

Tina Di Carlo

THE CONSTRUCTION OF AN EXHIBITION WITHIN ARCHITECTURE CULTURE

The 1988 *Deconstructivist Architecture* exhibition at the Museum of Modern Art, New York, curated by Philip Johnson and Mark Wigley, was a minor exhibition that forced architecture to change directions. For ten weeks it showed ten projects by seven architects, in three galleries. Polemics surrounded the exhibition. These polemics, coupled with Johnson's reputation and the formal reduction of the show, fueled interest within the press. The exhibition received more than double the press of any previous architecture exhibition at MoMA. The timing of the exhibition was integral to its effect. It coincided with the proliferation of architecture exhibitions across America and Europe, reflecting pluralistic and historical positions. *Deconstructivist Architecture* is often thought to have dealt a death knell to postmodern architecture. Yet beyond the beginning or end of a style or movement, *Deconstructivist Architecture* proposed a critical methodology and analytical strategy.

Charting the ten years leading up to the exhibition and the reception before and after the show, *The Construction of an Exhibition within Architecture Culture* looks at the apparatus of the exhibition to question what the exhibition constructed and what in turn constructed it.

Tina Di Carlo, a former curator at the Museum of Modern Art, New York and a Harvard and Courtauld graduate, is a Ph.D fellow in Place and Displacement: Exhibiting Architecture. Her dissertation The Construction of an Exhibition within Architecture Culture will be published as part of the Writing Architecture series through MIT Press. A visiting lecturer at the Bartlett School of Architecture and a course consultant at the Architectural Association, London, she writes and speaks internationally.

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