

## Chapter 1 : Theseus and the Minotaur | Canova, Antonio | V&A Search the Collections

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Works in stone, bronze, wood from 33, BCE-present. Best Art Museums in America. Opened in as the Museum of Ornamental Art, it settled in its current site in On the outbreak of World War II, much of the collection was moved to an underground site near Aldwych tube station in central London. After the war, in Autumn , the museum hosted the hugely successful design exhibition entitled Britain Can Make It, in association with the Council of Industrial Design. Within these departments are the following collections. Includes more than , drawings, , papers and , photographs. British architects whose work appears in the collection, include: China, Japan and Korea This collection has over 70, works of art. Thailand, Burma, Cambodia, Indonesia and Sri Lanka This collection includes sculptures and precious objects made from gold, silver, bronze, stone, terracotta and ivory. British Collections Featuring art and design by British artists and craftspeople, these galleries cover three periods: Featured artists and designers include: Famous ceramicists and potters featured, include: See also Ceramic art. About a quarter of the items are made from silver or gold. The collection includes the oldest known item of English silver with a dated hallmark a silver gilt beaker. See also Celtic Metalwork. All types of sculpture are represented, from tomb and memorial, to portrait, garden statues, fountain sculpture and architectural decorations. It includes objects made from various types of marble, stone, wood, ivory, gesso, bronze, lead, ceramics, terracotta, alabaster and plaster. Northern European sculptors featured, include: Cast Courts Located in the sculpture wing and consisting of two large, skylighted rooms two storeys high, this display area houses hundreds of plaster casts of famous sculptures, friezes and tombs, including: Among the many Old Masters and later famous painters represented in the collection are: Other famous water colourists represented include: Twentieth century British artists represented include: Mainly western European in origin, it includes works from across the world. Techniques and crafts represented include: Highlights include early silks from the Near East, European tapestries notably Gobelins tapestry as well as examples from Brussels, Tournai, Beauvais, Strasbourg and Florence , and English medieval church embroidery. The collection also includes woven fabrics, and pattern books designed by the Arts and Crafts Movement leader, William Morris. Dating from the 16th century to the present day, it encompasses dolls, teddy bears, toy soldiers, train sets, puppets, rocking horses, costumes, board games, as well as some of the earliest jigsaw puzzles ever made. In addition, it runs a major research and conservation department for the benefit of scholars and the general upkeep of its exhibits.

Chapter 2 : best Petrified PORTRAITS images on Pinterest | Sculptures, Renaissance art and Sculpture

*The Victoria and Albert Museum holds the finest and most wide-ranging collection of post-classical sculpture in the world. This book contains over of the greatest masterpieces of the National Collection of Sculpture at the Museum, each of which is described in detail and beautifully illustrated.*

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**Chapter 3 : V&A Names Antonia Boström Keeper of European Sculpture, Metalwork, Ceramics, and Glass**

*This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century. Celebrated works by the great European sculptors including Luca and Andrea della Robbia, Juan Martínez Montañés, Gianlorenzo Bernini.*

At this stage the collections covered both applied art and science. In the German architect Gottfried Semper, at the request of Cole, produced a design for the museum, but it was rejected by the Board of Trade as too expensive. This was to enable in the words of Cole "to ascertain practically what hours are most convenient to the working classes" [16] – this was linked to the use of the collections of both applied art and science as educational resources to help boost productive industry. This led to the transfer to the museum of the School of Design that had been founded in at Somerset House; after the transfer it was referred to as the Art School or Art Training School, later to become the Royal College of Art which finally achieved full independence in 1867. From the 1850s to the 1870s the scientific collections had been moved from the main museum site to various improvised galleries to the west of Exhibition Road. It was during this ceremony that the change of name from the South Kensington Museum to the Victoria and Albert Museum was made public. By 1857 most of the collections had been returned to the museum. This innovative approach to bringing young people to museums was a hallmark of the directorship of Roy Strong and was subsequently emulated by some other British museums. In 1999, "FuturePlan" was launched, which involves redesigning all the galleries and public facilities in the museum that have yet to be remodelled. This is to ensure that the exhibits are better displayed, more information is available and the museum meets modern expectations for museum facilities; it should take about ten years to complete the work. In March 2000, it was announced that the Duchess of Cambridge would become the first royal patron of the museum. Instead it works with a small number of partner organisations in Sheffield, Dundee and Blackpool to provide a regional presence. It is scheduled to open on 15 September 2001. Developed by the Brussels-based consortium Museum With No Frontiers, this online "virtual museum" brings together more than 100,000 works of Islamic art and architecture into a single database. Architecture of the museum[ edit ] The Ceramic Staircase, designed by Frank Moody Victorian parts of the building have a complex history, with piecemeal additions by different architects. Founded in May 1852, it was not until 1857 that the museum moved to its present site. This area of London was known as Brompton but had been renamed South Kensington. The first building to be erected that still forms part of the museum was the Sheepshanks Gallery in 1857 on the eastern side of the garden. The North [45] and South Courts [46] were then built, both of which opened by June 1858. They now form the galleries for temporary exhibitions and are directly behind the Sheepshanks Gallery. On the very northern edge of the site is situated the Secretariat Wing; [47] also built in 1858, this houses the offices and board room etc. Also started were a series of frescoes by Lord Leighton: None of this decoration survives. The last work by Fowke was the design for the range of buildings on the north and west sides of the garden. The ceramic staircase in the northwest corner of this range of buildings was designed by F. Moody [51] and has architectural details of moulded and coloured pottery. All the work on the north range was designed and built in 1858. The style adopted for this part of the museum was Italian Renaissance; much use was made of terracotta, brick and mosaic. This is flanked by terracotta statue groups by Percival Ball. Dorchester House fireplace, by Alfred Stevens, the Centre Refreshment Room The interiors of the three refreshment rooms were assigned to different designers. The lower part of the walls are panelled in wood with a band of paintings depicting fruit and the occasional figure, with moulded plaster foliage on the main part of the wall and a plaster frieze around the decorated ceiling and stained-glass windows by Edward Burne-Jones. The Grill Room [81] was designed by Sir Edward Poynter; [58] the lower part of its walls consist of blue and white tiles with various figures and foliage enclosed by wood panelling, while above there are large tiled scenes with figures depicting the four seasons and the twelve months, painted by ladies from the Art School then based in the museum. The windows are also stained glass; there is an elaborate cast-iron grill still in place. He designed to the north west of the garden the five-storey School for Naval Architects also known as the science schools, [60] now the Henry Cole Wing, in 1858. Wild designed the impressive staircase [61] that rises the full height of

the building. Made from Cadeby stone, the steps are 7 feet 2. The terracotta embellishments were again the work of Godfrey Sykes, although sgraffito was used to decorate the east side of the building designed by F. The final part of the museum designed by Scott was the Art Library and what is now the sculpture gallery on the south side of the garden, built in 1867. In the government launched a competition to design new buildings for the museum, with architect Alfred Waterhouse as one of the judges; [69] this would give the museum a new imposing front entrance. Construction took place between 1867 and 1877. The main entrance, consisting of a series of shallow arches supported by slender columns and niches with twin doors separated by pier, is Romanesque in form but Classical in detail. Likewise the tower above the main entrance has an open work crown surmounted by a statue of fame, [71] a feature of late Gothic architecture and a feature common in Scotland, but the detail is Classical. The main windows to the galleries are also mullioned and transomed, again a Gothic feature; the top row of windows are interspersed with statues of many of the British artists whose work is displayed in the museum. Prince Albert appears within the main arch above the twin entrances, and Queen Victoria above the frame around the arches and entrance, sculpted by Alfred Drury. The interior makes much use of marble in the entrance hall and flanking staircases, although the galleries as originally designed were white with restrained classical detail and mouldings, very much in contrast to the elaborate decoration of the Victorian galleries, although much of this decoration was removed in the early 20th century. In the immediate post-war years there was little money available for other than essential repairs. The 1950s and early 1960s saw little in the way of building work; the first major work was the creation of new storage space for books in the Art Library in 1954. Then the lower ground-floor galleries in the south-west part of the museum were redesigned, opening in 1962 to form the new galleries covering Continental art 16th-18th century, late Renaissance, Baroque through Rococo and neo-Classical. To link this to the rest of the museum, a new entrance building was constructed on the site of the former boiler house, the intended site of the Spiral, between 1962 and 1967. Recent years[ edit ] A few galleries were redesigned in the 1970s including the Indian, Japanese, Chinese, iron work, the main glass galleries, and the main silverware gallery, which was further enhanced in 1977 when some of the Victorian decoration was recreated. This included two of the ten columns having their ceramic decoration replaced and the elaborate painted designs restored on the ceiling. As part of the renovation the mosaic floors in the sculpture gallery were restored 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 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**Chapter 4 : Victoria and Albert Museum - Wikipedia**

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History[ edit ] The practice of reproducing famous sculptures in plaster dates back to the sixteenth century when Leone Leoni assembled a collection of casts in Milan, he collected: Such private collections, however, remained modest and uncommon until the 18th century. By there were extensive collections in Berlin, Paris, Vienna and elsewhere. In Britain, from onwards, a collection of art from all periods and countries was being assembled by the Government School of Design. In this collection was taken over by the Museum of Manufactures when it was established at Marlborough House. By the museum had moved to its current location in South Kensington and the casts were displayed in various corridors and galleries. As with the acquisition of original sculptures, this work was driven primarily by Henry Cole and John Charles Robinson. Casts were acquired throughout the s and 70s. Many of the casts were commissioned by the Museum or purchased from French or German firms. Other casts were obtained through exchange with other museums. This ambitious scheme culminated in 15 European princes being persuaded to sign up to the International Convention of promoting universally Reproductions of Works of Art at the Paris International Exhibition of With this agreement, the Victoria and Albert Museum came to acquire the large and diverse collection of casts that it has today. The Courts are architecturally dramatic: The East Court has a high ceiling and has casts of Italian monuments. The two Courts are divided by corridors on two levels; the mid-level corridor allows the Courts to be viewed from above. The walkway is contiguous with a space that is used to store objects, mostly casts, that are not on public display; the walkway and storage area are not open to the public. Other museums also received casts, but chose to display the frieze in an unrolled manner and presented at eye level, as can now be seen at the Museum of Roman Civilization and National Museum of Romanian History. It was suggested that the cast collection be moved to The Crystal Palace where another large collection of casts was also housed. The proposed move was rejected by the then director, Eric Maclagan which was fortunate because in Crystal Palace was destroyed by fire. The original column in Rome is some 30m high and includes an internal spiral staircase which leads to a platform at the top. The cast is of the huge pedestal and the entire column, but excludes the viewing platform. The original statue on the top was lost in antiquity. The pedestal is covered in illustrations of booty from the Dacian Wars and the column is covered in a detailed frieze illustrating the conquest of Dacia by the Roman emperor Trajan. The roof window of the Cast Court can be seen through the top of the "chimney". There is also a small aperture on top of the pedestal through which the upper gallery of the Cast Court can be seen. The frieze spirals around the column and describes in narrative form two wars against Dacia, the first AD 106 is illustrated in the lower portion of the column, and the second AD 117 in the upper portion. The dividing point on the column is marked by a personification of Victory writing on a shield and this is approximately the point at which the cast of the column is divided. The column was cast in many small parts and these parts were reconstituted on brick chimney-like structures built especially for the purpose. Just as on the original there is a door on the cast of the pedestal that affords access to the interior, but within the cast there is nothing to be seen but the white painted interior of the brick chimney. The upper portion is similarly hollow, but there is no means of access. In Rome the frieze is extremely difficult to see. The viewing conditions in the museum are also less than optimal. Consequently, the only part of the frieze that can be examined closely by the public is the bottom of the upper portion. The mid-level corridor does afford an alternative view albeit at a distance and only from one side. The upper-level walkway looks down on the column and does give views all round, but at a significant distance and this is not open to the public. The original dates from the 12th century and is by the Master Mateo. This was prior to the construction of the Cast Courts and so allowed for the design to accommodate this vast artefact. At the opening of the Cast Courts, the cast of the Portico de la Gloria was critically acclaimed and was applauded as a "glory to the museum". The plaster cast of a pulpit was constructed after the marble original which once stood in the Cathedral of Pisa. The pulpit has inscriptions running round the frieze and the base that make it

clear that the sculptor was Giovanni Pisano and that the work was completed by A central support comprises images of the three Virtues over a base depicting the Liberal Arts. The two supports nearest the front of the pulpit depict Christ over the Four Evangelists and Ecclesia over the four Cardinal Virtues. Interest in the original appearance of the pulpit was re-awakened in the nineteenth century. Pisan sculptor Giovanni Fontana worked on a reconstruction carved from wood and in a group of British bronze sculptors produced their own reconstruction. The two reconstructions differed in detail. This cast seems to be from this reconstruction. Another copy of this cast was shown in the Exposition Universelle in Paris, in The reconstruction incorporates most of the fragments from the original although some are dispersed in museums around the world. The reconstruction differs substantially from the earlier reconstructions and has been described as problematic.



## Chapter 5 : Cast Courts (Victoria and Albert Museum) - Wikipedia

*Hear about exhibitions, events, offers and opportunities from the V&A and the V&A Museum of Childhood. You can opt out of hearing from us at any time using the unsubscribe link in our emails. Read our full privacy policy.*

The museum itself is housed in the Louvre Palace, it is located on the Right Bank of the Seine in the 1st arrondissement district. The museum is divided into three wings: The museums collection is divided among eight curatorial departments: John the Baptist, and Madonna of the Rocks. Sculpture The sculpture department comprises work created before that does not belong in the Etruscan, Greek, and Roman department. Major painters and works represented include: Harmony in Blue, Blue Water Lilies. Gachet, Bedroom in Arles. These works include painting, architecture, photography, cinema, new media, sculpture and design. A part of collection is exposed in a 14, square metre space divided between two floors of the Centre Pompidou, one for modern art from to and the other for contemporary art from Several major exhibitions are organized each year on either the first or sixth floors. The museum contains original artworks which feature the phantasmagorical world of one of the major 20th century artists. Famous original sculptures such as the Space Elephant and Alice in Wonderland are obviously presented. There are also three dimensional models of the most famous surrealist images of the artist. At present there are two permanent galleries in place: The museum contains , objects in its permanent collection, of which 3, items from the collection are on display. Book collection with 2 reading rooms: Picture collection with photographs and drawings. There are also many Aboriginal artists represented in the museums collection. It also contains some Iberian bronzes and a good collection of primitive art. One of the most impressive aspects of the museum is that it contains a large number of works which Picasso painted after his seventieth birthday. There are a few rooms with thematic presentations, but the museum largely follows a chronological sequence, displaying painting, drawings, sculptures and prints. Other items on display include photographs, manuscripts, newspaper clippings and photographs to provide additional contextual information. The second floor has a special area set aside for temporary exhibitions and prints. The third floor contains the library, the documentation and archives department. The museum testifies to the richness and diversity of the French craft of winemaking through an exposure to tools and objects used to work the grapevine and the wine. The collection is showed in an old setting used in the Middle Ages and arranged later in storerooms by the Tiny Brothers of the Convent of Passy. A rich collection of more than 2, pieces is presented on the tools of viticulture, winemaking and wine tasting. The oldest of them date back to BC. In France, more than two thousand years of expertise led to the development of world-famous wines. Generations of winemakers, master chairs, coopers and wine experts have continued to refine their techniques to produce the most prestigious wines. This exhibition pays tribute to evoke their professions. It offers visitors the opportunity to recognize or discover traditional tools, sometimes quirky, often overlooked, which are now part of French heritage. Many in fact are no longer used and are now kept in private collections and museums. They show, for generations to come, the ingenuity of their inventors and the skill of those who mastered its use. The herbarium of the museum, referred to by code P, includes a large number of important collections amongst its 8,, plant specimens. It houses displays in ethnography and physical anthropology, including artifacts, fossils, and other objects. For more information and enquiries please contact 57 rue Cuvier, - Paris, Tel: The museum collections include over works illustrating various trends of the art of the 20th century. Temporary exhibitions run every six weeks.

**Chapter 6 : Collections // Snite Museum of Art // University of Notre Dame**

*London's Victoria and Albert Museum has named Dr. Antonia Boström keeper of the more than , works, dating from the 4th to the 19th century, of European sculpture, metalwork, ceramics, and.*

National Archaeology Museum The National Archaeology Museum of Lisbon is the most important centre for archaeological research in Portugal, and has a collection of finds from the whole country. The permanent exhibits are divided into Egyptian Antiques and a collection of Treasures of Portuguese Archaeology, consisting mostly of notable metalwork dating from the Bronze and Iron Ages. Apart from its permanent collection, the museum often organises temporary exhibitions covering several subjects. The museum has one of the finest collections of historical carriages in the world, being one of the most visited museums of the city. The collection gives a full picture of the development of carriages from the late 16th through the 19th centuries, with carriages made in Italy, Portugal, France, Spain, Austria and England. There are several pompous Baroque 18th century carriages decorated with paintings and exuberant gilt woodwork. It is the best museum in which to understand the development of Portuguese art prior to the early nineteenth century. The museum collection includes painting, sculpture, metalwork, textiles, furniture, drawings, and other decorative art forms from the Middle Ages to the early nineteenth century. The collections, especially those for the fifteenth and sixteenth centuries, are particularly important regarding the history of Portuguese painting, sculpture, and metalwork. The exhibits include historical paintings, archaeological items and many scale models of ships used in Portugal since the 15th century. It is one of the most visited Portuguese museums. The museum is located within a landscaped park, at the intersection of Av. In this section, the wide-ranging number of pieces reflect various European artistic trends from the beginning of the 11th century to the mid 12th century. The second section also includes work in ivory and illuminated manuscript books, followed by a selection of 15th, 16th and 17th century sculptures and paintings. French 18th century decorative arts have a special place in the museum with outstanding gold and silver objects and furniture, as well as paintings and sculptures. The museum celebrates the history of Portuguese exploration with a collection of Asian artifacts. The collection includes Indonesian textiles, Japanese screens, antique snuff bottles, crucifixes made in Asia for Western export, and the Kwok On Collection of masks, costumes, and accessories. The museum is a unique example of the Portuguese Industrial Heritage. It is a center of culture that shows past, present and future usage of energy. The exhibition seeks to give visitors a clear understanding of the functioning of this former power station in Lisbon , from the identification of its various components to the explanation of its operation. There is also an exhibition about the scientists who contributed most to the discovery and development of the phenomena of electricity. The Museum of Electricity has an education department which organizes guided tours and experimental sessions for primary and secondary schools. The Carmo Convent is located in the Chiado neighbourhood, on a hill overlooking the Rossio square and facing the Lisbon Castle hill. The nave and apse of the Carmo Church are the setting for a small archaeological museum, with pieces from all periods of Portuguese history. The nave has a series of tombs, fountains, windows and other architectural relics from different places and styles. The old apse chapels are also used as exhibition rooms. One of them houses notable pre-historical objects excavated from a fortification near Azambuja - BC. Other notable exhibits include a statue of a 12th century king perhaps Afonso Henriques , Spanish-Moorish azulejos and objects from the Roman and Visigoth periods. The museum covers the period between and , with works by the foremost Portuguese artists of the period, as well as some foreigners. It holds a vast collection of Portuguese paintings and sculptures from the Romanticism, Naturalism and Modern periods.

**Chapter 7 : Design Museum named European museum of the year | Culture | The Guardian**

*The Victoria and Albert Museum (often abbreviated as the V&A) in London is the world's largest museum of decorative arts and design, housing a permanent collection of over million objects. It was founded in and named after Queen Victoria and Prince Albert.*



Chapter 8 : European Sculpture At the V&A Museum VeryGood | eBay

*Luke Syson is returning to England, to head the Fitzwilliam Museum in Cambridge. Since , he has been chairman of European sculpture and decorative arts at New York's Metropolitan Museum of Art.*

Chapter 9 : Art & technology collide: Scan the World at the V&A - 3D Printing Industry

*V&A - Victoria and Albert Museum: Wonderful art collection - See 28, traveler reviews, 10, candid photos, and great deals for London, UK, at TripAdvisor.*