

Sculpture and the Museum



Sculpture and the Museum

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Subject/Object: New Studies in Sculpture

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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.

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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).¹ 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.² 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.³ 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.⁴

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.'⁵

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.⁶ 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).⁷ 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.⁸

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.⁹ 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’.¹⁰

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.

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