

# The Art Museum From Boullée To Bilbao

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art museums cases of beauty and calm in a fast paced world have emerged in recent decades as the most vibrant and popular of all cultural institutions but as they have become more popular their direction and values have been contested as never before this engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in europe and the united states

american art museums share a mission and format that differ from those of their european counterparts which often have origins in aristocratic collections this groundbreaking work recounts the fascinating story of the invention of the modern american art museum starting with its roots in the 1870s in the craft museum type which was based on london s south kensington now the victoria and albert museum at the turn of the twentieth century american planners grew enthusiastic about a new type of museum and presentation that was developed in northern europe particularly in germany switzerland and scandinavia called kulturgeschichte cultural history museums they were evocative displays of regional history american trustees museum directors and curators found that the kulturgeschichte approach offered a variety of transformational options in planning museums classifying and displaying objects and broadening collecting categories including american art and the decorative arts leading institutions including the museum of fine arts boston and the metropolitan museum of art in new york adopted and developed crucial aspects of the kulturgeschichte model by the 1930s such museum plans and exhibition techniques had become standard practice at museums across the country

during the mid nineteenth century a debate arose over the form and functions of the public art museum in britain various occurrences caused new debates in parliament and in the press about the purposes of the public museum which checked the relative complacency with which london s national collections had hitherto been run this book examines these debates and their influence on the development of professionalism within the museum trends in collecting and tendencies in museum architecture and decoration in so doing it accounts for the general development of the london museums between 1850 and 1880 with particular reference to the national gallery this involves analysis of art display and its relations with art historiography alongside institutional and architectural developments at the british museum the south kensington museum and the national gallery it is argued that the underpinning factor in all of these developments was a reformulation of the public museum s mission which was in turn related to the electoral reform movement in a potential situation of mass enfranchisement the masses should be well educated the

museum was openly identified as a useful institution in this sense this consideration also influenced approaches to collecting and arranging artworks and to configuring their architectural setting within the museum allowing for displays to be instructive in specific ways dissatisfaction with the british museum and national gallery buildings and their locations led to proposals to move the national collections possibly merging and redefining them again the socio political usefulness of the museum was key in determining where the national collections should be housed and in what form of building this rich debate is analysed with full references to the various forums in and out of parliament part one covers these issues in a thematic structure examining all of the national collections their interrelationships and their gradual development of discrete yet sometimes arbitrary museological territories part two focuses on the individual case of the national gallery observing how museological debate was brought to bear on the development of a specific institution every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice and to comprehend the reasons why no museological grand project emerged in london

published on the occasion of the exhibition of the same name held at the museum of modern art new york  
march 14 june 1 1999

as museums worldwide shuttered in 2020 because of the coronavirus new york based cultural strategist andrás szántó conducted a series of interviews with an international group of museum leaders in a moment when economic political and cultural shifts are signaling the start of a new era the directors speak candidly about the historical limitations and untapped potential of art museums each of the twenty eight conversations in this book explores a particular topic of relevance to art institutions today and tomorrow what emerges from the series of in depth conversations is a composite portrait of a generation of museum leaders working to make institutions more open democratic inclusive experimental and experiential technologically savvy culturally polyphonic attuned to the needs of their visitors and communities and concerned with addressing the defining issues of the societies around them the dialogues offer glimpses of how museums around the globe are undergoing an accelerated phase of reappraisal and reinvention conversation partners marion ackermann staatliche kunstsammlungen dresden cecilia alemani the high line new york anton belov garage museum of contemporary art moscow meriem berrada macaal marrakesh daniel birnbaum acute art london thomas p campbell fine arts museums of san francisco tania coen uzzielli tel aviv museum of art rhana devenport art gallery of south australia adelaide maría mercedes gonzález

museo de arte moderno de medellín max hollein the metropolitan museum of art new york sandra jackson dumont lucas museum of narrative art los angeles mami kataoka mori art museum tokyo brian kennedy peabody essex museum salem koyo kouoh zeitz museum of contemporary art africa cape town sonia lawson palais de lomé adam levine toledo museum of art victoria noorthoorn museo de arte moderno de buenos aires hans ulrich obrist serpentine galleries london anne pasternak brooklyn museum adriano pedrosa masp são paulo suhanya raffel m museum hong kong axel rüger royal academy of arts london katrina sedgwick australian center for the moving image melbourne franklin sirmans pérez art museum miami eugene tan national gallery singapore singapore art museum philip tinari ucca center for contemporary art beijing marc olivier wabler musée d art et d histoire geneva and marie cécile zinsou musée de la fondation zinsou ouidah andrÁs szÁntÓ 1964 budapest phd advises museums cultural institutions and leading brands on cultural strategy an author and editor his writings have appeared in the new york times artforum the art newspaper and many other publications he has overseen the national arts journalism program at columbia university and the global museum leaders colloquium at the metropolitan museum of art szántó who lives in brooklyn has been conducting conversations with art world leaders since the early 1990s including as a frequent moderator of the art basel conversations series

visit the world s most comprehensive and compelling museum in a single book the ultimate gallery in your own home housing the finest art collection ever assembled this classic format of phaidon s bestselling the art museum offers the ultimate museum experience without the boundaries of space and time the rooms and galleries that live within this volume display more than 1 600 artworks expertly selected from the original collection including paintings sculpture textiles photographs installations performances videos prints ceramics manuscripts metalwork and jewelwork the artworks included were carefully selected by a team of 28 curators critics art historians and artists who contributed their expertise to create this revolutionary virtual museum these experts came from such institutions as the metropolitan museum of art new york the british museum london the museum of fine art boston the j paul getty museum malibu the university of california berkley latrobe university melbourne the school of african and oriental studies university of london and the courtauld institute of art london works originate from the palaeolithic era to the present and come from all around the globe and include both iconic and lesser known pieces this extraordinary book takes the reader on a tour around the world and through the ages presenting the finest examples of human creativity within its covers a dream museum without the boundaries of walls

the art museum is the finest art collection ever assembled between two covers this revolutionary and unprecedented virtual art museum in a book features 1 000 oversized pages of over 2 500 works of art it is the most comprehensive and visually spectacular history of world art ever published ten years in the making this unique book was created with a global team of 100 specialists in art history who have collected together important works as they might be displayed in the ideal museum for the art lover unrestricted by the constraints of physical space this volume contains an unprecedented wealth of masterworks spanning three millennia and culled from 650 museums galleries and private collections from 60 countries to tell the history of world art it is organized by innovative color coded galleries rooms corridors and special exhibitions which display the paintings sculptures frescos photographs tapestries friezes installations performances videos woodblock prints folding screens ceramics and manuscripts that tell the history of world art this is the only museum to house leonardo s mona lisa a collection of rembrandt s finest self portraits velázquez s las meninas and picasso s guernica as well as ceramics from china hokusai s woodblock prints gold artefacts from peru and works by jackson pollock in one place with intelligent in depth text throughout explanatory lels for each artwork a comprehensive glossary and detailed location maps the art museum is accessible for everyone from casual art fans to experts in the field

topics covered in this work include new kinds of museums in the 19th century the cathedrals of urban modernity state politics of art patronage in paris london galleries founded by private sponsors of victorian art and the expanding wave parallel endeavours in other western cities

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