

## Sculpture and the Museum



# Sculpture and the Museum

Edited by Christopher R. Marshall, University of  
Melbourne, Australia

Subject/Object: New Studies in Sculpture

November 2011  
286 pages  
978-1-4094-0910-6  
Includes 63 b&w illustrations

234 x 156 mm  
Hardback  
£55.00



Sculpture and the Museum is the first in-depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period, from neo-classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance - and complexity - within the institutional framework of the museum and how changes to the museum have altered, in turn, the ways that we perceive the sculpture within it.

In particular, the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson, with a variety of museums in America, Canada and Europe presented as case studies. Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations.

### Contents

Subject/Object: new studies in sculpture, Lisa Le Feuvre; Sculpture and the museum, from starry skies to tropical haze, Christopher R. Marshall; Part I Museums and the Sculptor's Legacy: The Gipsoteca of Possagno: from artist's studio to museum, Johannes Myssok; The pantheon, the university and the artist's bequest: the Flaxman Gallery at University College London, Pauline Ann Hoath; Rodin: the construction of an image, Antoinette Le Normand-Romain; Adopting Moore and modernity in Toronto: controversy, reputation and intervention on display, Sarah Stanners. Part II Museum Display and Changing Attitudes to the Critical Status of Sculpture in Museums: Italian Renaissance sculpture at the Museum of Fine Arts, Boston: the early years, Marietta Cambareri; The elephant in the room: George Grey Barnard's Struggle of the Two Natures of Man at the Metropolitan Museum of Art, New York, Thayer Tolles; Sculptures as museum models: Malvina Hoffman's Races of Mankind display at the Field Museum, Chicago, Marianne Kinkel; Out of time and place: the recent history and curious double life of the Sultanganj Buddha, Suzanne MacLeod. Part III Designing Display Settings and the Challenge of New Sculpture: 'The finest sculpture gallery in the world!': the rise and fall - and rise again - of the Duveen Sculpture Galleries at Tate Britain, Christopher R. Marshall; A grey universe: Tate Modern's Turbine Hall and the Unilever series, Wouter Davidts; Object to project: artists' interventions in museum collections, Khadija Carroll La; Select bibliography; Index.

### About the Editor

Christopher R. Marshall, Senior Lecturer in Art History and Museum Studies, University of Melbourne, Australia

[www.ashgate.com/isbn/9781409409106](http://www.ashgate.com/isbn/9781409409106)

# ASHGATE

To order this book please visit [www.ashgate.com](http://www.ashgate.com), or email [orders@ashgate.com](mailto:orders@ashgate.com)  
A 10% discount applies to orders placed through [www.ashgate.com](http://www.ashgate.com)

# Contents

List of figures	vii
Notes on contributors	xiii
Subject/Object: New Studies in Sculpture <i>Lisa Le Feuvre</i>	xvii
Acknowledgements	xix
Sculpture and the museum, from starry skies to jungle haze <i>Christopher R. Marshall</i>	1
<b>Part I Museums and the sculptor's legacy</b>	
1 The Gipsoteca of Possagno: from artist's studio to museum <i>Johannes Myssok</i>	15
2 The Pantheon, the University and the artist's bequest: the Flaxman Gallery at University College London <i>Pauline Ann Hoath</i>	39
3 Rodin: the construction of an image <i>Antoinette Le Normand-Romain</i>	59
4 Adopting Moore and modernity in Toronto: controversy, reputation and intervention on display <i>Sarah Stanners</i>	73

## Part II Museum display and changing attitudes to the critical status of sculpture in museums

- |   |   |     |
|---|---|-----|
| 5 | Italian Renaissance sculpture at the Museum of Fine Arts, Boston:<br>the early years<br><i>Marietta Cambareri</i>   | 95  |
| 6 | The elephant in the room: George Grey Barnard's<br><i>Struggle of the Two Natures in Man</i> at<br>The Metropolitan Museum of Art, New York<br><i>Thayer Tolles</i> | 115 |
| 7 | Sculptures as museum models: Malvina Hoffman's<br><i>Races of Mankind</i> display at the Field Museum, Chicago<br><i>Marianne Kinkel</i>                            | 133 |
| 8 | Out of time and place: the recent history and<br>curious double life of the Sultanganj Buddha<br><i>Suzanne MacLeod</i>   | 153 |

## Part III Designing display settings and the challenge of new sculpture

- |    |  |     |
|----|--|-----|
| 9  | 'The finest sculpture gallery in the world!':<br>the rise and fall – and rise again – of the<br>Duveen Sculpture Galleries at Tate Britain<br><i>Christopher R. Marshall</i> | 177 |
| 10 | A grey universe: Tate Modern's Turbine Hall and<br><i>The Unilever Series</i><br><i>Wouter Davidts</i>   | 197 |
| 11 | Object to project: artists' interventions in museum collections<br><i>Khadija Carroll La</i>   | 217 |
|    | Select bibliography  | 241 |
|    | Index  | 255 |

## Sculpture and the museum, from starry skies to jungle haze

*Christopher R. Marshall*

Two images offer up vistas onto two vastly different understandings of the role of sculpture within the museum. The first shows Raffaele Stern's Braccio Nuovo extension to the Vatican Museums of 1817–22 (Fig. 0.1). Here we find antique sculpture framed as an indivisible element set within an architectural conception of overwhelming classical richness and grandeur. The autonomy of the sculptural pieces is accordingly kept subordinate to a dramatic ensemble effect created by a tightly scripted sequence of bust on pedestal, followed by full-length statue in niche, then bust on console and finally relief set high on the wall beneath a barrel-vaulted, top-lit ceiling. The end result welds individual elements into a powerful unity of architecture and artefact that presents an archetypal image of the museum as an eternally authoritative sanctuary for the highest and most prestigious expressions of art, religion, history and culture.

The second image, by contrast, draws on many of the same conventions in order to convey a very different idea, as sculpture is used to enact a process of critical self-reflection that calls into question the self-supporting traditions of custodial authority and definitive knowledge claimed by museums in the past. It shows Barbara Bloom's *Reign of Narcissism*, of 1988–89, that presents a fictitious collector's cabinet proudly displaying an imaginary bequest of art works and artefacts by and about the artist herself (Fig. 0.2).<sup>1</sup> As the title indicates, the work aims gently to satirize the self-aggrandizing intentions behind collectors' bequests to museums (including, in this instance, those of writers and/or visual artists). The elaborate museological display created for the works underscores the degree to which museums are themselves implicated in this process. It emphasizes the self-reinforcing cycle of mutual benefit that is created when a collector's vainglorious accumulation of hand-me-down objects is transformed via its passage through the magic portal of the museum into a permanent exhibition of timeless masterpieces.



0.1 Braccio Nuovo, Musei Vaticani, designed by Raffaele Stern, 1817–22

This miraculous conversion is achieved, the work suggests, largely through the persuasive rhetoric of the conventions of museological display itself. In ironically re-staging these conventions within the more contemporary setting of a white cube gallery – complete with bust on pedestal, relief set high on the wall, classical dado and entablature – Bloom's work accordingly critiques the selfsame vocabulary of sculpture within an eternally sacrosanct temple-like, museum setting that Stern's Braccio Nuovo had so confidently evoked one hundred and seventy years earlier.

These two images stand at the opposite ends of a complex historical trajectory that will be investigated by the studies in this book. The collecting and display of Neoclassical sculpture within the museum was considered an important point at which to commence the investigations, given that this period marks the birth of the modern museum within the first public museums of the European Enlightenment. Sculpture can be counted, in a very real sense, as the favoured progeny of these museums since they proceeded in direct lineage from the classicizing intentions of the great foundational museums of the Renaissance and Baroque. The first public museum of Europe, the Capitoline Museum in Rome, derives, after all, from the nucleus



0.2 Barbara Bloom, *The Reign of Narcissism*, mixed media installation, c. 365 × 609 × 609 cm, 1988–89

of Pope Sixtus IV's 1471 bequest of his collection of antique sculpture to the city, an act that then provided the stimulus for his nephew Pope Julius II's yet more influential institution of the Vatican Belvedere statue courtyard some thirty years later.<sup>2</sup> In these and the countless public and private art collections that they helped to engender, sculpture played a leading role as a means of articulating the museum's grandest vision of itself as the eternal custodian of the highest expressions of culture and even of civilization itself.

This ideal was then globally disseminated via the subsequent development of museum collections of classical, Renaissance and classically inspired contemporary sculpture that used to be found in museums the world over – from Munich to Melbourne, in fact.<sup>3</sup> These often highly prominent sculptural installations were frequently encountered in the grand circulation and ceremonial spaces of museums – in the forecourt or entrance lobby, for example, or the central courtyard, or the central axial gallery leading to the other spaces. Their proliferation throughout the global network of modern museums was made possible not only as a result of the growth of original collections of sculpture within museums but also via the nineteenth-century

mania for cast collections which were particularly important for those many institutions constrained by the growing scarcity of potential acquisitions as also by limits on the often substantial purchasing funds needed to assemble major collections of these kinds.

Yet this early historical prominence also contained within itself the seeds of the subsequent diminution of the role of sculpture in the museum from the mid-nineteenth century onwards. The particular difficulties posed by sculpture in terms of its weight, scale, expense and logistical issues of planning and transport meant that opportunities for its exhibition outside the artist's studio tended to be limited and the growing popularity of picture galleries in museums accelerated, in any event, the increasing sense of the marginalization of the medium in institutional settings. The dynamic processes of presenting sculpture in museums became, in a sense, atrophied during this time as they often reduced down to a limited number of set pieces framed within a narrow band of architecturally defined spaces – the entrance vestibule, for example, where sculpture could all too easily appear merely decorative amid the dominant architectural surrounds.<sup>4</sup>

Rodin, Brancusi, Moore and others nonetheless reinvigorated the sense of Modernist sculpture's often bracing significance for the museum – although here significantly enough many of these exemplary figures of the early to mid-twentieth century developed their ideas about the display requirements for their work in alliance with various alternative conceptions for exhibiting sculpture – in the studio museum, for example, or the sculpture park. The high water mark of the avant-garde's dissatisfaction with the museum nonetheless occurred some decades later. From the later 1960s onwards, artists participating in the yet more expanded field of Minimalism, Conceptualism and Environmental Art were also often prepared to expand on the institutional critique inherent within their work via some of the most sustained and vituperative manifestos ever mounted against the museum and the entire framework of curators, conservators, critics and the like that came with it. In 1972, for example, Robert Smithson famously objected to what he perceived to be the processes of 'cultural confinement' that occur when a curator 'imposes his own limits on an art exhibition ... Some artists imagine they've got a hold on this apparatus, which in fact has got a hold of them. As a result, they end up supporting a cultural prison that is out of their control.'<sup>5</sup>

In fast-forwarding to the contemporary period dealt with in the latter stages of this book we will find that the situation has become significantly less polarized but also arguably richer and yet more complex as well. Sculpture is now found dispersed throughout the museum at the same time as it has also become, in one sense at least, less prominent in its presence and also diminished within the museum's own understanding of its ability to clearly express its deeper aspirations as an institution. This is of course partly a result of the decades-long breakdown of the old definitions and hierarchies

of sculptural practice with all the challenges to traditional protocols of acquisition, preservation and museum display that this process has involved.<sup>6</sup> At the same time, broader changes to the roles and expectations of sculpture within the museum will also be understood in this book as occurring in response to changes to the design and conception of museums themselves. So, for example, these shifts are also evident in the virtual extinction of the traditional sculpture gallery as a dedicated space within museums reserved for displaying sculpture defined separately from other media (although it is interesting to note the continued afterlife of this ideal in the renewed popularity of sculpture parks and gardens, which are still often found attached to museums).<sup>7</sup> The book will also highlight the recent swing back towards the deployment of often highly ambitious sculpture installations as a means of opening up the museum experience to more open-ended, contemporary ways of experiencing objects and ideas in line with a more avowedly inclusive understanding of the role of the museum in society. These contemporary interventions will provide an important focus for the latter stages of the book's investigation into the relationship of sculpture to the museum in the contemporary context.

Alongside this historical breadth, it is also important to note the diversity of perspectives contained within *Sculpture and the Museum*. From the outset of the planning for the conference that provided the basis for this publication, it was considered vital to include a broad range of approaches, particularly given that the subject crosses over into such a diversity of disciplines and contexts. So, the volume combines art historical research with curatorship, museum studies, and architectural theory and history. As a snapshot of new research into the topic it was also felt important to draw on an expanded field of researchers working at various stages of their careers, from graduate students completing their PhDs to more established academics and senior curators. The end result aims to provide the first stand-alone contribution towards what we hope will become a more defined literature on the topic, although it is important to note at the same time the extent to which *Sculpture and the Museum* builds on the pre-existing base of a range of foundational publications on related subjects that have included important analyses along these lines in the past.<sup>8</sup>

*Sculpture and the Museum* has been divided into three interrelated parts in order to provide some sense of focus to the sprawlingly diverse range of topics potentially covered by this broad historical and methodological remit. Part I: 'Museums and the Sculptor's Legacy' will investigate the issues surrounding the bequest of some significant sculptural legacies to public institutions. The case studies of Canova, Flaxman, Rodin and Moore will be analysed for what they have to say about the complex challenges involved in transmitting a sculptor's work into the public institutional realm. This section will be particularly concerned to consider the ways in which

museums have contributed to the industry of immortalization and the thirst for public recognition of an artist's work. It will also highlight the strategic decisions taken by sculptors in their responses to the imperative to safeguard their legacy for future generations. The chapters in this section underscore how varied the range of responses to these issues could be: from Canova's perfectly formed – yet also dauntingly self-contained and even progressively isolated – museum-temple set at the foot of the Dolomites to Rodin's rather more pragmatically conceived handover of his legacy to the French Senate with the clear instruction that they cast his backlog of plasters into bronze 'in order to give my oeuvre an air of permanency'.

Johannes Myssok's research highlights the degree to which Canova's image was reconfigured for posthumous museological consumption not only in response to the shifting political circumstances of the period but also as a result of the personal ambitions of the artist's half-brother, Monsignor Giovanni Battista Sartori, who chose to project an image of Canova as the great recent sculptor of the Roman Catholic faith. The chapter will accordingly introduce a key theme, running throughout this section, of the significance of artists' heirs in maintaining the fundamental but also risky transposition of the sculptor's legacy from studio to museum. Thus Pauline Hoath's study will examine the rather different tack taken by Flaxman's sister-in-law in bequeathing his studio contents not to a more conventionally defined art museum, but instead to the recently formed University College, London. Hoath's chapter highlights the very different emphasis placed on Flaxman's work by the University while also demonstrating the extent to which Flaxman's position in this 'in-between' gallery space has both created challenges for the dissemination of his legacy while also opening his work out (at least potentially) to more contemporary and flexible modes of interpretation than might otherwise be available in a more traditionally defined art museum.

Antoinette Le Normand-Romain's study of the Musée Rodin focuses on the key role played by the museum itself in acting as an agent for securing the artist's legacy for other collectors and institutions. Far from attempting to remain institutionally disinterested and objectively removed from the commercial dimensions of Rodin's work, Le Normand-Romain's study reveals instead a proactive and even entrepreneurial museum that sought to profit from the sale of posthumous editions of Rodin's work. Her study also brings to our attention the varied versions of Rodin 'rediscovered' over the years by subsequent scholars, curators and museum directors as they chose to emphasize different aspects of Rodin's legacy that chimed, in turn, with contemporary concerns of the periods in which these discoveries were made. Sarah Stanners' chapter will then conclude the section by reminding us once again of the important role played by sculptors themselves in maintaining control over the advancement of their legacies. During the 1960s, Henry Moore used his promised bequest to Toronto Art Gallery in a highly strategic

sense as a bargaining chip in his efforts to negotiate a favourable result for his simultaneously planned bequest to the Tate Gallery, London. At the same time, Stanners' research also underscores the mutually beneficial trade-off involved in this process for Moore's patrons as well. The business and cultural elite of Toronto used their championing of Moore's work as a highly visible sign of their commitment to bringing a heightened sense of global mobility and cultural sophistication to a Toronto perceived in other respects as being provincial and behind the times.

Part II: 'Museum Display and Changing Attitudes to the Critical Status of Sculpture in Museums' will consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Marietta Cambareri's study of the development of the Renaissance sculpture collection at the Museum of Fine Arts, Boston, highlights the extent to which this collection has been subject to often competing curatorial agendas at various points in its history. By the early twentieth century, the MFA – like its great competitor and constant point of comparison, the Metropolitan Museum in New York – had built up a significant collection of casts. Increasingly though, the growing emphasis on the valorization of the original, not to mention the increased possibilities for acquiring original works created through the largesse of influential donors, meant that these collections came to be critically downgraded before being ultimately discarded – as indeed cast collections have been systematically dismantled with very few exceptions internationally.<sup>9</sup> Before that point, though, Cambareri's research analyses the Museum's displays during a particularly fascinating, transitional moment of its history. During this period it developed a remarkably flexible attitude to display, juxtaposing copies with originals, for example, and Renaissance works with modern sculptures, in a manner that might strike us as unusually free and even contemporary in the way that it seems to prefigure our own period's interest in using thematic installations as a means of breaking down the restrictions of traditional chronological displays.

Thayer Tolles' research, by contrast, highlights the fluctuating critical fortunes of a single sculpture within the institutional history of a major American museum. George Grey Barnard's *Struggle of the Two Natures in Man* (1888; carved 1892–94) constitutes an 'elephant in the room' of the Metropolitan Museum, in Tolles' opinion, a term used to underscore the challenges created for both curators and the public alike by the work's monumental size and unusual position in the artist's oeuvre as well as relative to late-nineteenth-century American sculpture more generally. How might a curator best accommodate such a quirky yet commanding, atypical work in a wider sequencing of objects outlining the development of American sculpture during the period? The answer, as brought out by Tolles' detailed discussion of the work's installation history, is not entirely satisfactorily in many

respects, since the sculpture has risen and fallen dramatically in public favour and curatorial prominence over the years. Tolles' research highlights the key broader issue of how the installation of sculpture in museums greatly affects its wider recognition and critical status, an issue that gets picked up yet more directly in Marianne Kinkel's chapter on the commissioning and subsequent reception history of Malvina Hoffman's sculptures at the Field Museum of Natural History, Chicago. Hoffman's sculptures hover somewhat uncertainly between the status of 'fine art' sculptures, on the one hand, and 'ethnographic models' commissioned to illustrate then current understandings of cultural anthropology, on the other. Kinkel's research accordingly highlights the dramatically altered – even contradictory – readings that these sculptures have been able to accommodate in different museum installations over the decades. In so doing, her research emphasizes the impact of 'boundary objects' in museum settings: a term that she uses to describe objects that challenge preconceptions while at the same time also facilitating an increased process of interaction between previously disconnected social agents within museums.

This and a number of the other chapters in the book highlight the ongoing challenges – as well as possibilities – posed by the placement of sculpture in different kinds of museum – not solely in public art galleries/art museums, for example, but also in museums of archaeology and anthropology. Suzanne MacLeod's research extends on this key issue by focusing on the varied reception history of a single sculpture at the Birmingham Museum and Art Gallery: a colossal Gupta-style Buddha unearthed by a British railway engineer in 1862 and donated to the museum two years later. Wedged somewhat uncomfortably within the typically colonialist and Western-centric perspective of the Birmingham Museum during this period, as also between the artificially restrictive demarcations of art versus archaeology that have characterized long periods of the institution's history, the work has subsequently been the subject of both considerable critical attention (ironically enough at those moments when the sculpture was removed from Birmingham for a series of loan exhibitions in London) as also to long periods of relative neglect. MacLeod's chapter concludes by drawing attention to the work's more recent critical re-evaluation when its challenging critical status came finally to act as a positive factor helping to stimulate a process of institutional reflection and change within the museum itself.

Part III: 'Designing Display Settings and the Challenge of New Sculpture' will finally consider more directly the impact of shifts in recent art practice and the challenge of new sculptural forms on architectural and curatorial practice. Two chapters explore the evolution of gallery spaces with a particular focus on the extent to which they have been able to show themselves to be truly responsive to the need to create new and ever more flexible spaces for the display of contemporary sculpture. Christopher Marshall's research focuses on the architectural commissioning process and exhibition history

of the Duveen Sculpture Galleries at Tate Britain. At one stage proclaimed 'the finest sculpture gallery in the world', these galleries have nonetheless been subject to varied and often conflicting perceptions and agendas over the decades. These reflect, in turn, the ongoing change and even uncertainty regarding curatorial and visitor expectations concerning how best to display the increasingly diverse forms of contemporary practice from Modernism to Minimalism, to installation art, Conceptualism and beyond.

Wouter Davidts' study then brings this story more fully up to date with an analysis of the architectural sleight of hand enacted at Tate Modern's Turbine Hall. Davidts interprets the scale and scope of the Unilever exhibition series as symptomatic of a more widespread emphasis found in other such contemporary developments as the Guggenheim in Bilbao, the Dia:Beacon in New York, the Gasometer in Oberhausen and the Monumenta commission in the central nave of the Grand Palais in Paris. Davidts draws attention to what he sees in these spaces as a critical elision between the institution's oft-stated aim to create environments for exhibiting art that are supposedly more in keeping with the kinds of neutral, converted warehouse interiors favoured by artists themselves (spaces where work is 'comfortable rather than simply on show', as Nicholas Serota put it in 1996) and the reality of the spaces as completed. In its final form, the Turbine Hall represents a typically assertive, purpose-built museum interior in any other name, one that is, moreover, fully compatible with the increasingly corporatized and spectacularized emphasis found in so many recent exhibitions of contemporary art.

Khadija Carroll La then concludes the volume with an investigation into the recent trend in museums towards using installations and other forms of artists' interventions as a means of opening up collections to more poetic and subjective modes of response. Her research emphasizes the importance of interventions as a strategy for creating works in museum settings that operate as a kind of 'in-between' space, coming between the traditional demarcations of the museum, the visitor, and the sculptural object itself. The chapter accordingly brings to full circle many of the key themes in the historical trajectory of sculpture and the museum, from Neoclassicism to now, that forms the backdrop to the case studies contained within this volume. Whereas Kinkel's discussion had highlighted the historical difficulties of reception created by the 'in-between' status of Malvina Hoffman's sculptures at the Field Museum in Chicago from the 1930s to the 1960s, Carroll La's research, by contrast, highlights the very opposite understanding of works of this kind in the contemporary context. Rather than being regarded as a potentially unsettling and negative feature, the deliberate taxonomic instability of Mark Dion's art-anthropology mash-up, *The Jungle Shop* (Fig. 11.7), for example, has now become precisely the point of attraction for the curators of the 2008 exhibition, *Die Tropen*, in which the work was displayed. As Carroll La notes, in *The Jungle Shop*, Dion builds "'primitively"', in order to interrogate the notion

that indigenous architecture was “primitive”, thereby chiming perfectly with the curators’ interest in exploring the contemporary connections and synergies between the traditionally distinct fields of art and anthropology.

All of which serves to remind us once again that changes to the ways that sculpture is framed within museums substantially alter, in turn, the ways artists position their work within museums and the manner in which viewers respond to art in public contexts. For all its ups and downs and even occasional crises of identity, the museum remains today just as powerful and even meaningful a site of projection for the public’s encounter with sculpture as it ever was, no matter how that term is defined today. The charged nature of this encounter – in both a positive as well as a negative sense – remains a constant thread running throughout the historical and contemporary perspectives contained within this book. In 1803 a visitor to the Louvre described his awestruck response to the experience of standing among the statues at the recently formed Galerie des Antiques as being akin to ‘those I am accustomed to when I stand under a clear, starry sky’. On circulating further through the galleries to the Apollo Belvedere (a work ‘liberated’ from the Vatican Museum four years earlier and soon to be returned there following the fall of Napoleon), this visitor further confessed to dropping to his knees and feeling at a loss for words, ‘for once the sun is present, one no longer sees the stars’.<sup>10</sup>

Robert Smithson, as we saw, hardly perceived the process of curating sculpture in the contemporary context in such benign terms. And yet by the end of the case studies explored in this book the response of artists, as well as visitors, to often highly ambitious installations in contemporary museum settings has once again shifted back to a much more positive recognition of the potential of the museum to frame equally charged encounters between the visitor and the artwork. What has changed, though, between the beginning of this historical trajectory and its end, is the recognition that the viewer is no longer expected automatically to acquiesce to the moral authority and definitive clarity of vision registered by the 1803 visitor to the Louvre. In embracing, instead, the more contemporary condition of moral equivalence, philosophical uncertainty and political complexity, both the artist as well as the viewer have moved from the starry radiance of the Louvre into an altogether different mode of response: one that encompasses, instead, a new paradigm of partial vision and boundary blurring experimentation.

From starry skies to jungle haze, then, the studies contained in *Sculpture and the Museum* propose to interrogate a rich and complex legacy of artistic practice and institutional response charting some two hundred years and more that should, it is hoped, broaden our understanding of both the expectations placed on sculpture as also on the shifting roles of museums themselves as they have developed in fascinating and often unpredictable ways towards increasingly permeable and responsive environments for the viewing of art in public space.

## Notes

1. For discussion see Brian Wallis in *The Museum as Muse: Artists Reflect*, exh. cat. ed. Kynaston McShine, New York: Museum of Modern Art, 1999, pp. 80–81; and James Putnam, *Art and Artifact: the Museum as Medium*, 1st edn, London: Thames & Hudson, 2001, pp. 69–70.
2. The classic studies remain James S. Ackerman, *The Cortile del Belvedere*, Città del Vaticano: Biblioteca Apostolica Vaticana, 1954; and Hans Henrick Brummer, *The Statue Court in the Vatican Belvedere*, Stockholm: Almqvist & Wiksell, 1970.
3. For the representative case study of the development of the nineteenth-century cast collection of the National Gallery of Victoria in colonial Melbourne, see Ann Galbally, 'The Lost Museum: Redmond Barry and Melbourne's "Musée des Copies"', *Australian Journal of Art*, 7, 1988, 28–49.
4. For discussion of early twentieth-century critical responses to this issue see Martina Droth, 'Conditions of Display, 1900–1925', in Penelope Curtis (ed.), *Sculpture in Twentieth-Century Britain*, 2 vols, Leeds: Henry Moore Institute, 2003, vol. 1, pp. 43–53.
5. Robert Smithson, 'Cultural Confinement', *Artforum*, October 1972, cit. Charles Harrison and Paul Wood (ed.), *Art in Theory, 1900–2000: an Anthology of Changing Ideas*, Oxford: Blackwell, 2003, p. 970.
6. For issues affecting the conservation of contemporary sculpture in museums, see Jackie Heuman (ed.), *Material Matters: the Conservation of Modern Sculpture*, London: Tate Gallery Publishing, 1999.
7. For sculpture parks and gardens see Peter Reed, 'The Sculpture Garden in Modern History', in Jane Amidon (ed.), *Peter Walker and Partners: Nasher Sculpture Center Garden*, New York: Princeton Architectural Press, 2006, pp. 133–41; and see further Patrick Eyres and Fiona Russell (eds), *Sculpture and the Garden*, Aldershot: Ashgate, 2006.
8. Key studies include Francis Haskell and Nicholas Penny, *Taste and the Antique*, New Haven and London: Yale University Press, 1981; Malcolm Baker, *Figured in Marble: the Making and Viewing of Eighteenth-Century Sculpture*, Los Angeles, J. Paul Getty Museum, 2000; Nicholas Penny and Eike D. Schmidt (eds), *Collecting Sculpture in Early Modern Europe*, Washington DC, New Haven and London: National Gallery of Art, Washington DC, distributed by Yale University Press, 2008; Penelope Curtis (ed.), *Sculpture in Twentieth-Century Britain*, Leeds: Henry Moore Institute, 2003; Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press, 2000; Victoria Newhouse, *Art and the Power of Placement*, New York: Monacelli, 2005; and Martha Buskirk, *The Contingent Object of Contemporary Art*, Cambridge MA: MIT Press, 2003. For contemporary art and museums see further McShine, *The Museum as Muse*, Putnam, *Art and Artifact*, Lisa G. Corrin, 'Mining the Museum: Artists Look at Museums, Museums Look at Themselves', in *Mining the Museum: an Installation by Fred Wilson*, exh. cat. ed. Lisa G. Corrin, Baltimore: The Contemporary Museum, 1994, pp. 1–22; and Ingrid Schaffner and Matthias Winzen (eds), *Deep Storage: Collecting, Storing and Archiving in Art*, exh. cat., P.S. 1 Contemporary Art Center, New York, and the Henry Art Gallery, Washington, 1998.
9. As a point of comparison to Cambareri's discussion of the Museum of Fine Arts in Chapter 5 it is worth considering the parallel history of the cast collection of the Carnegie Museum of Art which is still for the most part extant and which has remained as the centrepiece to the Carnegie Museum's recently reconfigured Heinz Architectural Center, for which see <http://www.cmoa.org/info/arch.asp>.
10. August von Kotzebue, *Erinnerungen aus Paris im Jahr 1804*, *Kotzebue Schriften*, Vienna: 1843, cit. and trans. Elizabeth Gilmore Holt, *The Triumph of Art for the Public: the Emerging Role of Exhibitions and Critics*, Princeton: Princeton University Press, 1979, pp. 86 and 89.

## References

- Ackerman, James S., *The Cortile del Belvedere*, Città del Vaticano: Biblioteca Apostolica Vaticana, 1954.
- Baker, Malcolm, *Figured in Marble: the Making and Viewing of Eighteenth-Century Sculpture*, Los Angeles: J. Paul Getty Museum, 2000.
- Brummer, Hans Henrick, *The Statue Court in the Vatican Belvedere*, Stockholm: Almqvist & Wiksell, 1970.

- Buskirk, Martha, *The Contingent Object of Contemporary Art*, Cambridge MA: MIT Press, 2003.
- Curtis, Penelope (ed.), *Sculpture in Twentieth-Century Britain*, 2 vols, Leeds: Henry Moore Institute, 2003.
- Eyres, Patrick, and Fiona Russell (eds), *Sculpture and the Garden*, Aldershot: Ashgate, 2006.
- Galbally, Ann, 'The Lost Museum: Redmond Barry and Melbourne's "Musée des Copies"', *Australian Journal of Art*, 7, 1988, 28–49.
- Harrison, Charles, and Paul Wood (eds), *Art in Theory, 1900–2000: an Anthology of Changing Ideas*, Oxford: Blackwell, 2003, p. 970.
- Haskell, Francis, and Nicholas Penny, *Taste and the Antique*, New Haven and London: Yale University Press, 1981.
- Heuman, Jackie (ed.), *Material Matters: the Conservation of Modern Sculpture*, London: Tate Gallery Publishing, 1999.
- Holt, Elizabeth Gilmore, *The Triumph of Art for the Public: the Emerging Role of Exhibitions and Critics*, Princeton: Princeton University Press, 1979.
- McShine, Kynaston (ed.), *The Museum as Muse: Artists Reflect*, exh. cat., New York: Museum of Modern Art, 1999.
- Newhouse, Victoria, *Art and the Power of Placement*, New York: Monacelli, 2005.
- Penny, Nicholas, and Eike D. Schmidt (eds), *Collecting Sculpture in Early Modern Europe*, Washington DC, London and New Haven: National Gallery of Art, Washington DC, distributed by Yale University Press, 2008.
- Potts, Alex, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press, 2000.
- Putnam, James, *Art and Artifact: the Museum as Medium*, London: Thames & Hudson, 2001.
- Reed, Peter, 'The Sculpture Garden in Modern History', in Jane Amidon (ed.), *Peter Walker and Partners: Nasher Sculpture Center Garden*, New York: Princeton Architectural Press, 2006, pp. 133–41.
- Schaffner, Ingrid, and Matthias Winzen (eds), *Deep Storage: Collecting, Storing and Archiving in Art*, exh. cat., P.S. 1 Contemporary Art Center, New York, and the Henry Art Gallery, Washington, 1998.

# Index

References to illustrations are in **bold**

- Aitken, Charles 179, 180  
Akeley, Carl 136  
Altes Museum (Berlin) 219, 231  
American Museum of Natural History  
(New York) 138  
*Apollo Belvedere* 17  
Appleton, Thomas Gold, MFA guide  
101, 102  
*Architectural Forum* 141  
*Art Amateur* 119  
Art Gallery of Ontario (AGO)  
(Toronto)  
acquisitions  
– *Still Life, June 2, 1948*  
(Nicholson) 75  
– *Three Way Piece No. 2: Archer*  
(Moore) 76, **77**, 78, 80, 81  
– *Warrior with Shield* (Moore)  
75–6, 87  
Galleria Italia 86  
Moore at 73, 75  
Women’s Committee 75  
*see also* Henry Moore Sculpture Centre  
Art Institute of Chicago 99; *see also*  
Duvneck, Elizabeth Boott, plaster  
cast  
artefacts, repatriation 220  
Asher, Michael 221  
Baldwin, Martin 75  
Balka, Miroslaw 212  
*How It Is* 198  
Baltimore Museum of Art 183  
Banks, Thomas 45  
Banner, Fiona 191  
*Harrier and Jaguar* 191  
Baraka, Amiri (LeRoi Jones) 144–5  
Barcelona, *see* Fundació Espai  
Poblenou  
Barnard, George Grey  
life 118  
works  
– *Great God Pan* 120  
– *The Refugee* 120–21  
– *Struggle of the Two Natures in*  
*Man* 7, 116, **116**, **117**, **122**, **124**,  
**125**  
cartoon 126  
criticism of 120  
description 118–19  
display issues 117–18,  
122–3, 124, 125, 126–9  
exhibition history 119  
installation history 118  
Rodin on 119  
size 117, 118  
in storage 127

- Taft on 119–20  
title 119
- Baselitz, George 230
- Batchelor, David 191
- Bellano, Bartolomeo, *Virgin and Child* 103
- Bénédite, Léonce 59, 62, 63
- Bentham, Jeremy 41, 43
- Berenson, Bernard 142
- Berlin, *see* Altes Museum; Humboldt Forum; Museum für völkerkunde; Nationalgalerie
- Berthoud, Roger 78, 88
- Bindman, David 53
- Birmingham Museum and Art Gallery (BMAG)  
floor plan (2009) 162  
Sultanganj Buddha 8, 153, 154  
– acquisition of 160  
– display 160–61, 162, 163, 163, 164–5, 164, 166–7, 166, 168–70, 168  
criticism of 167
- Black Power 145–6, 147
- Blaschke, Frederick 136
- Bloom, Barbara, *Reign of Narcissism* 1, 2, 3
- Blunt, Anthony 75, 82
- Boas, Franz 141, 191–2
- Bogh, Mikkel 42
- boundary objects concept 134–5
- Bourgeois, Louise 198
- Bovey, Edmund 79
- Bowness, Alan 188
- Brancusi, Constantin, *Coq* 69
- Brawne, Michael 184, 186
- Breuil, Abbé Henri 136
- British Museum (London), *Statuephilia* exhibition 219, 232–3  
*British Museum Society Bulletin* 159
- Broodthaers, Marcel 220
- Brown, Neave 185
- Brush and Pencil* journal 120
- Buglioni, Benedetto, *Nativity* 101, 102
- Bunce, J.T., *History of the Corporation of Birmingham* 157
- Buren, Daniel 220
- cabinet, exhibition format 139; *see also* *Wunderkammer*, Soane Museum as
- Caffin, Charles 117
- Cambareri, Marietta 7
- Canova, Antonio 6, 39  
death 19  
as master of form 29  
plaster casts 16–17, 20–21  
reputation, fluctuating 21, 26–31  
sculptural technique 16  
studio 18  
– establishment 15–16  
– European cult figure 18–19  
– public accessibility 17  
testament 19, 20  
Treviso exhibition 31  
works  
– *Hercules and Lichas* 20, 22–3, 29  
– *Perseus* 17, 125  
– *Religion* 24, 29  
– Tempio, Possagno 19–20, 21  
– *Theseus and the Centaur* 20  
– *Three Graces* 31  
– *Tomb of Clement XIII* 16  
– *Tomb of Clement XIV* 16  
– *Venus Crowning Adonis* 27  
– *see also* Gipsoteca Canoviana
- Cantor, B. Gerald 68
- Capitoline Museum (Rome) 2, 3
- Carnegie Institute (Pittsburgh) 63
- Caro, Anthony 80, 191
- Carroll La, Khadija 9
- Chamberlain, Augustus 96
- Chantrey, Francis 45
- Chicago, *see* Art Institute of Chicago; Field Museum of Natural History; Malcolm X College
- Cicognara, Leopoldo 21  
*Storia della scultura* 17

- Clark, Alfred Corning 118, 120  
 Clement XIII, Pope 15  
 Clement XIV, Pope 15  
 Clifford, James, *Histories of the Tribal and the Modern* 231–2  
 Cloisters Museum (New York) 20  
 Close, Barry, Maj.-Gen. Sir 49  
 monument to 52  
 Clowes, John, Rev. 49  
 Collins, William 49, 50  
 Coomaraswamy, A.K., *History of Indian and Indonesian Art* 158  
 Courtauld Galleries (London), wing 180  
 Crabb Robinson, Henry 39, 40, 41  
 Crawford, Thomas  
*Hebe and the Eagle* 100  
*Orpheus and Cerberus* 100  
 Creed, Martin, *Work No. 850* 177  
 Cret, Paul 141  
 Cruet, Paul 62  
 Cunningham, Alexander 156, 157
- Davidson, Cynthia 203  
 Davidts, Wouter 9  
 Davies, Richard Llewellyn 187  
 de Quincy, Quatremère 17  
 Deacon, Richard 188, 191  
 Denman, Maria 40, 45, 46  
 Dennison, William 78  
 Dia:Beacon Foundation (Beacon, New York) 9, 202  
 Dinkeloo, John 115  
 Dion, Mark, *The Jungle Shop* 9, 218, 230, 230  
 Dobson, Frank 180  
 Donaldson, Thomas 47, 48  
 Donatello  
*Gattamelata* 105  
*Madonna of the Clouds* 103  
 Dossena, Alceo 107  
 Dubois, Paul 123  
 Duchamp, Marcel, urinal exhibit 232
- Dunbar Smith, Arnold 180  
 Duveen, Joseph Joel, patronage, Tate Gallery 179  
 Duveen, Joseph the Younger 179, 181  
 Duveen Sculpture Galleries, Tate Britain (London) 9, 177, 178, 186  
 contested space 178, 191, 192–3  
 criticisms of 184  
 Duveen the Younger's interventions 181, 183  
 exhibitions  
 – *Days Like These* 191  
 – *Return of the Gods: Neoclassical Sculpture* 191  
 installation views  
 – Henry Moore 187  
 – *Image and Idol: Medieval Sculpture* 189, 190, 191  
 – permanent collection display 186  
 – *Rebecca Horn* 189  
 lighting 184  
*New Displays* exhibitions 188, 191  
 opening 183–4  
 proposed 182–3, 182  
 restoration 188  
 subdivisions 184–5  
*Tate Britain Duveens Commission* 177, 191  
*Work No. 850* 177
- Duveneck, Elizabeth Boott  
 plaster cast, Art Institute of Chicago 99  
 tomb effigy, MFA 99, 100, 105  
 Duveneck, Frank 99
- Eastlake, Charles, Sir 48  
 Eliasson, Olafur, *The Weather Project* 198, 199, 209  
 model 210  
 Elliot Smith, Grafton 136  
 Elsen, Albert 68  
 Epstein, Jacob 180

- Este, Antonio d' 20  
 Exposition Coloniale (Paris) 139
- Fabri, C.L., Dr 158
- Fernow, Carl Ludwig 19
- Field, Henry 136, 139, 147
- Field Museum of Natural History  
 (Chicago) 8  
*Bengali Woman* 143, **143**  
*Brahman, Benares* 143, **143**  
 dioramas 136  
 Hall of the Races of Mankind **134**,  
 140–41, **140**, 142, **143**  
 – criticism of 144–5  
 – decor 141  
 – loans to Malcolm X College  
 145–6, 147–8  
 – spatial arrangements 142, 143  
 Hall of the Stone Age of the Old  
 World 136  
*Jaipur Woman* 143, **143**  
*Unity of Mankind* group 141
- Field, Stanley 135, 138
- Fitzwilliam Museum, Marlay Gallery  
 (Cambridge) 180
- Flaxman Gallery, University College  
 London  
 display site 43–4, 221  
 – limitations 45, 46, 54  
 – positive aspects 46  
 general view **41**  
 memorials 49  
 monographic museum 40  
 as non-museum museum 39  
 as pantheon 45  
 plaster casts 41, 53  
 restoration 53  
*St. Michael Overcoming Satan* 42  
 Tonks painting 41
- Flaxman, John 6, 221  
 exhibition, 2002 53  
 Professor of Sculpture, RAA 43  
 reputation 43  
 in Rome 43  
 works  
 – *A Brahmin and a Mohammedan* **52**  
 – *Apollo and Marpessa* 53  
 – *Britannia Triumphant* model 45,  
 46, **51**  
 – busts  
 Capt Montague 44  
 Gen. Paoli 44  
 George Lindsay Johnstone  
 44  
 Lord Mansfield 44  
 – *Domestic Affliction* **52**  
 – monuments  
 Howe 44  
 Nelson 43, 44  
 Reynolds 44  
 – *St. Michael* 43  
 – *Shield of Achilles* 45  
 – *William Collins Reading the New  
 Testament* **50**
- Fraser, Andrea 221
- Fratzskou, Eugenia 233
- Freire, Paulo 146
- French, Daniel Chester 123
- Frick Collection (New York) 183
- Fulford, Robert 78
- Fundació Espai Poblenou (Barcelona)  
 188
- Galton Collection, University College  
 London 53
- Gardner, Isabella Stewart 103, 104
- Gasometer (Oberhausen) 9
- Gayford, Martin 197
- Gehry, Frank, Henry Moore Sculpture  
 Centre, *Transformation* expansion  
 81, 84, 85–6, **85**
- Ghiberti, Lorenzo 101
- Giacometti, Alberto 219  
*Table surréaliste* **69**  
*Tall Figure* 231
- Gilman, Benjamin Ives 97, 141

- Gipsoteca Canoviana (Possagno) 19,  
20, **24**, **28**  
*bozzetti* 26, 27, 31  
collection reorganization 27  
construction 22  
extension 27, 29, **30**  
lighting 23, 30  
monographic museum 40  
sculptures, display 24–5, 26, 27, 28–9
- Givens, Philip 78  
glass case (*vitrine*), display function  
229
- Goldscheider, Cécile 66, 67
- Gonzalez-Foerster, Dominique 198, 200
- Gormley, Antony, *Case For An Angel* 232
- Graham, Dan 229
- Grand Palais (Paris), Monumenta  
commission 9
- Grappe, Georges 59, 64, 65
- Guggenheim Museum (Bilbao) 9, 85,  
203
- Haacke, Hans 220
- Hardy, Adam 167
- Harle, James 159
- Harris, Claude, Hôtel Biron, entrance  
**61**
- Harris, E.B. 157  
discovery of Sultanganj Buddha  
154–5, **154**
- Havell, E.B., *A Handbook of Indian Art*  
157
- Henry Moore Foundation (UK) 76
- Henry Moore Sculpture Centre,  
Art Gallery of Ontario (AGO)  
(Toronto) 76  
*Large Two Forms* 83, **84**  
lighting 83  
Moore's input 82–3  
plaster casts **82**  
*This is Shahnoza* 87  
*Transformation* expansion 81, 84,  
85–6, **85**
- Herzog & de Meuron, Tate Modern,  
design 197, 204–5, 206–7, **206**
- Hirst, Damien 233
- Hoath, Pauline 6
- Hoffman, Malvina 8, 9  
*Australian* 136, **137**  
*Bengali* 143, **143**  
*Brahman, Benares* 143, **143**  
*Jaipur Woman* 143, **143**  
*Kashmiri* 143  
*Races of Mankind* sculptures 133, **134**  
– accessories 138
- Holden, Charles 180, 182
- Höllner, Carsten, *Test Site* 198, 200,  
**202**
- Holliday, William 160
- Hook, Holger 47–8
- Hooper-Greenhill, Eileen 48
- Hooton, Earnest 138
- Horn, Rebecca, *River of the Moon* 188,  
189, **189**
- Hôtel Biron (Paris) 66  
entrance **61**
- Hrdlička, Aleš 138
- Humboldt Forum (Berlin) 220  
*Die Tropen* exhibition 229, 230–31
- Hunt, Richard Morris 122
- Hurst, Charles, *Passport to Freedom* 145,  
146
- installations  
experimental 179  
retrospective 39  
sculpture 3, 5, 115, 191  
thematic 7  
Turbine Hall, Tate Modern 198, 200,  
204, 205, 211  
use 9, 188
- Institute for Cultural Heritage,  
University College London 53, 54
- intervention  
artist's 86, 188, 217, **218**, 220–21,  
221–2, 231–5

- British Museum, *Statuephilia*  
 exhibition 219, 232–3  
 etymology 217  
 Humboldt Forum's *Die Tropen*  
 exhibition 229, 230–31  
 museum's **218**  
 Seattle Art Museum, *S'abadeb – the*  
*Gifts* 225, 226, **226**, 227–8, **227**, 234  
 Soane, Soane Museum 221, 222  
 value of 220, 233–4  
 Wilson 222, 223  
 Wong Hoy Cheong, *Slight Shift*, Pitt  
 Rivers Museum 223, **224**, 225, 234
- Irina Moore Gallery, Henry Moore  
 Sculpture Centre, Art Gallery of  
 Ontario (AGO) (Toronto) 82, 86
- Iris and B. Gerald Cantor Center  
 for the Visual Arts, Stanford  
 University (Palo Alto, CA) 68
- Irwin, David 45
- Jenkins, Gilbert 182  
 Jones, William, Sir 49  
*Journal of the Asiatic Society of Bengal* 156  
 Julius II, Pope 3
- Kapoor, Anish 229  
*Marsyas* 198, 209  
 – critical reception 200
- Kaprow, Allan 212  
 Keith, Arthur, Sir 136, 139, 143, 144  
 Kent, Henry Watson 139, 140  
 King, Phillip 80  
 Kinkel, Marianne 8, 9  
 Krauss, Rosalind 68  
 Kristeva, Julia 228  
 Krölller Müller Museum (Otterlo) 179  
 Kusama, Yayoi 229
- Lambeth, Michael 83  
 Lambie, Jim 191  
 Laufer, Berthold 136, 138, 139, 144  
 Laurent, Monique 68
- Lavagnino, Emilio 31  
 Lawler, Louise 221  
 Lazzari, Francesco, *Project for a*  
*Museum for Objects of Sculpture and*  
*Numismatics* 22, **22**
- Le Normand-Romain, Antoinette 6  
 Lewis, Philip 145  
 Lindley, Phillip 191
- London, *see* British Museum;  
 Courtauld Galleries; Duveen  
 Sculpture Galleries; Flaxman  
 Gallery; Galton Collection;  
 National Portrait Gallery; Petrie  
 Museum of Egyptology; Royal  
 Academy; Soane Museum; Tate  
 Gallery; Tate Modern; University  
 College London; Victoria and  
 Albert Museum; Wellcome  
 Historical Medical Museum
- Long, Richard 188
- Louvre Museum, *Nike of Samothrace*  
*(Winged Victory)* 126
- McCarthy, Pearl 75–6  
 McClusky, Pamela 220  
 MacLeod, Suzanne 8  
 McMillan, William 180  
 Macy's Department Store (New York)  
 140
- Malcolm, L.W.G., Dr 136  
 Malcolm X College (Chicago)  
 Afrocentric curriculum 146  
 display of African sculptures 147–8  
 loans from Field Museum of Natural  
 History 145–6, 147–8  
 painted plaster figures 146, **147**
- Marshall, Christopher 8  
 Maryland Historical Society  
 (Baltimore) 220, 222–3  
 Mastbaum, Jules 64  
 Matsukata, Kojiro 63, 64  
 Metropolitan Museum of Art (New  
 York) 7

- American sculpture gallery 123, **124**  
 American Wing 115, **117**  
 Duveneck bronze effigy 99  
 exhibitions  
   – *19th-Century America* 127  
   – *Artists for Victory* 126  
 Great Hall (Hall of Sculpture) 122, **122, 125, 179**  
*Struggle of the Two Natures* **116, 117, 122, 124, 125**  
 Meyer, James 209  
 Miller, Ralph Willet, Capt. 49  
 Millet, Jean-François, *The Sower* 103  
 Milrod, Linda 86  
 Mino da Fiesole, *Tomb of Catarina Savelli* 107–8  
 Mitra, Rajendralal 156–7  
 monographic museums 39, 54n3  
   Flaxman Gallery 40  
   Gipsoteca Canoviana 40  
 Monteverde, Giulio, *Young Christopher Columbus* 96  
 Monumenta commission (Paris) 9, 202  
 Moore, Henry 6  
   at Art Gallery of Ontario 73, 75  
   exhibitions 81  
   gift to Toronto 78–82  
     – criticism of 83, 84  
   legacy 73  
   works  
     – *Large Two Forms* 83, **84**, 85–6  
     – *Reclining Figure* 87–8  
     – *Three Way Piece No. 2: Archer* 76, 77, 78, 80, 81  
     – *Warrior with Shield (Seated Warrior)* 73, 75–6, 87  
 Moore, Rowan 197  
 Morgan, Jessica 202  
 Morris, Jerrold 78  
 Mullins, Edwin 79, 80  
 Mumford, Lewis 144  
   ‘The Marriage of Museums’ 135  
 Muñoz, Juan, *Double Bind* 198  
 Musée d’Orsay (Paris) 68, 69  
 Musée du Luxembourg (Paris) 61, 179  
 Musée Rodin (Paris) 6, 60, 61  
   Balzac exhibition 67, **68**, 69  
   chapel **62**  
   organization of 63  
   Philadelphia Museum, sales to 64  
   policy changes 66  
 Museo Chiaramonti (Vatican) 25  
 Museum für völkerkunde (Berlin) 139  
 Museum of Contemporary Art (Los Angeles) 203  
 museum design, palatial model 141, 191–2  
 ‘museum fatigue’ 141  
 Museum of Fine Arts, Boston (MFA) 7  
   Appleton’s guide 101, 102  
   Decorative Arts Wing 107, 108  
   Duveneck tomb effigy 99, 100  
   establishment 95  
   Evans Wing 106  
   new building 104–5  
   Perkins’ donations 101, **102**  
   plaster casts  
     – acquisition 96, 97  
     – gallery **98**, 100, 102–3  
   Renaissance art gallery 108, **109**  
   Renaissance cast court **105**  
   Renaissance sculptures  
     – collection development 96–7  
     – exhibition 108  
 Shaw sculptures 97, 98, 106, 107, **107**  
 works  
   – *Head of Christ* 101  
   – *Hebe and the Eagle* 100  
   – *Mary Magdalene surrounded by Angels* 101, 102  
   – *Nativity* 101, 102  
   – *Orpheus and Cerberus* 100  
   – *Virgin and Child* 101, 102  
 Museum of Modern Art (New York)  
   display philosophy 220  
   *Primitivism* exhibition 219, 231  
   Rodin’s *Balzac* **67**  
 Myssok, Johannes 6

- Nannucci, Maurizio 219
- National Gallery of Art (Washington DC) 183
- National Portrait Gallery (NPG) (London) 48
- Nationalgalerie (Berlin) 179
- Nauman, Bruce, *Raw Materials* 198, 200
- Neoclassicism 21
- Newhouse, Victoria, *Art and the Power of Placement* 126
- New York, *see* American Museum of Natural History; Cloisters Museum; Dia:Beacon Foundation; Frick Collection; Metropolitan Museum of Art; Museum of Modern Art
- Nicholson, Ben, *Still Life, June 2, 1948* 75
- Noble, Tim 232
- North, Frederick, Lord 49  
monument to 51
- Ondák, Roman, *It Will All Turnout Right in the End* 207, 208
- Opie, Julian, *This is Shahnoza* 87
- Osgood, Wilfred 136
- Ostberg, Ragnar 180
- palatial model, museum design 141, 191–2
- Paris, *see* Exposition Coloniale; Grand Palais; Hôtel Biron; Musée d'Orsay; Musée du Luxembourg; Musée Rodin; Pompidou Centre
- Parker, Cornelia 191
- Parkin, John C. 76, 80, 81
- Parrish, Samuel 98
- Pearson, Lionel 180
- Perkins, Charles Callahan 95, 97, 108  
donations to MFA 101, 102  
*Italian Sculptors* 100  
*Tuscan Sculptures* 100–101
- Petrie Museum of Egyptology, University College London 53
- Philadelphia Museum, Rodin's  
*Gates of Hell* 64  
*Hands of Lovers* 64
- Picasso, Pablo 232
- Pisano, Giovanni, *Virgin and Child* 101
- Pitt Rivers Museum (Oxford) 219  
Wong Hoy Cheong's intervention 223, 224, 225, 234
- plaster casts  
bronze castings of, Rodin 59–60, 64, 65–6  
Canova 16–17, 20–21  
Flaxman Gallery 41, 53  
Henry Moore Sculpture Centre 82  
MFA 96, 97, 98  
South Kensington Museum (London) 96, 97, 98  
Vassar College (Poughkeepsie) 97, 98
- Pompidou Centre (Paris) 203
- Poole, Henry 180
- Pope, John Russell 183, 184
- Prichard, Matthew S. 104, 105, 107
- race theories 135–6
- Raphael, *Madonna and Child* 126
- Rawlinson, H.G. 158
- Reid, Norman 80
- repatriation, of artefacts 220
- Reynolds, Joshua, Sir, Flaxman monument 44
- Rice, Peter 159
- Richardson, Craig 223, 225
- Robarts, John 81
- Robbia, Andrea della, *Virgin and Child* 101, 102
- Robbia, Giovanni della, *Head of Christ* 101, 108
- Robbia, Luca della  
*Nativity with Gloria in Excelsis* 103  
*Virgin and Child with Lilies* 103
- Robinson, Edward R. 104, 105
- Robinson, Edward S. 141

- Roche, Kevin 115
- Rodin, Auguste
- on Barnard's *Two Natures* 119
  - donation to state 59
  - exhibitions 60, 64, 66, 68
    - Amsterdam 65
  - gift to England 60
  - plaster casts, bronze castings of 59–60, 64, 65–6
  - rediscovery 66
  - works
    - *The Age of Bronze* 60, 61, 62, 63
    - *Avarice and Luxury* 63
    - *Balzac* 64, 65, 67
      - plaster studies 68
    - *Bathers* 67
    - *The Burghers of Calais* 63, 64, 66
    - *Cathedral* 63
    - *Clenched Hand* 63
    - *Constellation* 63
    - *Crying Lion* 63
    - *Cybèle* 60, 68
    - *Dance Movements* 67
    - *The Defence* 64
    - *The Earth* 61
    - *Esculapios* 63
    - *The Eternal Idol* 65
    - *Eve* 60, 62, 63
    - *Flying Figure* 61
    - *Fugit Amor* 66
    - *The Gates of Hell* 62, 64, 66, 68
    - *Hand of God* 63
    - *Hands of Lovers* 63
    - *Head of Iris* 60, 61
    - *Idyll* 65
    - *Jean d'Aire* 66
    - *The Kiss* 61, 62, 64
    - *Large Crouching Woman* 60, 62
    - *Large Mask of Iris* 60
    - *Meditation* 60, 63, 68
    - *Monument à Puvis de Chavannes* 69
    - *Nijinsky* 67
    - *Orpheus* 63
    - *Pierre de Wissant* 66
    - *Polyphemus* 63
    - *The Prayer* 60
    - *Saint John the Baptist* 62
    - *Secret* 63
    - *The Thinker* 63, 64
    - *Torso of a Young Woman* 60
    - *Ugolino* 63, 64, 65
    - *Walking Man* 61, 63, 64, 66, 69
    - *Young Girl* 65
- Rodin Museum (Philadelphia) 64, 141
- Rome, *see* Capitoline Museum; Vatican Museums
- Ross, Allan 78, 80
- Rothenstein, John 80
- Royal Academy (London) 158, 159
- Royal Asiatic Society 156
- Rudier, Alexis 62, 66
- Rustici, Giovanni Francesco, *Saint John the Baptist* 108
- Sadar Vuga 221
- Saint-Gaudens, Augustus
- Diana* 125
  - Hiawatha* 128
- St. Paul's Cathedral (London)
- display of monuments 44
  - site of military commemoration 47, 49
- Salcedo, Doris 200
- Shibboleth* 198
- Sargent, John Singer 106
- Sartori-Canova, Giambattista 6, 20
- Scarpa, Carlo 27, 29, 31
- Scheffer, Ary, *Dante and Beatrice* 100
- Schultz, Adolph 136
- Schweder La, Alex 234
- Close Transparencies* 229
- Scott, Tim 80
- sculpture
- display problems 4–5, 40
  - in modernist public buildings 180
- Searle, Adrian 200

- Seattle Art Museum 220  
*Loss of Lands* 227  
*S'abadeb – the Gifts* 225, 226, **226**,  
 227–8, **227**, 234
- Selva, Giovanni Antonio 23
- Serota, Nicholas, Sir 9, 188, 197, 203
- Shaw, Quincy Adams, MFA bequest  
 97, **98**, 103, 106, **107**, 108
- Shuckburgh-Evelyn, Julia Annabella 49  
 monument to **52**
- Simonson, Lee 140  
 'Museum Showmanship' 141  
*The Stage is Set* 142
- Sixtus IV, Pope 3
- Smith, Sidney 185
- Smith, Vincent A., *History of Fine Art in  
 India and Ceylon* 157
- Smithson, Robert 4, 10, 212
- Soane, John 221
- Soane Museum (London)  
 Flaxman Recess 45  
 Flaxman's works  
 – display 221  
 – *Shield of Achilles* 45  
 as precedent for contemporary  
 interventions 221, 222  
 Tivoli Recess 45  
 as *Wunderkammer* 220, 221
- South Kensington Museum, plaster  
 casts 96, 97, 98
- Stanners, Sarah 6, 7
- Starling, Simon  
 exhibition 87  
*Infestation Piece (Musselled Moore)* **74**,  
 87, 88
- Stein, Clarence 141
- Steinberg, Leo, preface, *Rodin:  
 Sculptures and Drawings* 67, 68
- Stern, Raffaele, Braccio Nuovo,  
 Vatican Museum 1, **2**, 25–6
- Stewart, Susan, *On Longing* 209
- Stockholm Town Hall, sculpture in  
 180
- Subba, Letterio, *Canova's Studio* 17, **18**
- Sultanganj Buddha  
 changing views of 155–6  
 discovery by Harris 154–5, **154**  
 exhibitions 158–9, 165  
 scholarship on 157–8, 159  
*see also* Birmingham Museum and  
 Art Gallery
- Sylvester, David 186, 187
- Taft, Lorado, on Barnard's *Two Natures*  
 119–20
- Tate Gallery (London) 7  
 Clore Gallery 181, 188  
 Duveen patronage 179, 181  
 flood damage 181  
 purpose 178–9  
 Turner Bequest 179, 181
- Tate Modern (London)  
 origins 203–4  
 Turbine Hall 9  
 – and emptiness 212  
 – gigantism 211  
 – installations 198, 200, 204, 205,  
 211  
 – miniaturized model 207, **208**,  
 209, 211  
 – perspectival drawing **206**  
 – scale models 209  
 – sculptors views of 198  
 – *Unilever Series* 197–8, 200, 211,  
 212  
 visitors 197
- Taylor, Francis Henry 126–7
- Tempio Canoviano (Possagno) 19–20
- Thomson, Tom 83
- Thornton, Samuel 160, 161
- Thorvaldsen, Bertel 39  
 in Rome 42
- Thorvaldsen Museum 23  
 construction 42
- Tillers, Imants, *Nine Shots*,  
 appropriations 230

- Tjakamarra, Michael Nelson, *Five Dreamings* 230
- Tolles, Thayer 7–8
- Tonks, Henry 41
- Toronto  
 image, and Moore's *Archer* 78  
 as international art city 87  
 Moore's gift 78–82  
*see also* Art Gallery of Ontario (AGO); Henry Moore Sculpture Centre; Irina Moore Gallery
- Toronto Art Gallery 6
- Turbine Hall; *see* Tate Modern, Turbine Hall
- Turnbull, George 160
- University College London (UCL)  
 Flaxman bequest 46–9  
 founding principles 43  
 Galton Collection 53  
 Institute for Cultural Heritage 53  
*see also* Flaxman Gallery (UCL)
- Vassar College (Poughkeepsie), plaster casts 97, 98
- Vatican Museums  
 Belvedere courtyard 3  
 Braccio Nuovo 1, 2, 25–6  
 Galleria Chiaromonti 183
- Venetian Academy 29
- Verrocchio, Andrea del, *Colleoni* 105
- Victoria and Albert Museum (London)  
 vitrines 228–9
- Vivarini, Bartolomeo, *Pietà* 103
- Walker, Romaine 182
- Warren, Edward Perry 104
- Webster, Sue 232
- Weiwei, Ai, *Sunflower Seeds* 198
- Wellcome Historical Medical Museum (London) 136
- Westminster Abbey (London)  
 Flaxman sculptures 44  
 'site of promenade' 44  
 'white cube' galleries 179, 184
- Whiteread, Rachel 191  
*Embankment* 198, 200, **201**  
*Ghost* 205, **206**  
*House* 205
- Wilkins, William 41
- Wilkinson, Alan 82
- Wilson, Fred 219  
 intervention 222, 223  
*Metal Work* 222, 223, **223**  
*Mining the Museum* 223, **223**
- Withrow, William 79–80, 82
- Wong Hoy Cheong 219–20  
 intervention, *Slight Shift*, Pitt Rivers Museum 223, **224**, 225, 234  
*Slight Shifts* **224**, 225
- Wood, Catherine 207
- Woodward, Malcolm 86
- Wortman, Denys, *Two Natures* cartoon 126
- Wunderkammer*, Soane Museum as 220, 221
- Zacks, Sam 79
- Zwalf, Wladimir 157, 159