

Exploring the concept and history of art museums art essay

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In today 's society graphics has about turned itself into a famous person icon, with art gross revenues estimated to be over 13 billion per twelvemonth and apart from the drugs trade it is the biggest unregulated market in the universe. Museum civilization has hence had to alter over the old ages. Art museums used to be topographic points where people came to see art, whether it be pictures or sculptures. There are legion museums all over the universe and most major metropoliss will hold a celebrated museum. These museums draw big Numberss of tourers and art partisans to come and see the present and past pieces of art. The architecture of an art museum or gallery, peculiarly a modern art museum is frequently considered to be a work of art every bit much as the contents in the museum. The Guggenheim art museum in Spain is an illustration of an art museum which is famed for its elaborated an unusual architecture. Most art museums specialise in exhibiting a specific type of art, for illustration the Tate Modern in London is an art museum that entirely exhibits modern-day plants of modern art.

2. 0 History

In the seventeenth century there were no such things as art auctions, rich Godheads or affluent business communities would monetary value each object and invite buyers to come and see the art. This was a slow procedure as it lacked the exhilaration or inducement of today 's auctions. Some of these screenings would last for yearss and in the instance of Duchess of Portland lasted 38 yearss. The bulk of these gross revenues were sold for little net incomes. In 1795 Calonne and Trumbull were the first to accomplish high monetary values for there aggregations and towards the center of the <https://assignbuster.com/exploring-the-concept-and-history-of-art-museums-art-essay/>

nineteenth century a wholly new strain of aggregators were born ; they were for the most part work forces who had made big bucks in industry in England and other states. They were untrammelled by `` roll uping '' traditions, and their investing was about entirely extended to the creative persons of the twenty-four hours. The dispersions of these aggregations began in 1863 with the Bicknell Gallery, and continued at irregular intervals for many old ages

The following large measure in the art universe was in America in the 1970 's. Robert Skull and His married woman Ethel had acquired a big aggregation of inexpensive art, normally paying 1000-2000 lbs each for a Rauschenberg or a Jasper Johns and they besides purchased James Rosenquist 's F1 11 for 45k.

Fig 1: James Rosenquist 's F1 11 ([www. pierretristam. com](http://www.pierretristam.com))

Equally shortly as it was purchased Mr Skull lent it to the metropolitan manager of art in New York. This was a astute move immediately increasing its value of the picture. In the game between museums and aggregators, Mr Skull would shortly keep all the cards. On the 18th October 1973 the Skulls auctioned off 50 pieces from there aggregation. Mr Skull was a really sharp booster, the most written and talked about adult male in art at the clip.

The auction was picked by angry creative person whose plants Skull had bought for non really much, including Robert Rauschenberg. The auction was a great success and broke many records in the art universe at that clip. After the Skull auction was over the art universe 's accent shifted from aesthetes

tomoney; everyone would desire a piece of the action. By the mid 1980s high monetary values made proprietors want to sell there aggregations, auction houses were flooded with expensive pieces. This attracted another new strain of purchaser to the biggest unregulated market in the universe, they viewed art strictly as an investing and monetary values went sky high.

The cost of such monetary values was that art became admired non by any critical position but for its monetary value, auction houses were the new butchereries of gustatory sensation, directing some art to inflamed celebrity and this kept on traveling. These monetary values made it difficult to separate what was existent art and what was n't. It had a cultural map so that you could n't do your ain opinion.

The rise in monetary values has affected museum civilization, when the metropolitan museum of art New York bought Aristotle contemplating idea of home run by Rembrandt, all of the rumors and all of the inquiries in the art universe so were inquiring 'is it traveling to be in the national gallery in London or the national gallery Washington? '. In today 's society when anything of import comes on the market they are sent to private galleries who bid the highest to expose these chef-d'oeuvres. Fig 2: Aristotle contemplating idea of home run

There is no manner a museum can vie ([www. designlessbetter. com](http://www.designlessbetter.com))

in today 's market. The art museums of the yesteryear have non given up though. With the aid of mass media, accents on spectacle and the cult of the famous person chef-d'oeuvre museums have managed to pull the public

back in. What has been gained in these new Numberss in the gallery has besides been lost with what they used to stand for. Today the Tate is a now trade name name, the Louvre is a trade name name and so is the Guggenheim. With the spread of these big planetary trade names come the creative persons that feature in them.

3. 0 Damien Hirst

The current richest life creative person in today 's society is Damien Hirst. He owes most of his success to a big private aggregator called Charles Saatchi. During the 1990 's Hirst was a outstanding member of the Young British Artists who dominated the art scene in Britain during this clip. After Hirst left college he organized assorted independent exhibitions to which he was introduced to a adult male called Charles Saatchi. Charles Saatchi was a really wealth man of affairs and ran a planetaryadvertisementbureau with his brother. Mr. Saatchi loved art and helped patronize promising creative persons from the Young British Artists. When Saatchi saw Hirst 's major installing (A Hundred Years) consisting of a big glass instance incorporating maggots and flies Fig 3: A Hundred Old ages feeding off a decomposition cows caput he was astonished and so ([www. artnet. com](http://www.artnet.com)) bought it. Over the following few old ages Hirst and Saatchi became close friends and in 1991, Charles Saatchi offered to fund whatever graphics Hirst wanted to do.

The consequence was showcased in 1992 in the first Young British Artists exhibition at the Saatchi Gallery in North London which was besides owned by Mr. Saatchi. The Saatchi Gallery was a topographic point of modern-day art, and therefore the gallery 's shows, had distinguishable stages, get

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downing with US minimal art exhibitions, so showcased the adult male of the minute Damien Hirst along with the Young British Artists, Fig 4: The Physical Impossibility of Death in the Mind of Someone Living, It was opened in 1985 by ([www. artchive. com](http://www.artchive.com)) Mr Saatchi in order to demo his ample aggregation to the populace. The gallery was a major influence on art in Britain during its clip. It has besides had a history of media contention, which it has courted, and has had extremes of critical reaction. Quite a batch of creative persons shown at the gallery are unknown non merely to the general populace but besides to the commercial art world. The rubric to Hirst 's work was The Physical Impossibility of Death in the Mind of Someone Living, It featured a 14ft shark enclosed in a glass instance and became a symbol British art in the 1990 's therefore being Hirst 's first major accomplishment. With the aid of Charles Saatchi Hirst was able to go on bring forthing art cognizing at the dorsum of his head his work was to be centre phase at the Saatchi Gallery. Over the following 12 old ages Damien Hirst became a family name as he produced other big decease related plants of art such as.

Fig 5: Away from the Flock Fig 6: Mother and Child Divided

Fig 7: Hymn Fig 8: Oops brown painting

In April 2003, the Saatchi Gallery opened at new premises in London, with a show that included a Hirst retrospective. This brought an ever-growing strain in his relationship with Saatchi to a caput. Hirst disassociated himself from the retrospective to the extent that he has ne'er put it on his CV. Hirst said Saatchi was `` infantile " and `` I 'm non Charles Saatchi 's barrel-organ monkey... He merely recognises art with his billfold... he believes he can

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impact art values with purchasing power, and he still believes he can make it. " ([hypertext transfer protocol: //en. wikipedia. org/wiki/Saatchi_Gallery](https://en.wikipedia.org/wiki/Saatchi_Gallery)) Shortly after this the brace had one more show together in the White Cube Gallery, London so went there separate ways.

Today Damien Hirst is the universe 's richest life creative person ; he still continues to bring forth graphics and has had exhibitions all over the universe. His latest creative activity is called 'Love of God ' . It was exhibited in the White Cube gallery, London and was a human skull recreated in Pt and covered with over eight 1000s diamonds and is estimated to of cost Hirst 15 million Fig 10: Love of God ([www. artnet. com](http://www.artnet.com)) pounds to do. The asking monetary value for the piece was 50 million lbs ; although the piece did n't sell outright it was bought by a pool that included Hirst himself and his gallery the White Cube.

In November 2008, Hirst exhibited the diamond skull at the Rijksmuseum in Amsterdam, despite public contention. The skull was exhibited following to pictures from the aggregation of the museum that were selected and curated by Hirst. The museum manager, there was n't controversy nevertheless to demo the skull in the historic museum among the board members.

Throughout Hirst art calling he physically doing all his early work, but from his rise celebrity and to day of the month he has ever used helpers. The sum of work he produces mean he needs a mill apparatus like Andy Warhol used to utilize in the 1970 's when he founded 'The Factory ' . It was an art studio, were he employed art workers to mass green goods prints and postings. This <https://assignbuster.com/exploring-the-concept-and-history-of-art-museums-art-essay/>

method of bring forth art has led inquiries about Hirst 's genuineness, and in 1997 a picture that Hirst said was a `` counterfeit " appeared at sale, although he had antecedently said that he frequently had nil to make with the creative activity of these pieces.

`` Hirst said that he had merely painted five topographic point pictures himself because, `` I could n't be sleep togethering arsed making it " ; he described his efforts as `` crap " - " They 're shit compared to... the best individual who of all time painted musca volitanss for me was Rachel She 's superb. Absolutely sleep togethering brilliant. The best topographic point painting you can hold by me is one painted by Rachel. "

There is another narrative of a picture helper who was go forth and asked for one of his pictures. Hirst told her to, `` 'make one of your ain. ' And she said, 'No, I want one of yours. ' But the lone difference, between one painted by her and one of mine, is the money. ``

(Hirst, Damien and Burn, Gordon (2001) . On the Way to Work. Faber)

With art at head of concern and civilization in today 's society Museums have been forced to demo a new face lift image to pull the public back into its doors, while little galleries and auction houses have become the new genteelness evidences for up and coming creative person of tomorrow. The Architecture of these edifices themselves has besides had to alter. The White Cube Gallery in St. James 's London, the Guggenheim in New York which was renowned as one of the architectural icons of the twentieth century are both really good illustrations of alteration.

4. 0 The White Cube

The White Cube branded gallery, known most normally in the universe for its modern-day commercial art, is place to creative persons like Damien Hirst, Tracey Emin and many other internationally celebrated creative persons including members from the Young British Artists which is how it achieved its repute by giving one individual shows. Its most recent gallery opened in 2006 in St. James 's Street and was designed by MRJ Rundell & A ; Associates. It was the first free standing edifice in the country and he provides 5000 ftA? exhibition infinite. The gallery is a crisp-edged box and stands out from the edifices around it, Harmonizing to the Architects the edifice was designed to esteem the cardinal qualities of discretion and modesty of the St James 's country.

Fig 11: White Cube Gallery

([www. cosmur. co. uk](http://www.cosmur.co.uk))

5. 0 The Guggenheim

The Guggenheim of New York was the first art museum edifice to be designed to retroflex a piece of art. Designed by Frank Lloyd Wright in the late 1950 's it was a disclosure to the architecture universe. It is a edifice that has become every bit celebrated as the art aggregation it displays. The Guggenheim dances gracefully between

Fig 12: Guggenheim New York ([www. gallery. egyptsons. com](http://www.gallery.egyptsons.com)) architecture and sculpture. Since the gap of the Guggenheim New York the Guggenheim trade name has opened another three galleries in Venice, Berlin and Bilbao.

The gallery in Bilbao was opened in 1997 and was designed by Frank Gehry. It is a dramatic construction with its swirling signifiers and its frontage of Ti, glass, and limestone. The curves on the edifice were designed to look random. Using computing machine plans to assist plan the edifice 's construction it made it executable to construct forms that architects off earlier old ages would hold found impossible to build.

Fig 13: Guggenheim Bilbao ([www. artknowledgenews. com](http://www.artknowledgenews.com))

With modern museums and galleries going more similar pieces of art, the following coevals of art galleries in my sentiment will be like fantasy islands pulling people non for the art but for the experience. The Guggenheim is constructing a new Gallery in Abu Dhabi which will be the largest Guggenheim in the universe with a floor infinite of 450, 000 ftA? . The Guggenheim Abu Dhabi joins other taking international civilization establishments including the universe celebrated museum trade name the Louvre, in the unprecedented creative activity of a vivacious civilization finish for visitants from around the universe.

6. 0 Decision

The art universe attractively copies our money driven, famous person obsessed amusement civilization, same arrested development on celebrity, same obeisance to mass media that grabs our attending with its noise and

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waver. Art should do us experience more clearly, more intelligently, it should give us consistent esthesiss that which otherwise we would non hold had, that is what market civilization is killing. In the 1960 's art was a manner of doing money, started as a drip and turned into a stampede. If art does n't state us about the universe we live in so I do n't believe there is much point in holding it.