



Objects Of Design From The Museum Of Modern Art

Paola Antonelli



Objects Of Design From The Museum Of Modern Art:

Objects of Design from the Museum of Modern Art Paola Antonelli, 2003 Table of Contents Foreword 6 Preface 7 Acknowledgments 9 Objects of Design 10 Plates 23 1 Turning Points 24 2 Machine Art 46 3 A Modern Ideal 70 4 Useful Objects 94 5 Modern Nature 122 6 Mind over Matter 150 7 Good Design 186 8 Good Design for Industry 218 9 The Object Transformed 248 Photograph Credits 283 Index 285 Trustees of The Museum of Modern Art 288 **Architecture and Design at the Museum of Modern Art** Thomas S. Hines, 2019-01-22 A comprehensive and fascinating look at the history of the Museum of Modern Art's Architecture and Design Department under the leadership of the influential curator Arthur Drexler Arthur Drexler 1921 1987 served as the curator and director of the Architecture and Design Department at the Museum of Modern Art MOMA from 1951 until 1986 the longest curatorship in the museum's history Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments Although several books cover the roles of MoMA's founding director Alfred Barr and the department's first curator Philip Johnson this is the only in depth study of Drexler who gave the department its overall shape and direction During Drexler's tenure MoMA played a pivotal role in examining the work and confirming the reputations of twentieth century architects among them Frank Lloyd Wright Le Corbusier Richard Neutra Marcel Breuer and Ludwig Mies van der Rohe Exploring unexpected subjects from the design of automobiles and industrial objects to a reconstruction of a Japanese house and garden Drexler's boundary pushing shows promoted new ideas about architecture and design as modern arts in contemporary society The department's public and educational programs projected a culture of popular accessibility offsetting MoMA's reputation as an elitist institution Drawing on rigorous archival research as well as author Thomas S Hines's firsthand experience working with Drexler Architecture and Design at the Museum of Modern Art analyzes how MoMA became a touchstone for the practice and study of midcentury architecture [Philip Johnson and the Museum of Modern Art](#) Philip Johnson, 1998 This volume focuses on the architect Philip Johnson's long association with The Museum of Modern Art with essays examining his roles as patron as curator and as the institution's unofficial architect from the late 1940s to the early 1970s **The Design Collection** Museum of Modern Art (New York, N.Y.), 1970 *Partners in Design* David A. Hanks, 2015-10-27 The 1920s and 1930s saw the birth of modernism in the United States a new aesthetic based on the principles of the Bauhaus in Germany its merging of architecture with fine and applied arts and rational functional design devoid of ornament and without reference to historical styles Alfred H Barr Jr the then 27 year old founding director of the Museum of Modern Art and 23 year old Philip Johnson director of its architecture department were the visionary young proponents of the modern approach Shortly after meeting at Wellesley College where Barr taught art history and as Johnson finished his studies in philosophy at Harvard they set out on a path that would transform the museum world and change the course of design in America The Museum of Modern Art opened just over a week after the stock market crash of 1929 In the

depths of the Depression using as their laboratories both MoMA and their own apartments in New York City Barr and Johnson experimented with new ideas in museum ideology extending the scope beyond painting and sculpture to include architecture photography graphic design furniture industrial design and film with exhibitions of ordinary machine made objects including ball bearings and kitchenware elevated to art by their elegant design and with installations in dramatically lit galleries with smooth white walls Partners in Design which accompanies an exhibition opening at the Montreal Museum of Fine Arts in April 2016 chronicles their collaboration placing it in the larger context of the avant garde in New York 1930s salons where they mingled with Julien Levy the gallerist who brought Surrealism to the United States and Lincoln Kirstein co founder of the New York City Ballet their work to help Bauhaus artists like Josef and Anni Albers escape Nazi Germany and the dissemination of their ideas across the United States through MoMA s traveling exhibition program Plentifully illustrated with icons of modernist design MoMA installation views and previously unpublished images of the Barr and Johnson apartments domestic laboratories for modernism and in Johnson s case designed and furnished by Ludwig Mies van der Rohe this fascinating study sheds new light on the introduction and success in North America of a new kind of modernism thanks to the combined efforts of two uniquely discerning and influential individuals *Exhibiting Craft and Design* Alla Myzelev, 2017-06-14 Exhibiting Craft and Design Transgressing the White Cube Paradigm 1930 present investigates the ways that craft and design objects were collected displayed and interpreted throughout the second half of the twentieth century and in recent years The case studies discussed in this volume explain the notion the neutral display space had worked with challenged distorted or assisted in conveying the ideas of the exhibitions in question In various ways the essays included in this volume analyse and investigate strategies to facilitate interaction amongst craft and design objects their audiences exhibiting bodies and the makers Using both historical examples from the middle of the twentieth century and contemporary trends the authors create a dialogue that investigates the different uses of and challenges to the White Cube paradigm of space organization **The Politics of Furniture** Freddie Floré, Cammie McAtee, 2017-02-10 In many different parts of the world modern furniture elements have served as material expressions of power in the post war era They were often meant to express an international and in some respects apolitical modern language but when placed in a sensitive setting or a meaningful architectural context they were highly capable of negotiating or manipulating ideological messages The agency of modern furniture was often less overt than that of political slogans or statements but as the chapters in this book reveal it had the potential of becoming a persuasive and malleable ally in very diverse politically charged arenas including embassies governmental ministries showrooms exhibitions design schools libraries museums and even prisons This collection of chapters examines the consolidating as well as the disrupting force of modern furniture in the global context between 1945 and the mid 1970s The volume shows that key to understanding this phenomenon is the study of the national as well as transnational systems through which it was launched promoted and received While some chapters squarely focus on

individual furniture elements as vehicles communicating political and social meaning others consider the role of furniture within potent sites that demand careful negotiation whether between governments cultures or buyer and seller In doing so the book explicitly engages different scholarly fields design history history of interior architecture architectural history cultural history diplomatic and political history postcolonial studies tourism studies material culture studies furniture history and heritage and preservation studies Taken together the narratives and case studies compiled in this volume offer a better understanding of the political agency of post war modern furniture in its original historical context At the same time they will enrich current debates on reuse relocation or reproduction of some of these elements

American Design Russell Flinchum, Museum of Modern Art (New York, N.Y.), 2008 The story of American design told through works selected from the collection of the Museum of Modern Art New York BOOK JACKET Design Objects and the Museum Liz Farrelly, Joanna Weddell, 2016-01-28 Design Objects and the Museum brings together leading design historians curators educators and archivists to consider the place of contemporary design objects within museums Contributors draw on a wide range of 20th century and contemporary examples from international museums to consider how design objects have been curated and displayed within and beyond the museum The book continues contemporary global debates on the ways in which museums of design engage and educate their public Chapters are grouped into three thematic sections addressing The Canon and Design in the Museum Positioning Design within and Beyond the Museum and Interpretation and the Challenge of Design with chapters exploring museological practice and issues the roles people play in creating meaning and the challenges contemporary design presents to interpretation and learning within the museum

Corporate Patronage of Art and Architecture in the United States, Late 19th Century to the Present Monica E. Jovanovich, Melissa Renn, 2019-04-18 This interdisciplinary collection of case studies rethinks corporate patronage in the United States and reveals the central role corporations have played in shaping American culture This volume offers new methodologies and models for the subject of corporate patronage and contains an extensive bibliography on corporate patronage art collections and exhibitions sponsorship and philanthropy in the United States The case studies herein go beyond the usual focus on corporate sponsorship and collecting to explore the complex organizational networks and motivations behind corporate commissions Featuring chapters on Margaret Bourke White Julie Mehretu Maxfield Parrish Pablo Picasso Diego Rivera Eugene Savage Millard Sheets and Kehinde Wiley as well as studies on Andrew Carnegie Andrew Mellon John D Rockefeller Sr and Jr and Dorothy Shaver and companies such as Herman Miller and Lord and Taylor this volume looks at a wide array of works ranging from sculpture photography mosaics and murals to advertisements department store displays sportswear medical schools and public libraries

The Design Collection Arthur Drexler, Junior Council of the Museum of Modern Art, 1970

The Symbolic Power of Collectible Design Federica Codignola-Bo, 2025-03-20 The cultural and creative industries include organisations that produce and exchange goods characterised by a symbolic value notably higher than their material

value and distinguished by what some scholars have defined as artistic creativity Such goods are typically created or produced as unique specimens or limited series Collectible design objects are part of this class of goods The practice of collecting design which has relatively recently gained prominence is increasingly widespread This is demonstrated by a series of circumstances and by parallel evidence emerging from both the market and the contemporary cultural discourse This book is the first to investigate the distinct and fascinating field of collectible design It is an important reference tool and guide for academics researchers students and practitioners in the field and in other disciplines such as cultural economics and cultural studies

Curating Access Amanda Cachia, 2022-09-14 This book is an interdisciplinary collection of twenty four essays which critically examine contemporary exhibitions and artistic practices that focus on conceptual and creative aspects of access Oftentimes exhibitions tack on access once the artwork has already been executed and ready to be installed in the museum or gallery But what if the artists were to ponder access as an integral and critical part of their artwork Can access be creative and experimental And furthermore can the curator also fold access into their practice while working collaboratively with artists considering it as a theoretical and practical generative force that seeks to make an exhibition more engaging for a wider diversity of audiences This volume includes essays by a growing number of artists curators and scholars who ponder these ideas of ad hoc experimental and underground approaches within exhibition making and artistic practices It considers how through these nascent exhibition models and art practices enhanced experiences of access in the museum can be a shared responsibility amongst museum workers curators and artists in tandem with the public so that access becomes a zone of intellectual and creative accommodation rather than strictly a discourse on policy The book provides innovative case studies which provide a template for how access might be implemented by individuals artists curators museum administrators and educators given the growing need to offer as many modalities of access as possible within cultural institutions This book shows that anyone can be a curator of access and demonstrates how to approach access in a way that goes beyond protocol and policy It will thus be of interest to students and scholars engaged in the study of museums art history and visual culture disability culture and communication

American Portrait Miniatures in the Manney Collection Dale T. Johnson, 1990 **Federal Design Matters**, 1980 100 Habits of Successful Publication Designers Laurel Saville, 2008-10-15 The author polls a wide range of designers whose years of experience have helped them find not only the most creative solutions for their clients design needs but also the most successful solutions The insights of top publication designers will help guide other designers in both approach and execution of designs that succeed for their clients It covers a variety of topics so the reader is able to walk away with a variety of insight to all aspects of his or her career

Catalog of the Library of the Museum of Modern Art: Han Museum of Modern Art (New York, N.Y.). Library, 1976 Collecting in the Twenty-first Century Johannes Endres, Christoph Zeller, 2022 Introduction Collecting in the digital age Christoph Zeller Collecting defining the subject Johannes Endres Collector as curator collecting in the post

Internet age Boris Groys Should libraries still be charged with collecting in a digital environment Michael Knoche Museums and collecting as and media in the digital age Peter M McIsaac Quality storage collecting as a technique of reading Nikolaus Wegmann Phenomenology of memory in an age of big data Clifford B Anderson Collecting the cultural memory of Palmyra Erin L Thompson Conservation in the digital age Jessica Walthew Music and the limits of collectability Rolf J Goebel Cat art and climate change collecting in the data Anthropocene Edward Dawson Doomed to collect dataveillance as inner logic of the Internet Roberto Simanowski Data collection in the age of surveillance capitalism Douglas C Schmidt Cold War American Exhibitions of Italian Art and Design Antje Gamble, 2023-07-13 Enriching the existing scholarship on this important exhibition Italy at Work Her Renaissance in Design Today 1950 53 this book shows the dynamic role art specifically sculpture played in constructing both Italian and American culture after World War II WWII Moving beyond previous studies this book looks to the archival sources and beyond the history of design for a greater understanding of the stakes of the show First the book considers art s role in this exhibition s import prominent mid century sculptors like Giacomo Manzù Fausto Melotti and Lucio Fontana were included Second it foregrounds the particular role sculpture was able to play in transcending the boundaries of fine art and craft to showcase innovative formalist aesthetics of modernism without falling in the critiques of modernism playing out on the international stage in terms of state funding for art Third the book engages with the larger socio political use of art as a cultural soft power both within the American and Italian contexts Fourth it highlights the important role race and culture of Italians and Italian Americans played in the installation and success of this exhibition Lastly therefore this study connects an investigation of modernist sculpture modern design post war exhibitions sociology and transatlantic politics and economics to highlight the important role sculpture played in post war Italian and American cultural production The book will be of interest to scholars working in art history design history museum studies Italian studies and American studies **Limited Edition** Sophie Lovell, 2013-01-30 Limited Edition is the new buzzword in furniture design The demand for unique pieces is steadily increasing With prototypes one offs and limited product lines designers are celebrating a cult of individuality for all price classes Furniture prototypes have always been an element of the industrial design process but now they are being brought from the workshops and presented to the public as embodiments of one of the most exciting creative fields of our age In the global village with its standardized commodities exclusive one offs with an artisanal flavor are turning into coveted objects Limited furniture series satisfy the collector s thirst for objects that dissolve the boundary between art and design Limited Edition pursues this new phenomenon and uncovers its background in meticulous investigative essays based on the author s ongoing interchange with key designers gallery owners auctioneers and manufacturers With a rich selection of magnificent images and an attractive layout it presents the best and most breathtaking pieces by the leading designers

Decoding **Objects Of Design From The Museum Of Modern Art**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Objects Of Design From The Museum Of Modern Art**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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