

Table of Contents

| | |
|----|--|
| 9 | Acknowledgements |
| 11 | Note to the Reader |
| 13 | Introduction |
| 13 | Questioning the 'fathers of abstraction' |
| 17 | The interpretation of behaviours as strategies |
| 18 | Data-based: The method explained |
| 21 | Abstraction as 'symbolic capital', the exhibition as 'field of cultural production'? |
| 22 | The structure of the book |

PART ONE

The Exhibition of Abstract Art, 1908-1915

| | |
|----|--|
| 27 | The Form and Function of Modern-Art Exhibitions in the Early Twentieth Century |
| 27 | Quantifying exhibition history |
| 28 | The development of avant-garde exhibitions and the launching of abstract art on the public (1908-1915) |
| 34 | Strategies in the Presentation of an Avant-Garde |
| 34 | Target the audience |
| 39 | Experimenting at the periphery |
| 41 | The artist group as incubator |
| 44 | Dimensions speak: statements expressed by the inch |
| 46 | Chromatic coordination |
| 50 | The Impact of Exhibiting Abstraction: The Propagation of an Avant-Garde |
| 50 | Boronali and the hoax of abstraction |
| 52 | One consequential Salon: the exhibition as propeller |
| 54 | Successful strategies? |
| 56 | Conclusion |

PART TWO

Case Studies: Artists and Exhibitions

| | |
|----|---|
| 61 | Introduction & Disclaimer |
| 62 | Tentatively Exhibiting Abstraction: Balla's Behaviour with Different Audiences |
| 62 | Introduction |
| 62 | Exhibitions: statistics and geographical distribution |
| 69 | Balla's exhibition strategy |
| 74 | Conclusion |
| 76 | Boccioni: The Coexistence of Figuration and Abstraction |
| 76 | Introduction |
| 77 | Exhibitions: statistics and geographical distribution |
| 83 | Boccioni's exhibition behaviour |
| 89 | Conclusion |

| | |
|-----|---|
| 91 | Kandinsky Strategizing: How to Target Various Audiences at Once |
| 91 | Introduction |
| 92 | Exhibitions: statistics and geographical distribution |
| 98 | Kandinsky's exhibition strategy |
| 103 | Written support: Kandinsky's publication strategy |
| 105 | Conclusion |
| 106 | When Less Is More – Kupka's Concentrated Exhibition Activity |
| 106 | Introduction |
| 107 | Exhibitions: statistics and geographical distribution |
| 113 | Kupka's exhibition behaviour |
| 117 | Conclusion |
| 119 | Suprematist Exhibition Behaviour: Malevich at the Centre of Attention |
| 119 | Introduction |
| 120 | Exhibitions: statistics and geographical distribution |
| 127 | Malevich's exhibition strategy |
| 133 | Conclusion |
| 134 | Mondrian's Consistency towards Abstraction |
| 134 | Introduction |
| 135 | Exhibitions: statistics and geographical distribution |
| 141 | Mondrian's exhibition strategies |
| 145 | Conclusion |
| 147 | Picabia: Ambassador of Abstraction |
| 147 | Introduction |
| 147 | Exhibitions: statistics and geographical distribution |
| 155 | Picabia's exhibition strategy |
| 158 | Conclusion |
| 160 | Women Artists Exhibiting (Abstraction?) |
| 160 | Introduction |
| 162 | Quantitative analysis |
| 168 | Conclusion |
| 169 | Première for Abstraction: Kandinsky at the <i>Sonderbund</i> in Düsseldorf, 1910 |
| 169 | Introduction |
| 170 | Context: the <i>Sonderbund</i> and Kandinsky |
| 171 | The 1910 exhibition of the <i>Sonderbund</i> : content and abstraction |
| 176 | Reception of Kandinsky's works at the <i>Sonderbund</i> exhibition, 1910 |
| 177 | Conclusion |
| 179 | Kandinsky Continues: The NKVM's <i>Ausstellung II, Turnus 1910/11</i> in Munich, 1910 |
| 179 | Introduction |
| 180 | Context: the NKVM and Kandinsky |
| 182 | <i>Ausstellung II, Turnus 1910/11</i> : content and abstraction in Munich in 1910 |
| 187 | Artist's writings and reception |
| 188 | Conclusion |
| 190 | From Munich to Moscow: Kandinsky's Abstraction at the <i>Jack of Diamonds</i> Exhibition, 1910 |
| 190 | Introduction |
| 191 | Context: Jack of Diamonds and Kandinsky |
| 193 | <i>Jack of Diamonds</i> : content and abstraction |
| 196 | Artist's writings and reception |
| 198 | Conclusion |

199 **Picabia as Kandinsky’s First Follower at the *Salon de Juin*, Rouen 1912**
199 Introduction
200 Context: the Société Normande de Peinture Moderne and Picabia
201 *Salon de Juin*: content and abstraction
205 Artist’s writings and reception
206 Conclusion

208 **Abstraction Double Bill: Kupka and Picabia at the *Salon d’Automne*, Paris 1912**
208 Introduction
208 Context: the Société du Salon d’Automne, Kupka and Picabia
209 *Salon d’Automne, 10^e exposition*: content and abstraction
212 Artists’ writings and reception
215 Conclusion

216 **Total Abstraction: The First Fully Abstract Exhibition: Picabia in New York, 1913**
216 Introduction
216 Context: Little Galleries of the Photo-Secession and Picabia
217 *An Exhibition of Studies Made in New York, by François Picabia, of Paris*: content and abstraction
221 Artist’s writings and reception
224 Conclusion

226 **Famous Last Words – So What?**

Appendix

227 **A1: Exhibitions and Exhibited Artworks**
313 **A2: Comparative Table of Exhibition Statistics for the Seven Male Artists**
315 **A3: Table of Exhibitions by the 13 Women Artists**
323 **A4: Methodology Extended: Coding the Dataset**

333 **Register of Artist Names**
336 **Table of Figures and Tables**
339 **List of References**
349 **Illustration Sources**

Addendum

359 **Full List of Exhibitions and Exhibited Artworks**