

ABSTRACTS

Éric de Chassey*The Two Art Histories, Yet Again*

The conception of art history as a dual discipline, with distinct branches involving museum professionals on the one hand and academics on the other, is persistent. Yet museums and universities are increasingly brought to collaborate—and seem to be converging on a *de-aestheticization* of image-objects, against which this article warns, calling here for a reconsideration of the act of installation as a gesture of art history, where *making-see* is also a *making-to-feel* and *making-to-understand*. The explicit or implicit mobilization of complex knowledge that infuses each decision of restoration, acquisition and presentation, as well as all of the tools for outreach, thus makes the museum the place of art history in practice, contributing to the writing of its narrative for the attention of a wide public.

ÉTUDES

Matthieu Lett*From Castle of the Kings to Palace of the Nation: Versailles and the Musée spécial de l'École française (1797–1804)*

The Musée spécial de l'École française ("Special Museum of the French School"), established in Versailles under the Directory (1795–99), was especially ambitious and innovative. It was intended to glorify French painting and sculpture, including even the work of living artists. However, its existence was short-lived since, from the Empire onwards, its collections were gradually dispersed to other institutions. Based on partly unpublished sources, this article aims to analyze the different reasons for this failure in view of the difficulty, for the Republic, of nationalizing the building that most embodied the French monarchy.

Odile Boubakeur*Antiquity and the Aim of the Museum: Archaeology Between Dream and Display at the British Museum in 19th-century London*

As the era of archaeology's scientific structuration, the 19th century saw the great museums, such as the Louvre and British Museum, form their collections thanks to archaeological campaigns undertaken in Greece and the eastern Mediterranean. This article aims to weigh the impact (real or imagined) of the collections of architectural reliefs that the British Museum—and, though it, the forces of a whole empire—against its great rival, the Louvre. It therefore considers the celebrated acquisitions of the Elgin Marbles, Canning Marbles, Xanthian Marbles, and those from Nineveh and Nimrud, as well as the imperial diplomatic machine deployed to transform London into the capital of a renewed Antiquity.

Guillaume Parage*The Path to Recognition: Exhibiting Provincial Museums in Paris under the Third Republic (1875–1939)*

Until the middle of the 20th century, regional museums suffered from a miserable reputation, spread mainly by Parisian observers. Described as dilapidated places, cluttered with mediocre works and relinquished to the hands of incompetent curators, these museums were considered socially meaningless and unsuitable for heritage conservation. A vital effort to enhance the value of these museums, foreseen at the beginning of the Third Republic, took shape in the 1930s in the form of exhibitions at Parisian institutions. Whether organized at the initiative of regional or Parisian curators, supported by municipalities or the state, and collective or monographic in scope, these exhibitions pursued a common goal: to show the wealth of "provincial" museums' collections, to put an end to more than a century of critical misfortune and thus establish their legitimacy.

Karina Pronitcheva*The Industrial Art Museum in Russia: Forging a New Concept (1860–70)*

The Great Exhibition of 1851 revealed, for observers of the period, the considerable lag of the British vis-à-vis the French with respect to the design of industrial goods. The South Kensington Museum (now the Victoria and Albert Museum) was thus created with the goal of improving education in the applied arts.

The progress of Great Britain, shown at the World's Fair of 1862, encouraged many intellectuals and industrialists to establish similar museums in their own countries. This article examines the history of the first Russian industrial art museums in the 1860s and 1870s and the critical role of writer and art connoisseur Dmitry Grigorovich in their establishment, particularly his "manifesto" of 1866, which determined the nature of such museums in Russia.

Enguerrand Lascols

The Louvre, a Popular Museum?

René Huyghe's Ideal Museum in the 1930s

In 1937, the Palais de Tokyo opened the exhibition *Muséographie*, which presented the past and present roles attached to the museum and defended the popular and educational character of the institution. Conceived by Georges Henri Rivière and René Huyghe, it was for the latter, curator of the Louvre, the synthesis of a model that until then had been defended theoretically, his *ideal museum*. The present study analyses this museum constructed theoretically by René Huyghe during the 1930s, disseminating the new social objectives that should guide the museum institution and their architectural and museographic applications. Huyghe was thus anchored in the objectives of the "Verne Plan": while the director of the Musée du Louvre restructures his museum, one of its young curators is developing an original idea of the museum.

Chérif Sane

Heritage Museums in Senegal:

Between History and Testimony

This article focuses on the heritage of museums in Senegal and foremost in Dakar, its capital, as supporting identitarian discourses and appreciation. The article wishes to provide a detailed description of the museum landscape in Dakar. It deals mainly with museum activities, conservation, and exposure to cultural mediation, including attendance by the public. Visitors' relation with museum collections are sometimes the occasion for processes of subjectivity and appropriation, whose observation allows the decentering of debates on the audiences of heritage institutions. The main objective is to push the analysis outside the walls of the museums that we propose to study in order to participate in the overall reflection on the conditions that allow the museums of Senegal to find their places in the cultural system and today society.

Daphné Sterk

Insights into Contemporary Museum Architecture in China: Materializing Echoes from the Past

In recent years, a considerable number of new museums have been built in China. Each city desires its own and this race for the "iconic" often leads to museum architectures that are essentially based on the spectacular. This article deals, on the contrary, with some "critical" or "experimental" Chinese architects who stand out for their against-the-flow thinking. By drawing from their own culture's roots, they design architecture that repositions the museum space within Chinese history. Some of the museums presented in this study give a central place to the garden, which is the traditional place of appreciation of antiques and artworks, while others seek to re-forge links with the past using old materials—all designed in harmony with their environment. These architectural approaches question, in China, the identity of a place in search of meaning.

Pamela Bianchi

Digital Strategies and Musealization of the Virtual: The Case of the MoRE

Born in 2012, the MoRE (Museum of Refused and Unrealized Arts Projects) is a virtual museum that collects, preserves, and exhibits planned artworks by artists of the 20th and 21st centuries which were not carried out—because of censorship, refusal during a competition, lack of funding, or a change of intentions. In the wake of the virtualization process which led to the advent of virtual works and exhibitions, the MoRE is not the digital platform of a museum but a virtual institution, a museum/website that has appropriated digital language to make it a mechanism of conservation, exhibition, and mediation. The article aims to probe the case of this museum through a both practical and theoretical perspective which, while it analyzes the MoRE through the lens of new museological formulas related to virtual culture, also emphasizes the heuristic potential of the digital in the definition of contemporary museographic vocabulary.

Julien Michel

From the White Cube to the White Page:

The Book as Museum Space

Conceptual art has participated, since the 1960s, in the redefining of artistic practice: Privileging theory over the object, some artists have explored

the idea of art through different media, including books. As the legitimate site of discourse, the page has become a place of exhibition, hosting works in a space celebrated for its autonomy and flexibility. Sometimes totally replacing the physical exhibition, the book's space crystallizes questions raised by the museum as a building but also as an institution. In particular, these refer to the art public and propose its reintroduction into the heart of artistic practice, through its direct participation or simple attention.

Morgan Labar

The Ambition of Private Museums in the 21st Century: The Cases of The Broad and the Pinault Collection

The development of private museums in the last two decades has deeply affected the global artistic landscape. Their number has increased considerably and, for the most important among them, their symbolic power rivals that of national museums—influencing prices and artistic careers; producing new discourses of legitimation. The private museums of Eli and Edythe Broad in Los Angeles and François Pinault in Venice and Paris are now competing with the number, quality, and often renown of works held by the Centre Pompidou, the MoMA, and the Tate Modern. These institutions produce narratives and participate—through their acquisitions, collection installation, and temporary exhibitions—in the production of the modern artistic canon, rivaling traditional institutions in the writing of art history of our present time.

PERSPECTIVES

Guy Lobrichon

George Duby's Intimate Museum

Georges Duby (1919–96) remains one of the most famous French historians. Less well-known is the fact that his interpretation of medieval art, so far removed from the ordinary practices of art history, was forged in intense collaboration with several great artists of the 20th century. The medievalist thus surrounded himself with an intimate heritage from which he drew the resources of an imagery that resonates in each of his historical works.

Delphine Galloy

Monument-Museum and Museum of Monuments: Considerations on Sculpture Museums through the Example of the David d'Angers Gallery

The Musée David, in Angers, now the Galerie David d'Angers, has been considered since the 19th century as an archetype of a sculptor's museum. One of the first museums of this type to emerge in Europe, it became established as an institutional model for the promotion of sculpture, due to its notorious resistance to the lack of interest in casts that marked the previous century and also the spectacular renovation it underwent in the 1980s. The present article seeks to review the history of the conservation of the David collection in order to illustrate the different functions to which sculpture museums have been assigned for nearly two centuries. In particular, it highlights the complex relationship they have developed with public and historical monuments, in a form that sometimes tends towards the *Gesamtkunstwerk*.

Emmanuel Pernoud

Back to Degas, Back to the Louvre

In the years 1879–80, Degas produced a series of works on the theme visiting the Louvre. These images, in particular two etchings known as *Mary Cassatt at the Louvre*, *The Etruscan Gallery* and *Mary Cassatt at the Louvre, The Painting Gallery*, will be the matrices for our reflection on pleasure in the museum. From this pleasure, the paintings offer us two representations, oscillating between seeing and knowing. But, through the series of states that accompanied their realization, they also reveal to us the stages of this pleasure, from the focus on the work of art to the diffuse sensation provided by the museum environment. Finally, through the link between Degas and his models, they refer us to the relationship between the artistic creation and the activity of looking at the works.

Lisa Slade

Breton's Compass and Marek's Map: Seeing Surrealism from the South

This essay was prompted by the author's visit, on the same day, to the Centre Pompidou and the Musée du quai Branly in Paris. Her "chance encounter" at these institutions with Aboriginal bark paintings that were initially collected by Czech artist Karel Kupka became the wellspring for a discussion that attempts to reframe a small portion of the northern history of Surrealism

through a southern perspective. The discussion of the connections between Surrealists André Breton, Kupka and Dušan Marek to each other and to the art of Oceania is set against contemporary curatorial practice at the Art Gallery of South Australia, which actively reorients European perspectives.

Yves Le Fur

Art History and Museums: Anonymous Non-Western Art

The material production of non-Western cultures, mainly African and Oceanian, have long been approached by museums more as ethnological and anthropological evidence than as evidence of artistic activity. The succession of institutions which have hosted them shows the evolution of Western views on these objects and their status. This article reconsiders the position of these productions in the “classical” narrative of Western art history, within or at the threshold of the usual categories of creation—individual approaches of the creators, constituted chronological or stylistic assemblages, movements, and sensibilities. Finally, the recognition of these objects as works of art is questioned here: is it the ultimate phase of fulfillment or can it still evolve differently?

Émilie Girard

Re-Reading “Folk Art” Collections: Reflections on Some Exhibitions at Mucem

The Mucem in Marseille is now the guardian of the collections of the Musée national des arts et traditions populaires (“Museum of Popular Arts and Traditions”), founded in 1937 in Paris by Georges Henri Rivière. Beyond the primary and indispensable role of conserving this collection, and faced with the fear of seeing these objects forgotten, the museum has embarked, since its opening in 2013, on a proactive and committed policy of re-reading this rich collection. Exhibition programming, inside the museum or beyond its walls, is thus keen to offer different perspectives, allowing “popular art” objects to be compared with those from other fields, to decompartmentalize disciplines, and to underline the polysemy and poetic potential of these witnesses of material culture.

ACCENT ALLEMAND

Ernst Seidl

University Museums and Human Remains: Ethical Issues and Questions for Art History

Scientific collections of universities are the site of political discussions regarding ethical issues as well as a debate about scientific approaches well-removed from the usual norms of our discipline. The proposals of *Bildwissenschaft* or even the “material turn” still leave vast fields of study untouched, especially with regard to the individual character of each object and the properties specific to objects in general. This observation becomes all the more virulent when problems of provenance arise—linked to Nazi politics, colonial origins, or human remains that have been stored or exposed illegally. Relying on the scientific collections of the Museum der Universität Tübingen, this article reviews the current situation and formulates urgent methodological desiderata for art history.