tuesday, April 6: Conference Part II: Schedule to be announced

Research papers due in class