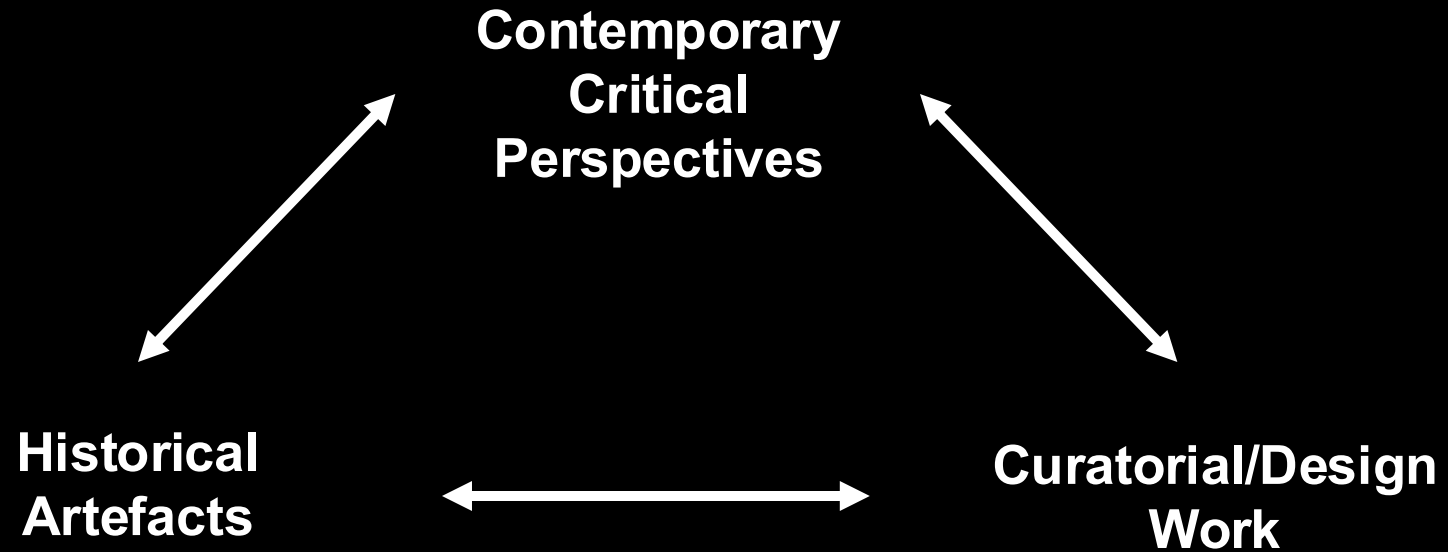


DECONSTRUCTING EXOTICISM IN STUTTGART

CURATING AN EXHIBITION AT THE ARCHITEKTURGALERIE AM WEIßENHOF



We are a curatorial team!

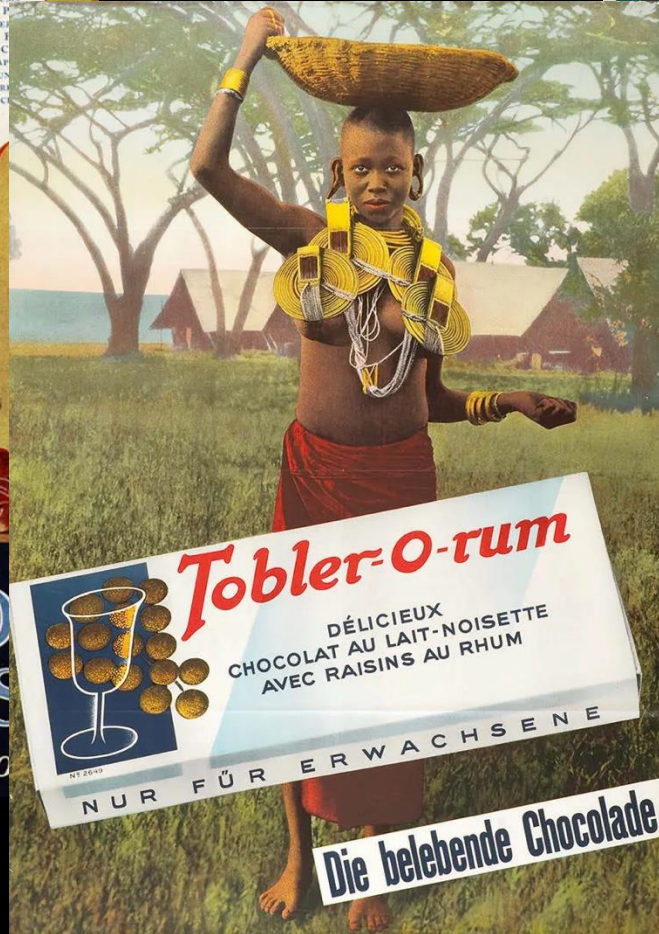


COMBINING DIFFERENT KINDS OF KNOWLEDGE

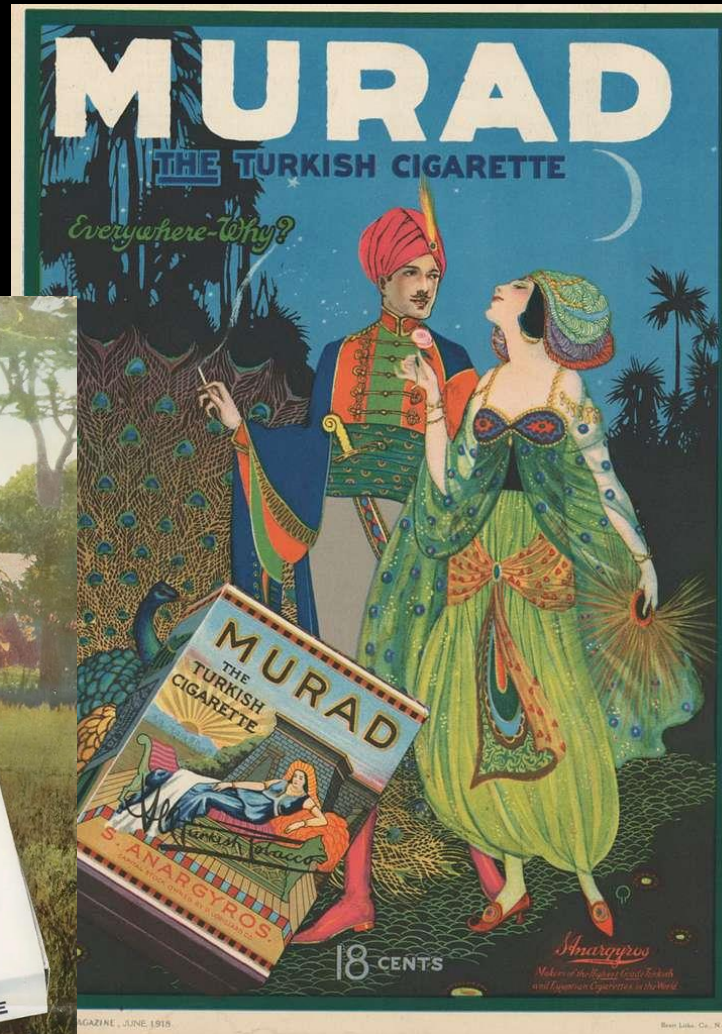
Deconstructing Exoticism – A summary



My Lady Fruits, Advertisement, England, 1920s.



Tobler Chocolate, Advertisement, Switzerland, 1935.



Murad Cigarettes, Advertisement, New York, 1917.



Negrita Rum, Advertisement, France/Martinique, 1900.

Exoticism

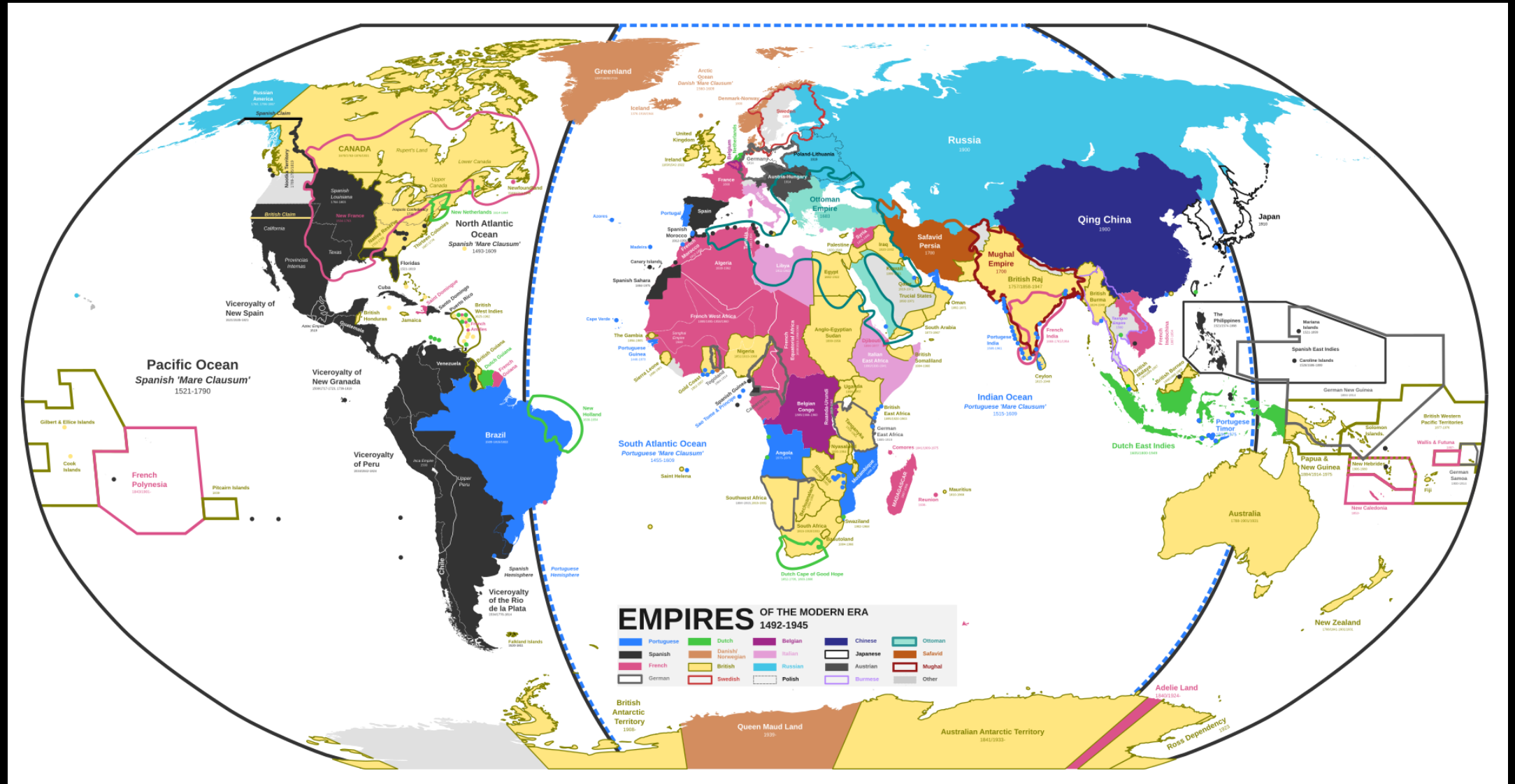
A romanticization, fetishization, and/or commodification of ethnic, racial, or cultural otherness, as in orientalism, or primitivizing representations of the 'noble savage'.

Ethnocentric stereotyping (as in Eurocentric views of non-European cultures), in which the other is marked by difference.

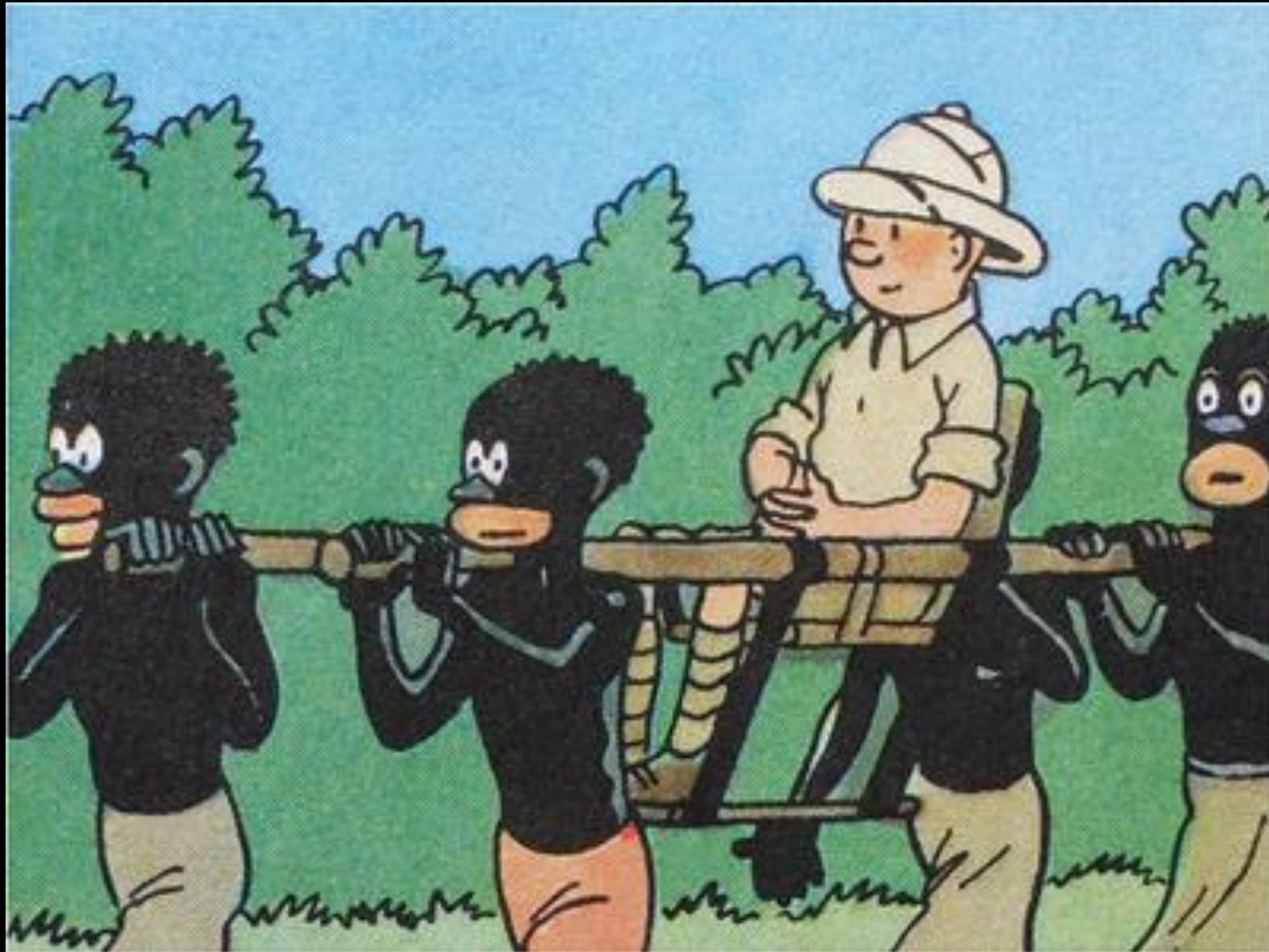
In post-colonial theory, this is identified as a form of objectification, marginalization, domination, oppression, and exploitation.

Oxford Reference (April 2025)

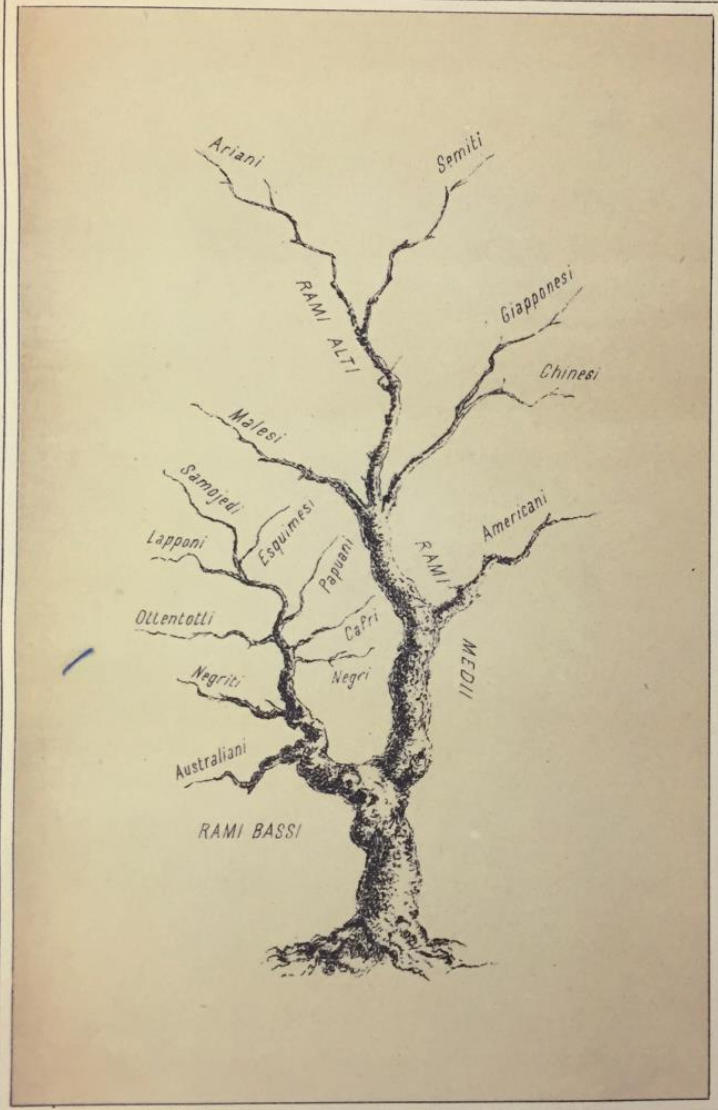
Imperial Conditions in Europe and Worldwide



Map of modern empires across the world between 1492 and 1945.

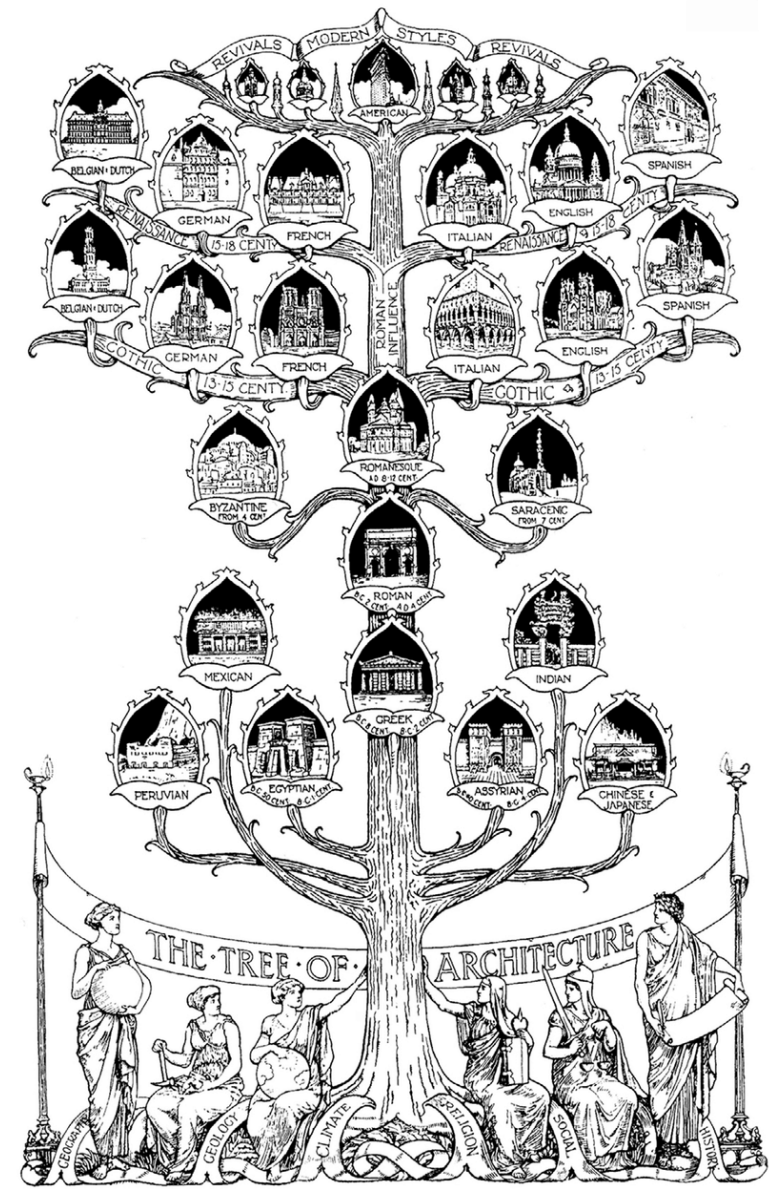


Hergé, *Tim und Struppi. Tim im Kongo*, Comic, 1931.



GERARCHIA INTELLETTUALE delle razze umane

Paolo Mantegazza, Gerachia Intellettuale delle razze umane, drawing, 1881.



BANISTER FLETCHER. INV.

Banister Fletcher, The Tree of Architecture, 1896.



Jacob Philipp Hackert, *River Landscape with Elements of the English Garden at Caserta*, oil on canvas, 1797.

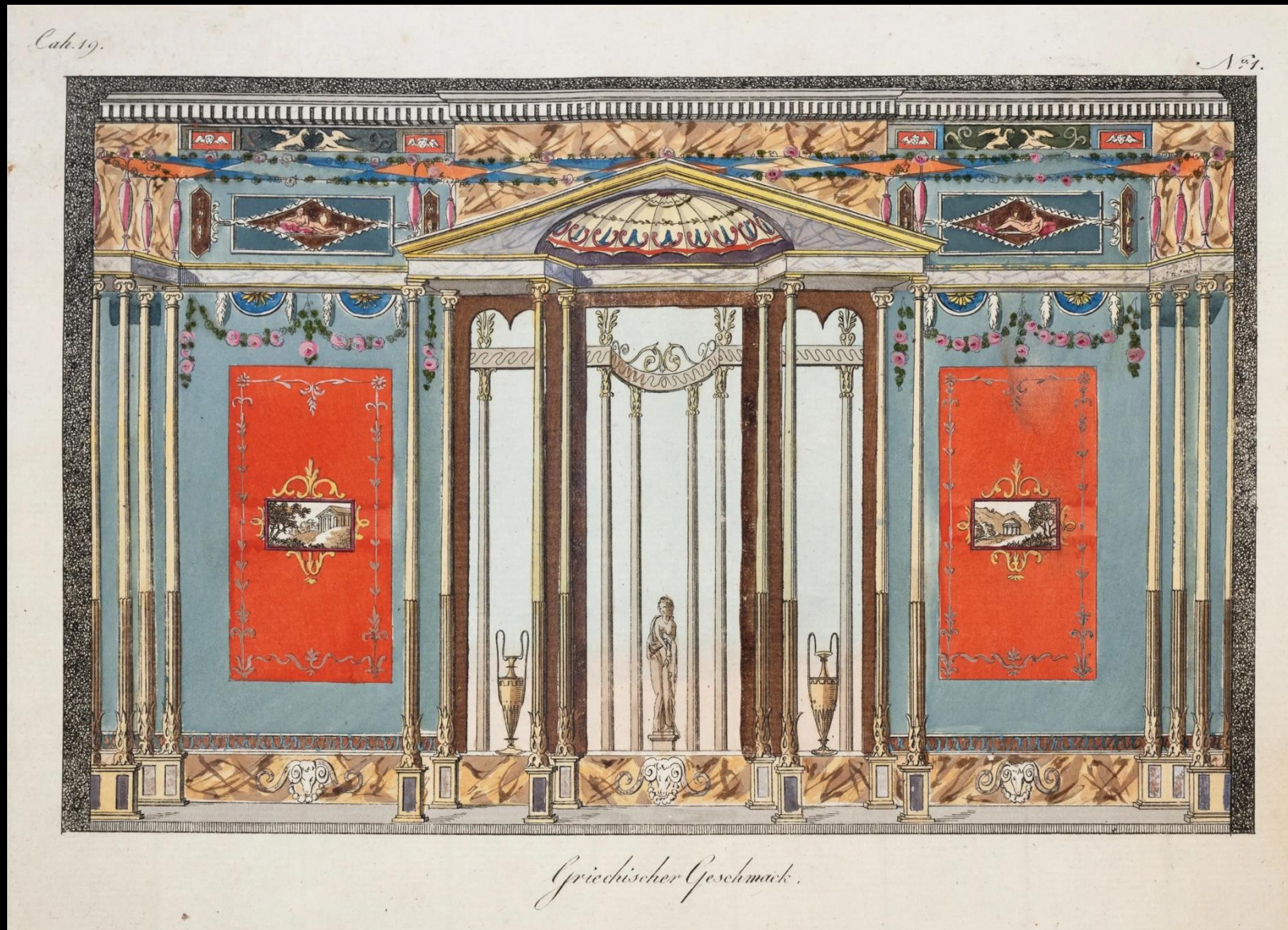


W. M. Marlow delin^o

A View of the Wilderness, with the Alhambra, the Pagoda and the Mosque.

C. Rooker sculp^o

Guilty Pleasures – The Question of Taste



Johann Gottfried Grohmann, *Greek Taste, Ideas magazine for lovers of gardens, English gardens and for owners of country estates*, hand-coloured engraving, 1797-98..



EASTERN GATE OF THE JUMMAH MUSJID AT DELHI.

Thomas and William Daniell, *Eastern Gate of the Jumah Masjid at Dheli, Oriental Scenery*, 1795-1808.



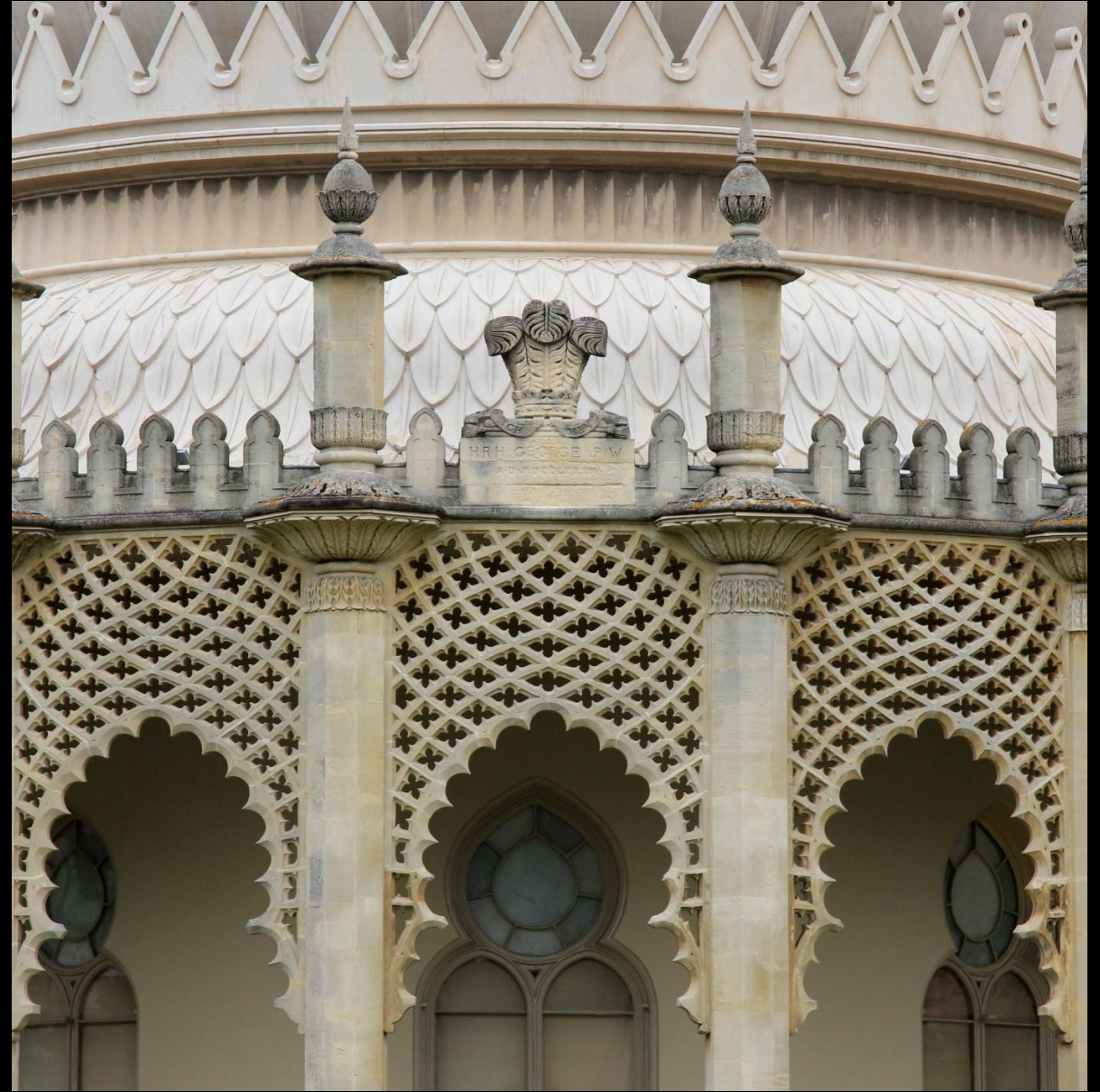
Samuel Pepys Cockerell, *East-Facade of the Residence in Sezincote, Gloucestershire, 1803-1808.*



Samuel Pepys Cockerell, *Aerial View of the Residence in Sezincote, Gloucestershire, 1803-1808.*



John Nash, *Royal Pavilion*, Brighton, England, 1815–23.



John Nash, *Royal Pavilion*, Brighton, England, 1815–23.



John Nash, "Banquetting Room", *Illustrations of Her Majesty's Palace at Brighton*, etching, 1838.



John Nash, "Kitchen", *Illustrations of Her Majesty's Palace at Brighton*, etching, 1838.



Joseph Albert, Ludwig II., *Winter Garden of the Munich Residence*, 1869-71.

~~755 cc~~
12410. cc. 12

THE

ARABIAN NIGHTS'

ENTERTAINMENTS:

OR,

THE THOUSAND AND ONE

NIGHTS.

ACCURATELY DESCRIBING THE
MANNERS, CUSTOMS, LAWS, AND RELIGION,

OF

The Eastern Nations.

TRANSLATED FROM THE FRENCH OF M. GALLAND,

By G. S. BEAUMONT.

IN FOUR VOLUMES.

VOL. I.

LONDON:

PRINTED FOR MATHEWS AND LEIGH, STRAND,

By J. Moyes, Greville Street, Hatton Garden.

1811.



MERCHANT and GENI.

Craig del.

London. Published by Mathews & Leigh.

Kennedy sculp.



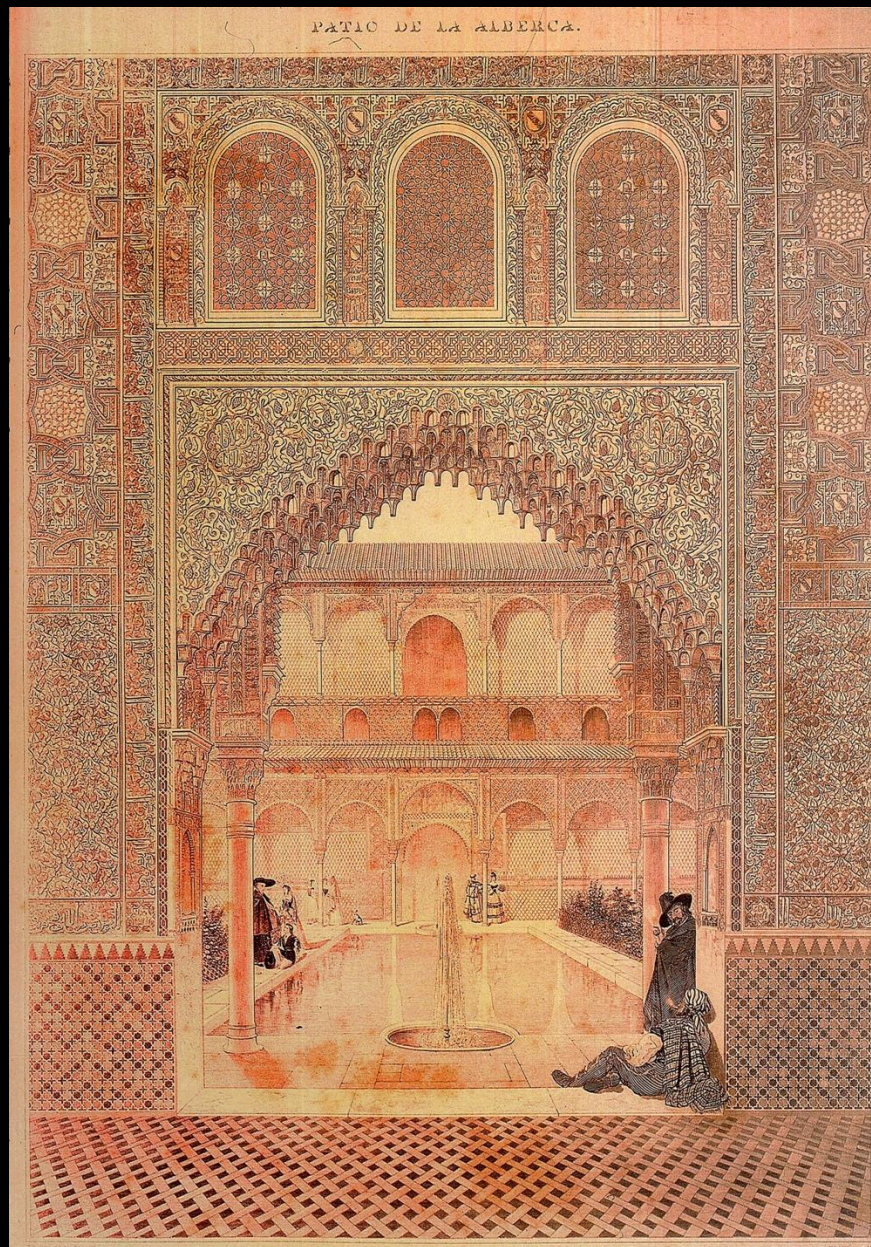
Map of the Ottoman Empire, 1683-1922.



Eugène Delacroix, *The Women of Algiers*, oil on canvas, 1834.

The character of this manner is best compared to the opium so often used in the Orient.

Unknown Author 1796



Owen Jones, *Detail of the Alhambra Palace, Plans, Elevations, Sections & Details of The Alhambra*, 1833-37.



Owen Jones, *Persian Ornament, Grammar of Ornament*, 1856.



Carl Dormann, Alfred Georgie, *Cafe Orient*, Wiesbaden, 1899-1964.

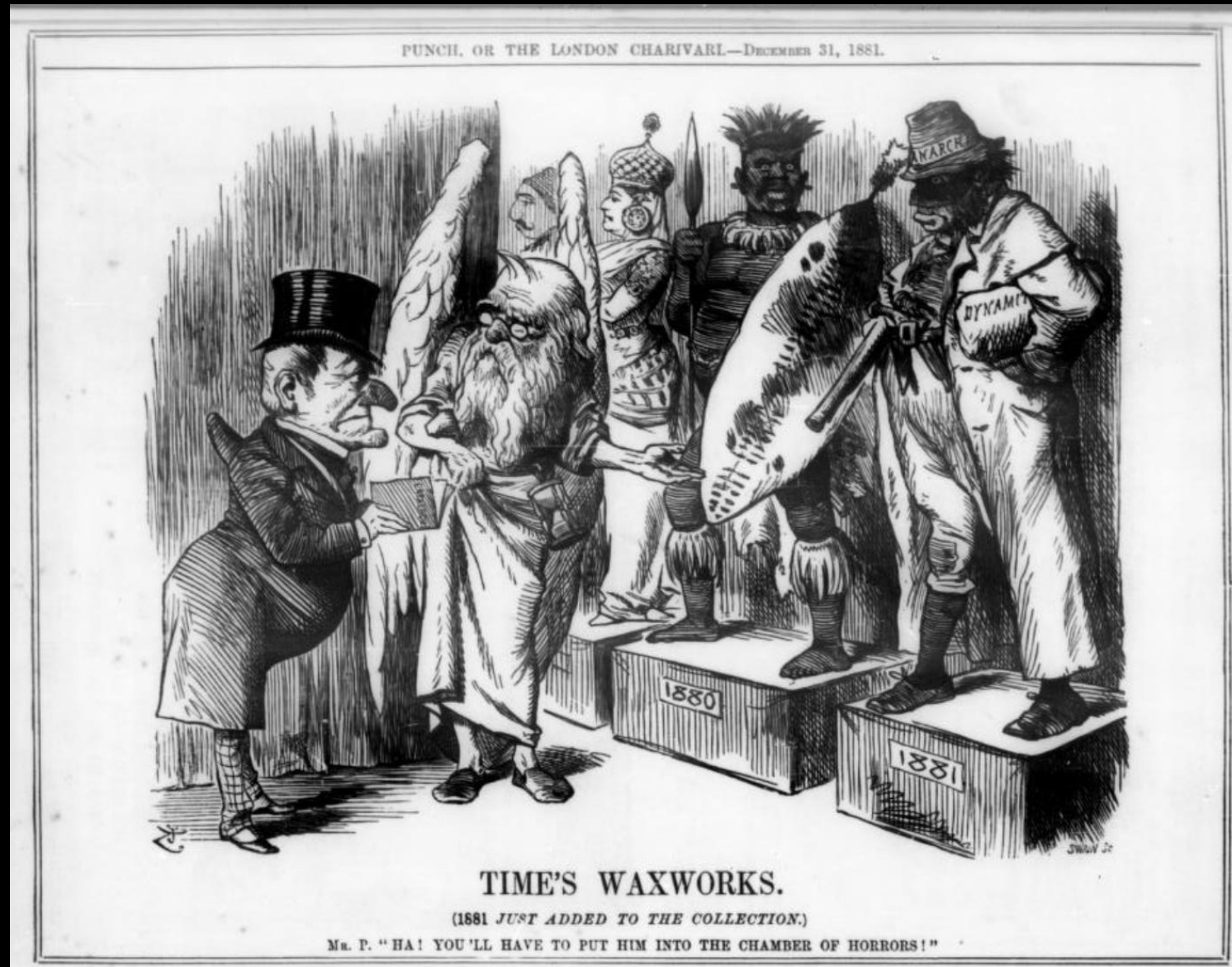
Orientalische Tabak- und Cigarettenfabrik „YENIDZE“
Inh. Hugo Zietz, Dresden.

FABRIK-
ANSICHT

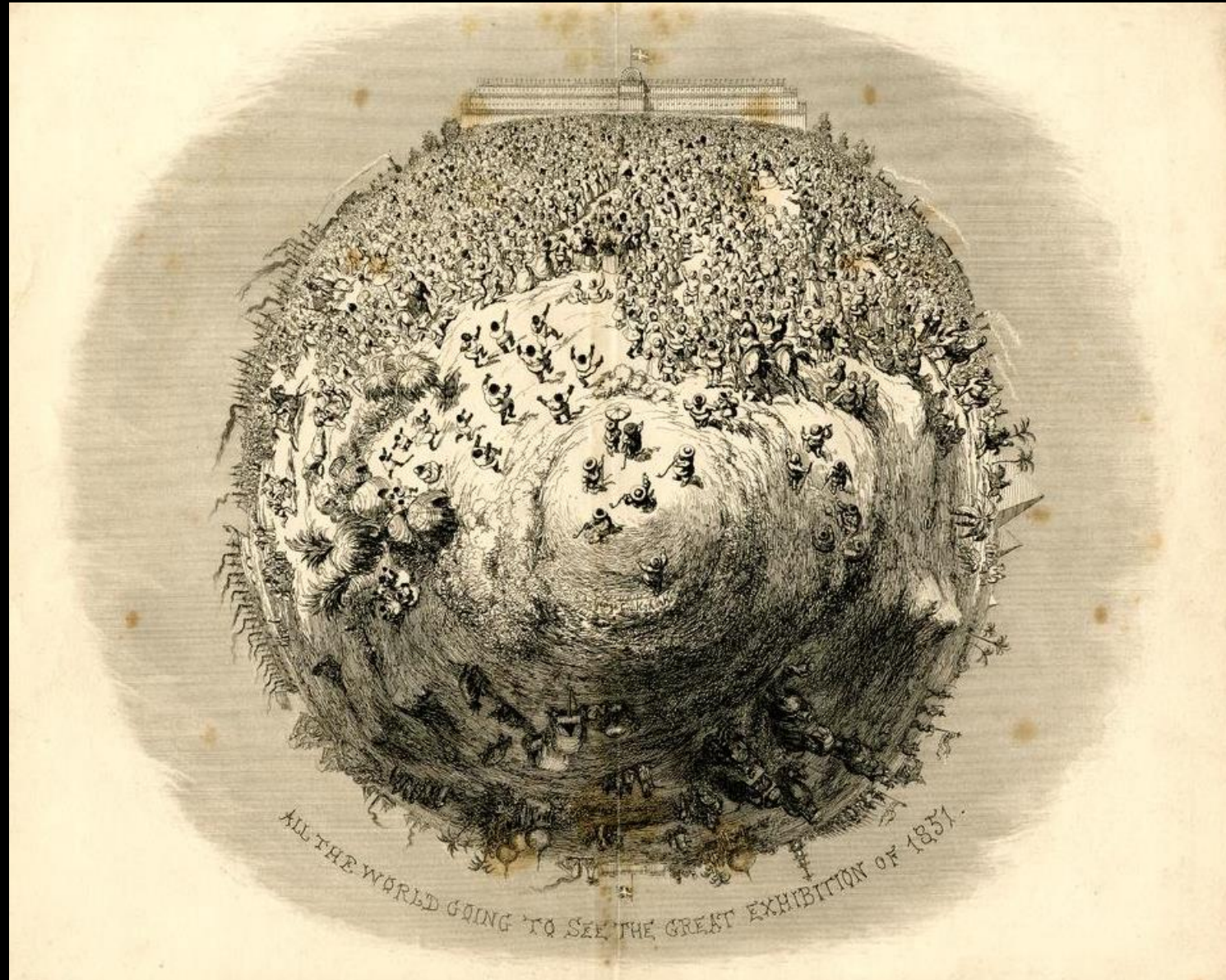


Martin Hammitzsch, Cigarette-Factory Yendize, Dresden, 1907-1909.

Difference: Collect, examine, measure, promote



The Longing for Spectacle



George Cruikshank, *All the World Going to See the Great Exhibition of 1851*, etching, 1851.

Commodity Fetish and Fetish



Advertisement for Pears Soap, 19th century.

RUSTIC ADORNMENTS ADVERTISING SHEET.

DICK RADCLYFFE & Co., **129, HIGH HOLBORN.**

<p>SEEDS.</p> <p>—</p> <p>WINDOW CASES.</p> <p>—</p> <p>WINDOW BOXES.</p> <p>—</p> <p>PLANTS.</p> <p>—</p>		<p>BULBS.</p> <p>—</p> <p>AQUARIA.</p> <p>—</p> <p>JARDINIERS.</p> <p>—</p> <p>FERN CASES.</p> <p>—</p> <p>FERNS.</p> <p>—</p>	
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Catalogues Gratis

DICK RADCLYFFE & CO., F.R.H.S.,
129, HIGH HOLBORN, W.C.
SEED GROUNDS, ERFURT, PRUSSIA

	
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Advertisement for Window – and Wardian Cases, ca. 1879.



THE BRITISH NAIVE

Louis Haghe, Joseph Nash and David Roberts, *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851, The British Nave*, illustration, 1854.



INDIA N° 4

Louis Haghe, Joseph Nash and David Roberts, *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851, India*, illustration, 1854.



Postcard of the World Exposition in Paris, 1889.



Unknown Author, *Huts of the Central African natives, World Exposition*, photography, 1846.



Unknown Author, *An Example for a Kabyle-House*, photography, 1889.



Unknown Author, *La rue du Caire*, photography, 1889.

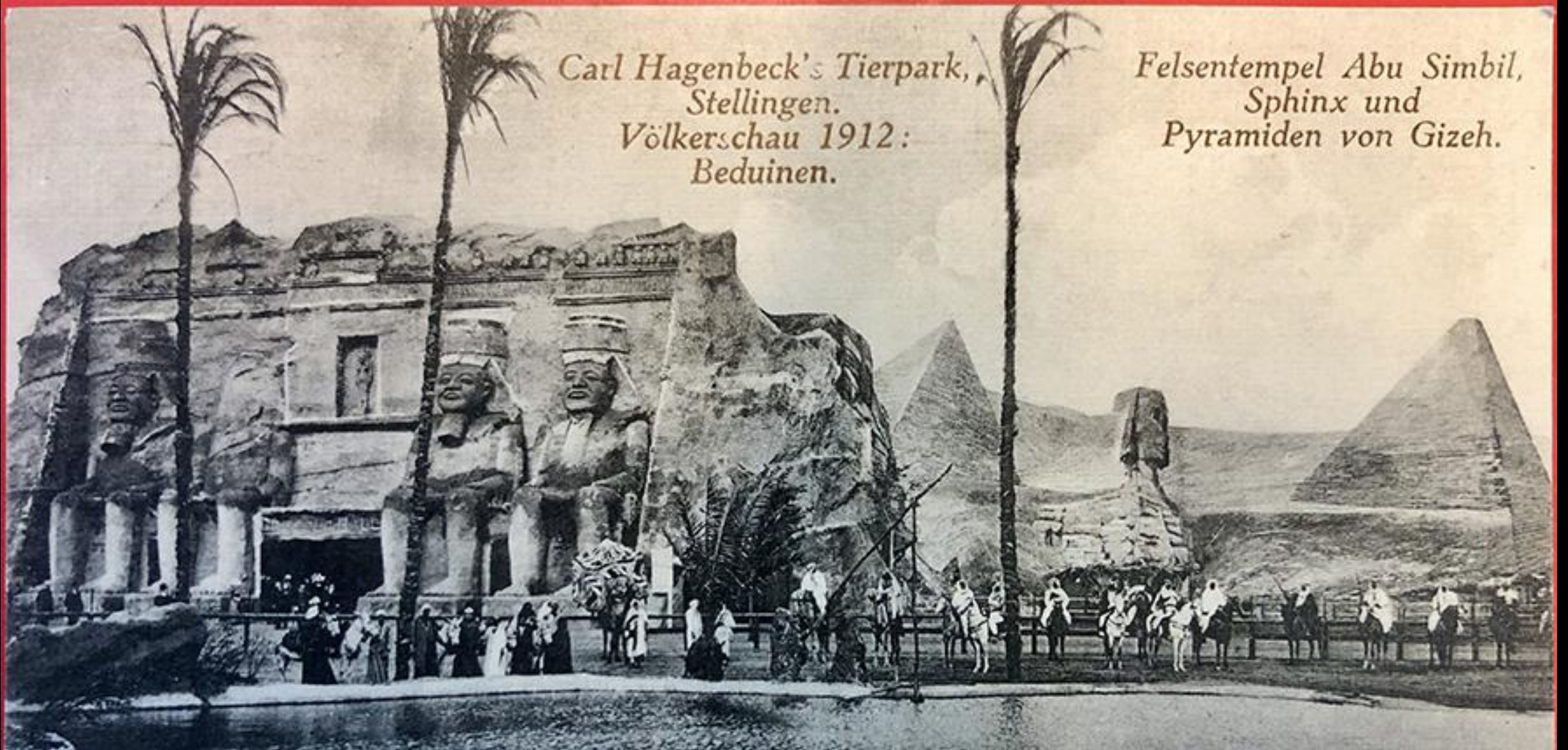
Spectacle, Ethnic Shows and Human Zoos



Senegalese Village as part of the French Pavillion ,Exposition Universelle Liège, Belgium, 1905.

*Carl Hagenbeck's Tierpark,
Stellingen.
Völkerschau 1912:
Beduinen.*

*Felstempel Abu Simbil,
Sphinx und
Pyramiden von Gizeh.*



Carl Hagenbeck's Oriental Exposition and Human Zoo Berlin, 1912.

Where did exotic architecture go?



Völkerschau Hawaii at Oktoberfest Munich, 1956.



Disneyland Paris, GoLes Tapis Volants - Flying Carpets Over Agrabah.

What does exhibiting mean?



Sir John Soane's Museum, London.

to display:
latin, *displicare*
(dis- “apart”, *plicare* “to fold”)
= *to unfold*

**The sum of the displayed
objects (=information) is
always a statement!**

How does the gallery work?



Usually 5 exhibitions per year.

Each exhibition is organized by a member of the curatorial team.

Finances, gallery funding, political representation etc. are organized by the Managing Director and Management Assistant

Financial and organisational matters of the gallery and each exhibition are organized by the Management Assistant.

How will we work?

**Curating and
Designing an
Exhibition**



**Processes
specified by the
gallery**

Until next week...

For returning seminar participants:

What knowledge and insights did you gain last term? How could this knowledge inform the curatorial work this term?

For new seminar participants:

Think about an (architectural/art) exhibition or parts of an exhibition you found boring. Why did you perceive it that way and how would you have done it differently?