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
£55.00
Includes 63 b&w illustrations

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
Contents

List of figures vii
Notes on contributors xiii
Subject/Object: New Studies in Sculpture xvii
Lisa Le Feuvre

Acknowledgements xix

Sculpture and the museum, from starry skies to jungle haze 1
Christopher R. Marshall

Part I Museums and the sculptor’s legacy

1 The Gipsoteca of Possagno: from artist’s studio to museum 15
   Johannes Myssok

2 The Pantheon, the University and the artist’s bequest: the Flaxman Gallery at University College London 39
   Pauline Ann Hoath

3 Rodin: the construction of an image 59
   Antoinette Le Normand-Romain

4 Adopting Moore and modernity in Toronto: controversy, reputation and intervention on display 73
   Sarah Stanners
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:
the early years 95
Marietta Cambareri

6  The elephant in the room: George Grey Barnard’s
Struggle of the Two Natures in Man at
The Metropolitan Museum of Art, New York 115
Thayer Tolles

7  Sculptures as museum models: Malvina Hoffman’s
Races of Mankind display at the Field Museum, Chicago 133
Marianne Kinkel

8  Out of time and place: the recent history and
curious double life of the Sultanganj Buddha 153
Suzanne MacLeod

Part III  Designing display settings and the challenge of new sculpture

9  ‘The finest sculpture gallery in the world!’:
the rise and fall – and rise again – of the
Duveen Sculpture Galleries at Tate Britain 177
Christopher R. Marshall

10  A grey universe: Tate Modern’s Turbine Hall and
The Unilever Series 197
Wouter Davidts

11  Object to project: artists’ interventions in museum collections 217
Khadija Carroll La

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). 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.
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
Christopher R. Marshall

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. 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. 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.

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.’

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
Christopher R. Marshall

of sculptural practice with all the challenges to traditional protocols of acquisition, preservation and museum display that this process has involved. 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). 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.

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. 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
Christopher R. Marshall

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 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’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 notes, in *The Jungle Shop*, Dion builds “‘primatively’, 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


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.


References


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
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
Duveneck, 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
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
Courtault 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
Davids, 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
Fratzeskou, 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
Höller, Carsten, *Test Site* 198, 200, 202
Holliday, William 160
Hoock, 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
themetic 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, 227, 228,
Soane, Soane Museum 221, 222
value of 220, 233–4
Wilson 222, 223
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
Krištíková, Julia 228
Kröller 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, 124, 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 comission (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 Turn Out 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
Index 263

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
  – *Cybéle* 60, 68
  – *Dance Movements* 67
  – *The Defence* 64
  – *The Earth* 61
  – *Esquilepios* 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, *House* 205
Wilkins, William 41
Wilkinson, Alan 82
Wilson, Fred 219
intervention 222, 223
*Metal Work* 222, 223, 223
*Mining the Museum* 222, 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