

# **Controversy in the Museum**

## **The Clash of Art, History, and Politics**

# Recent History of Controversy in North American Museums

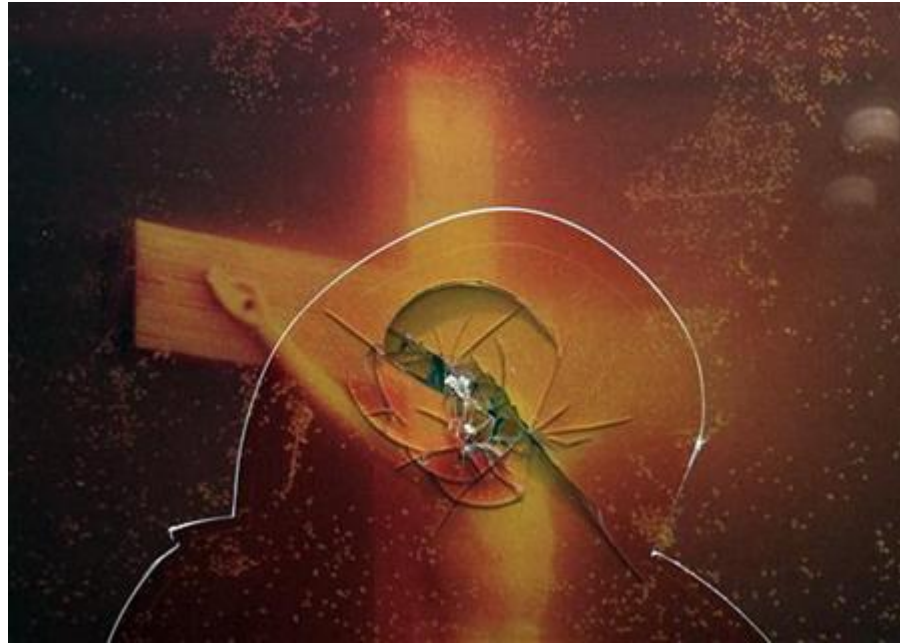
Beginning in the 19<sup>th</sup> century, the function of public museums has been to educate and civilize through the display of objects and authoritative texts and guides.

Beginning in the 1960s, political, cultural and social revolutions in the United States, not surprisingly, entered the museum arena. In the 1980s (museums are not the quickest of institutions to enact change), several controversial exhibitions caused long-lasting changes in the way US museums are funded and how museum staff members view their roles and mandates.

1987

Andres Serrano









**Title**

Piss  
Christ

**Work Date**

1987

**Medium**

cibachrome,  
silicone,  
plexiglas, wood  
frame

**Size**

**h:** 60 x **w:** 40 in /  
**h:** 152.4 x **w:**  
101.6 cm

**Size Notes**

framed: 65 x 45  
1/8 inches  
(165.1 x 114.6  
cm)

**Edition/Set of**

4

**Credit Line**

Courtesy Paula  
Cooper Gallery,  
New York

1989

Robert Mapplethorpe















1989

Richard Serra

**This week on Hyperallergic LABS**

**Publicly Funded Art**

A photograph of a large, dark, rusted metal sculpture in a public square. The sculpture is a long, low, rectangular block with a textured, weathered surface. It is positioned in the foreground, partially obscuring the view of the background. In the background, there is a large, classical-style building with many windows and a dome. The building is surrounded by bare trees, suggesting a winter or late autumn setting. The ground in the foreground is paved with cobblestones.



**TILTED ARC**



**DEFENSE FUND**









*edited by Clara Weyergraf-Serra and Martha Buckirk*

*introduction by Richard Serra*



*Construction of Tilted Arc: Documents*



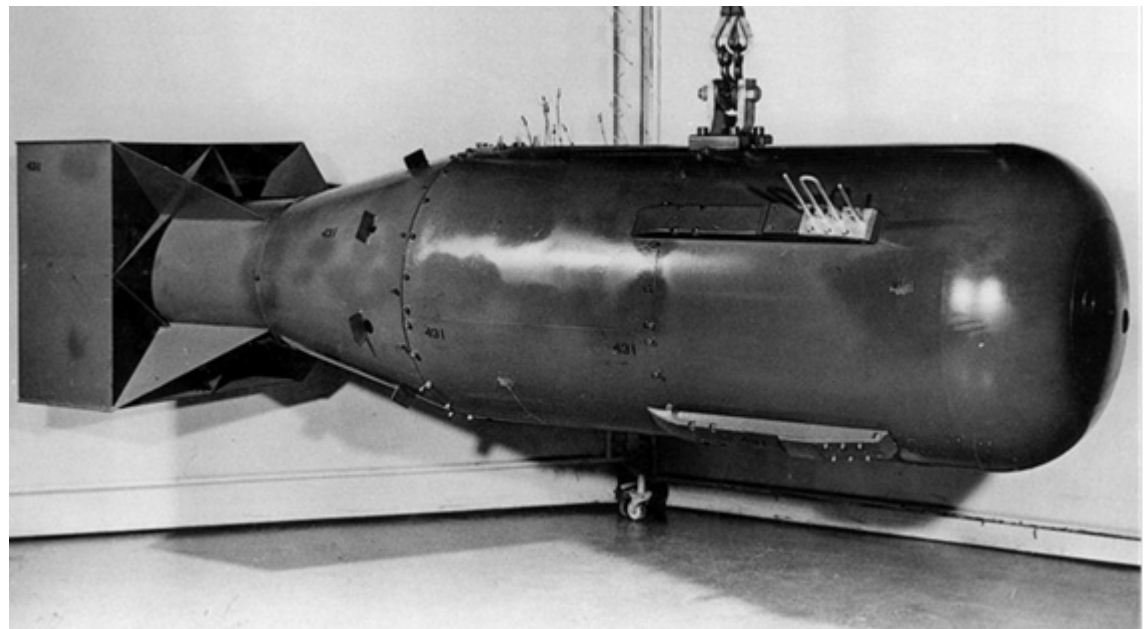


1995

*The Crossroads: The End of World War II,  
the Atomic Bomb and the Cold War,*  
Smithsonian Institution, Washington, DC



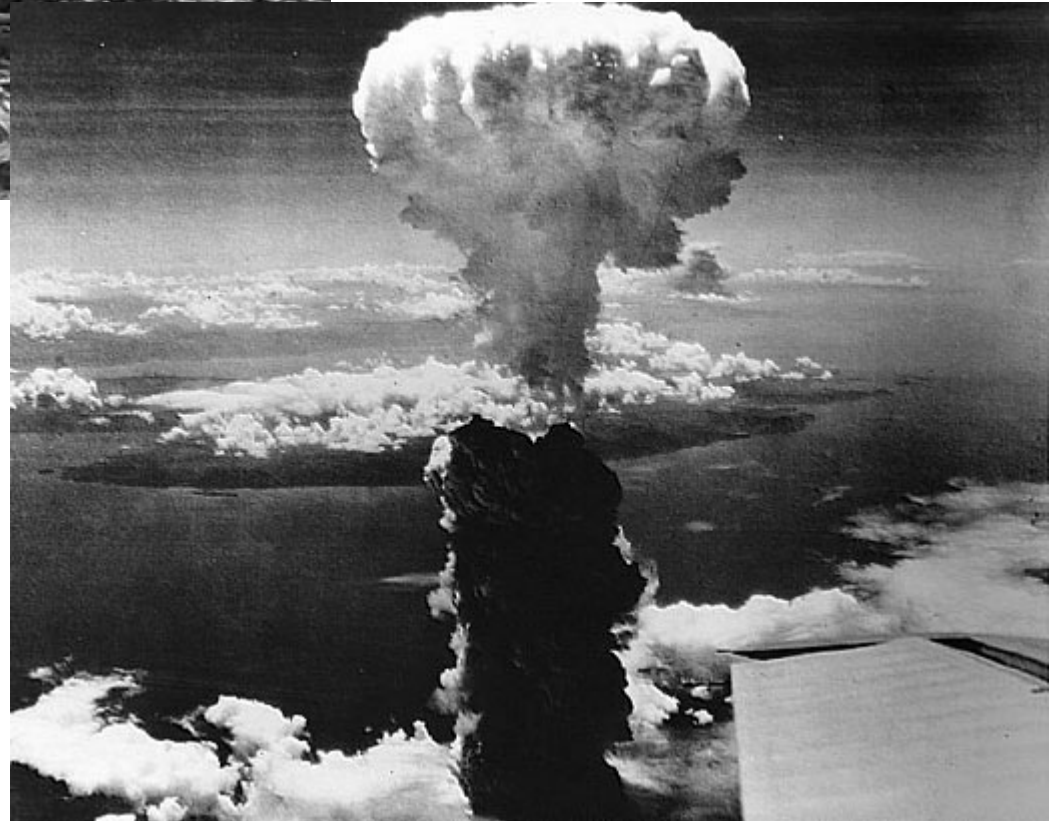








© SHOGO TAMARATA

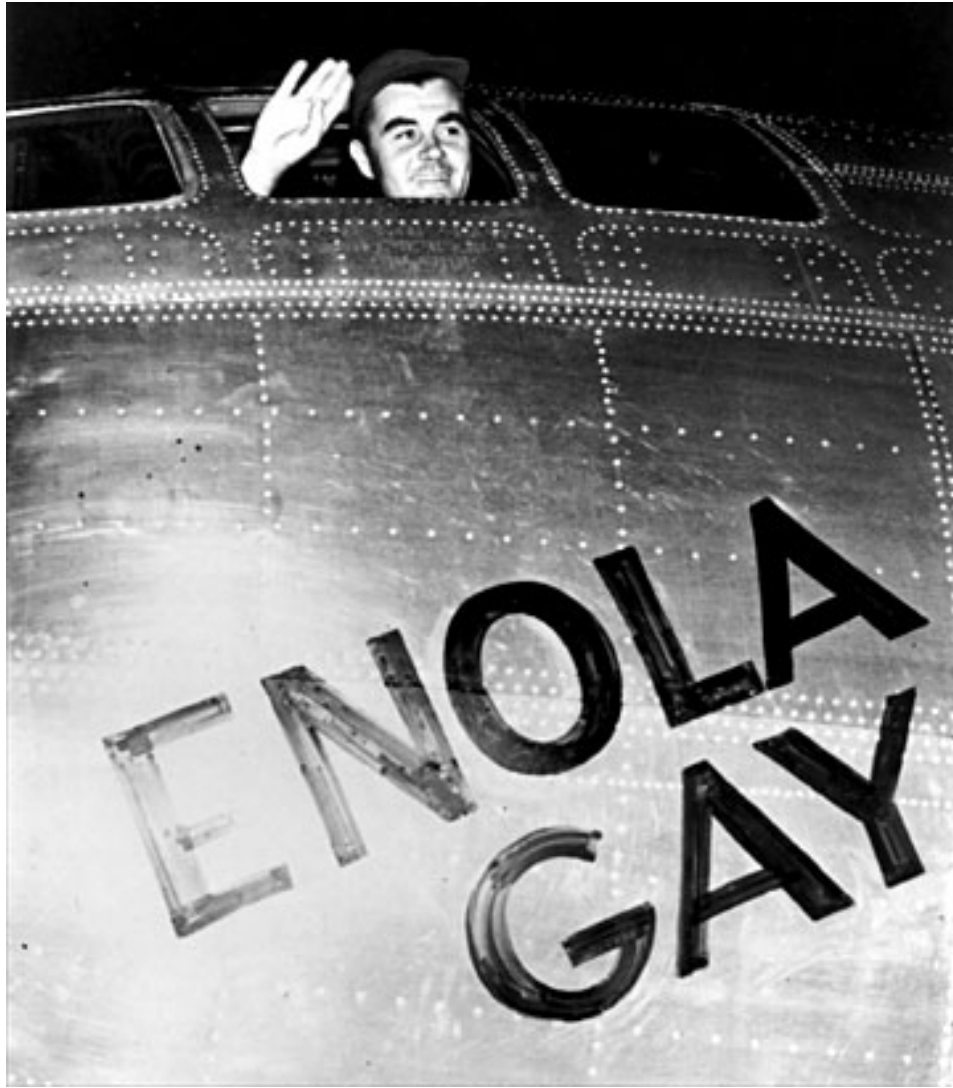




SI 95-4624



AUGUST 6, 1945



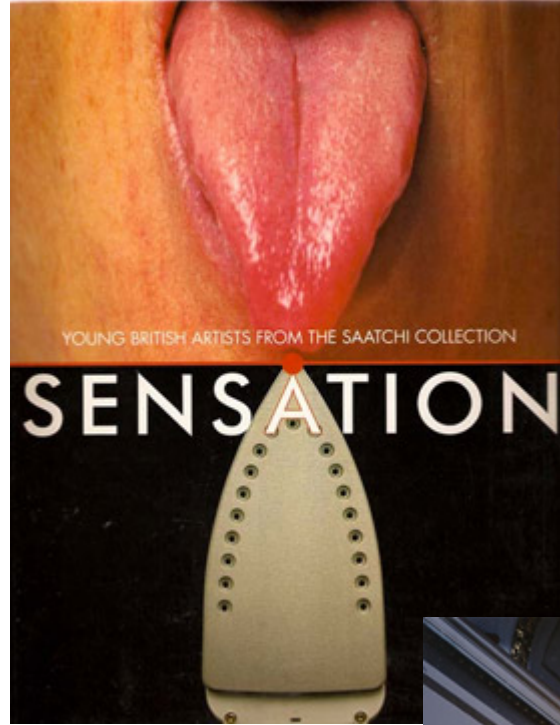




1997-1999

“Sensation: Young  
British Artists from the  
Saatchi Collection,”  
Royal Academy of Art,  
London; Hamburger  
Bahnhof - Museum Für  
Gegenwart – Berlin,  
Brooklyn Art Museum





THE AMERICAN ASSOCIATES GALLERY













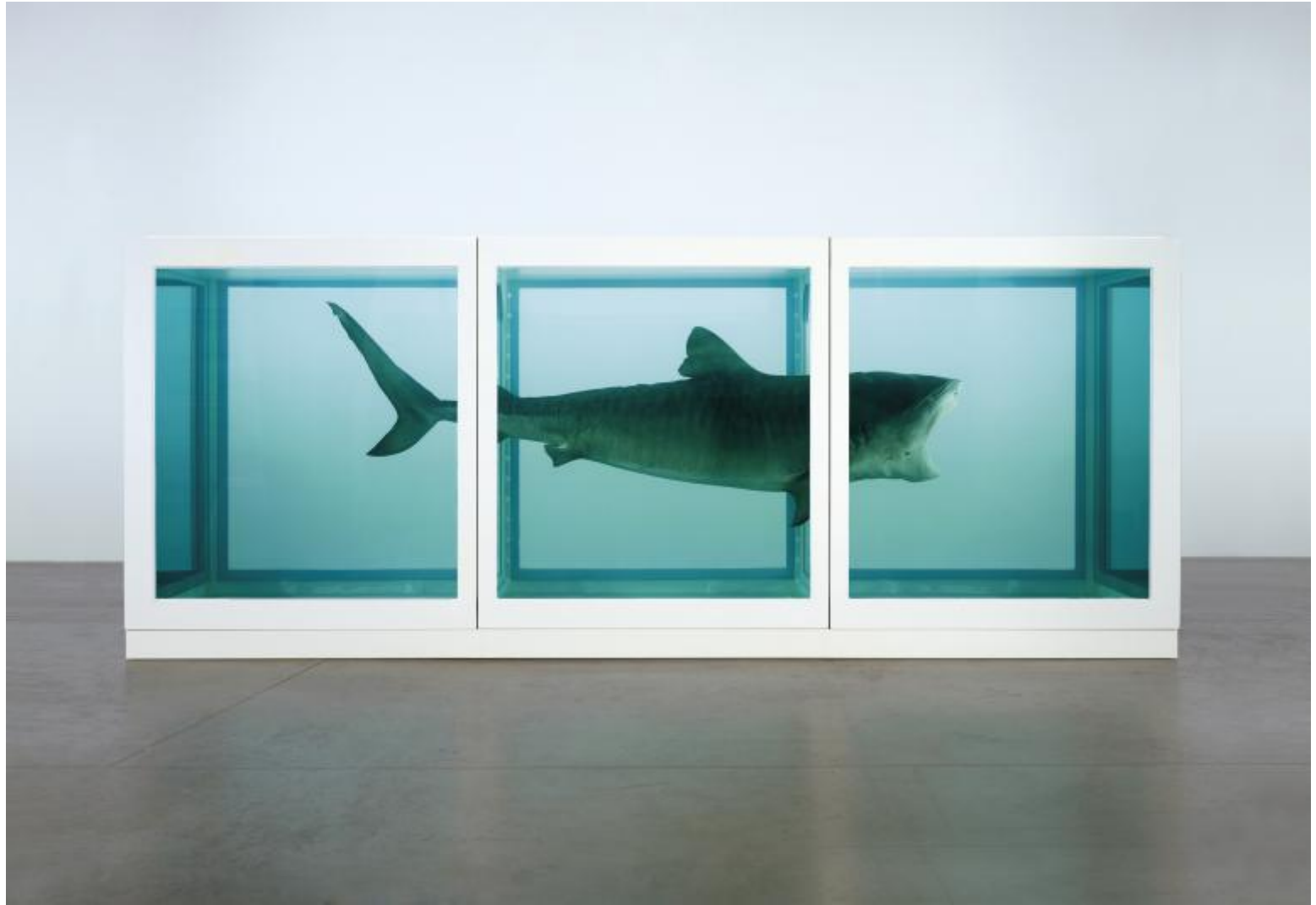


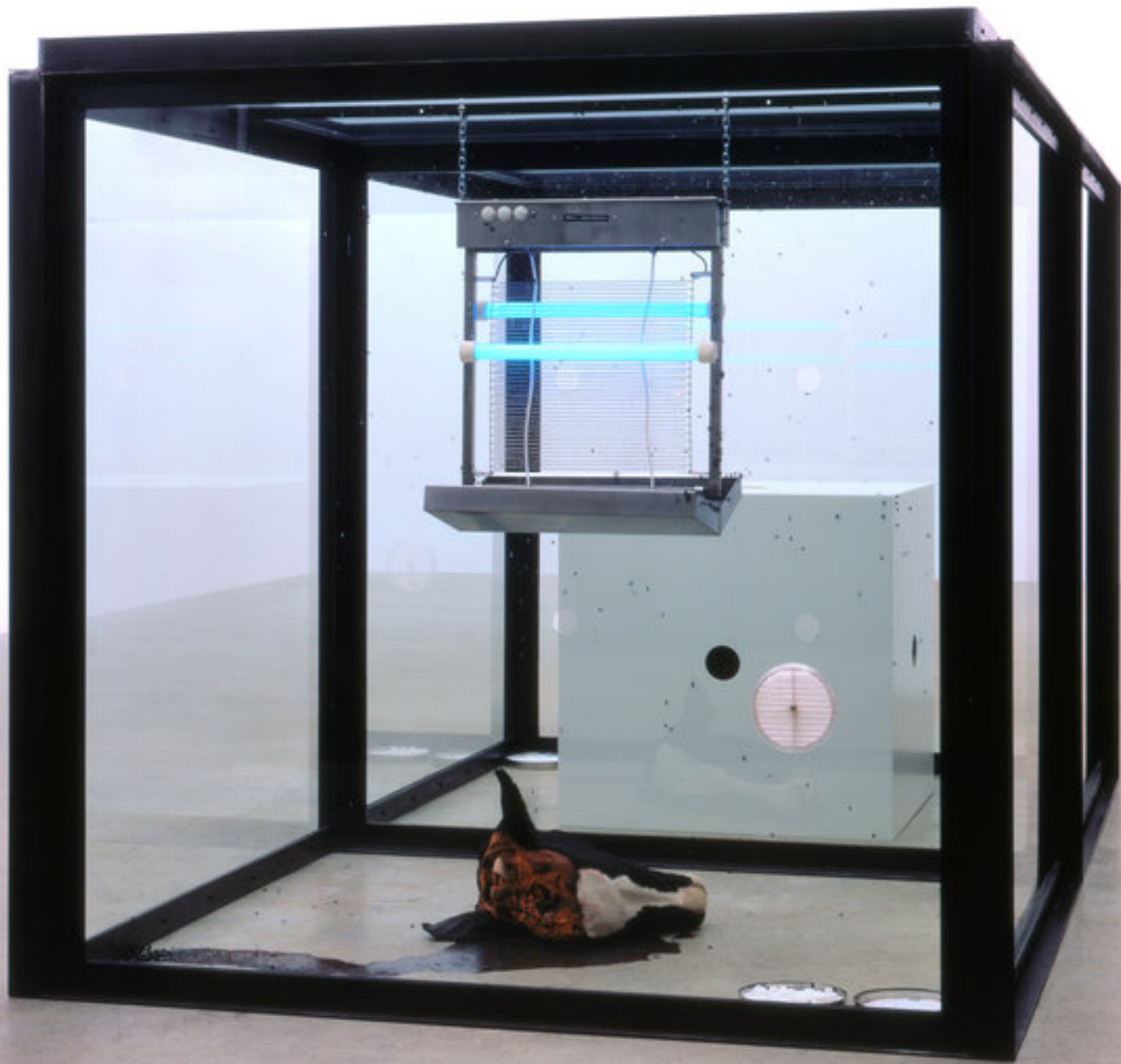












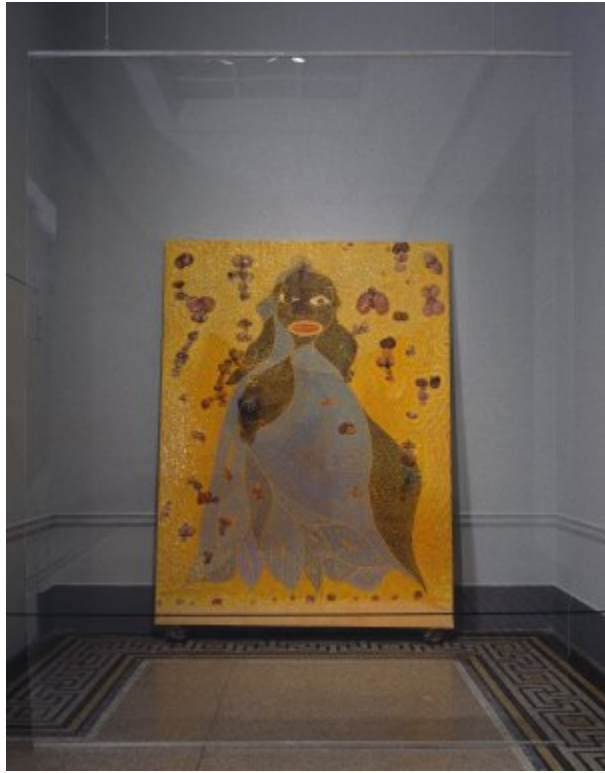






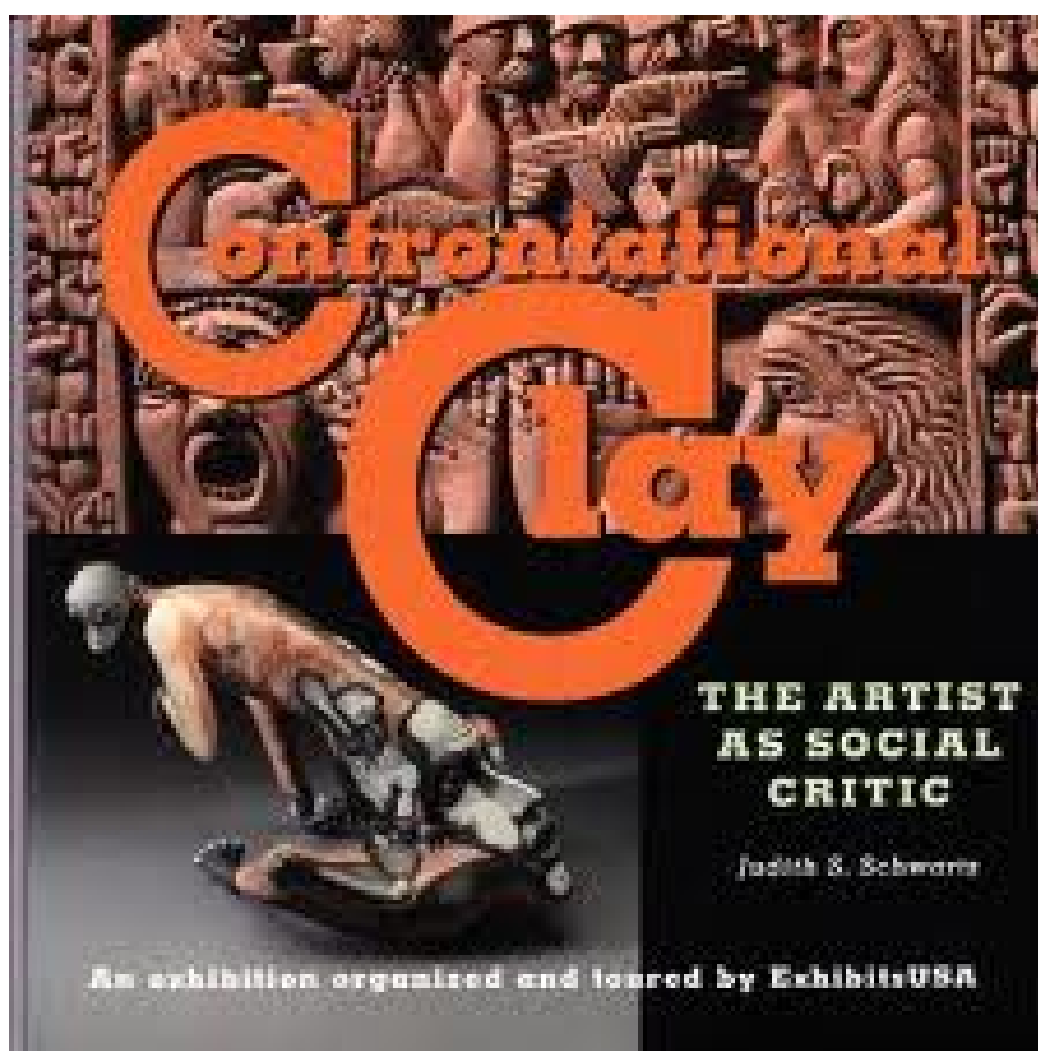






2000

“Confrontational Clay: The  
Artist as Social Critic”



# What is the role of the museum?

Entertainment

Education

Creative Expression

Forum for debate

Scholarly study

Conservation of objects

(Money, Publicity, and Money)

2012

“Ukrainian Body,”  
Visual Culture Research Center  
National University of Kyiv-  
Mohyla Academy



U K R A I N I A N

# B O D Y

February 7 – 28, 2012

EXHIBITION

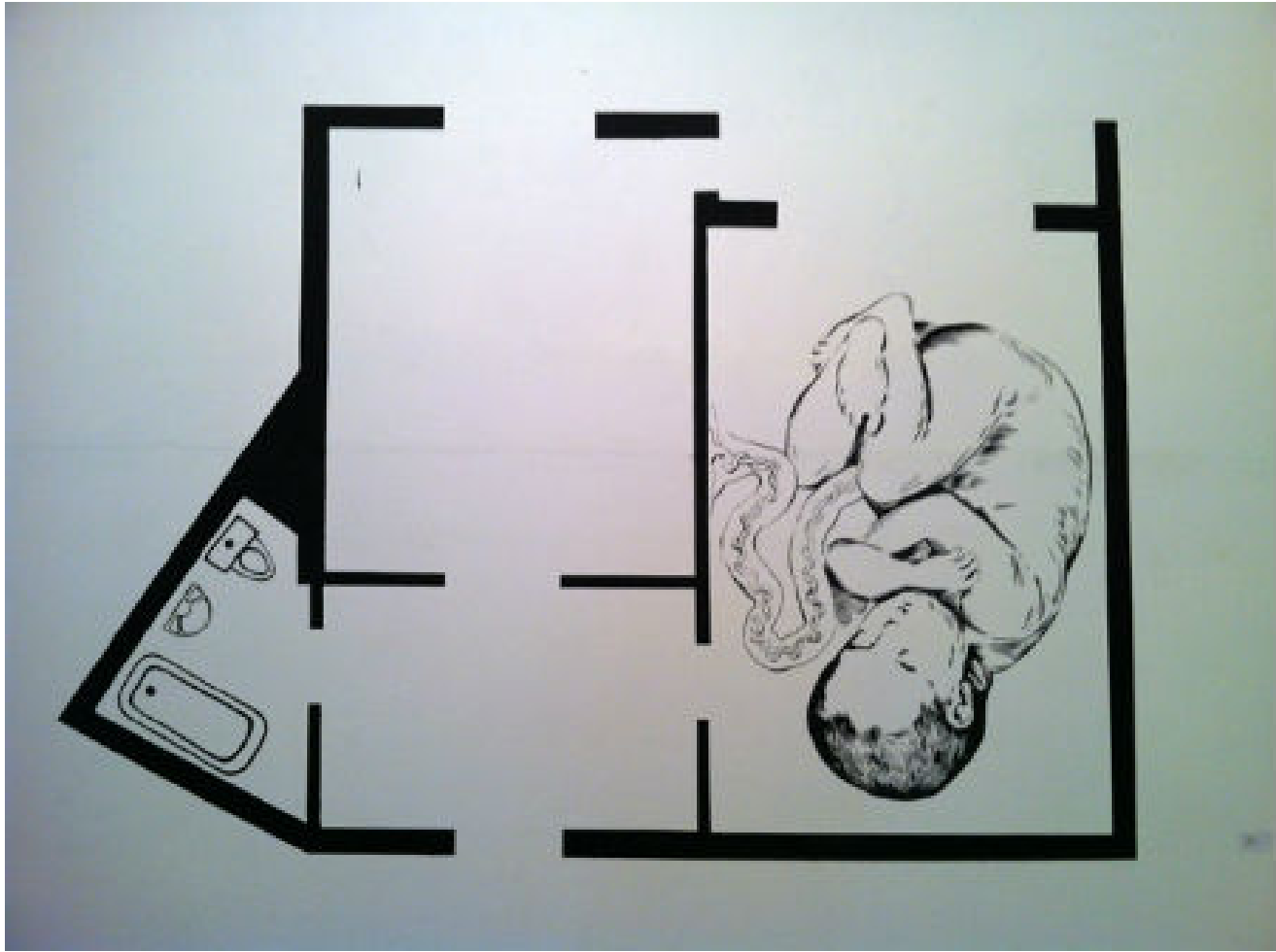
Opening – February 7, Tuesday, 18:00

Anastasiya Kyrylova   Anna Bolozhenko   Eugeniya Safonikova   Oksana Brakshovetska   Olexandr Vetrodaniy   Nina Voronova   Nilsa Kadon  
Volodymyr Kuznetsov   Sasha Kuznetz   Irychka Malukova   Ivan Melnychuk   Lada Okonochova   Maa Polverochka   Mykola Pukhry   Volodymyr Loh  
Oleksandr Salimov / Danylo Salimov   Yevgen Samokovyl

Working hours: Monday – Friday, 10:00 – 18:00

Visual Culture Research Center at NU, PMA, 2 Dniprova St., Old Academic Building, ground floor, 112/2, Olyshchyna, Kyiv







# Conclusion

**Do Not:**

Ignore

Lie

Close

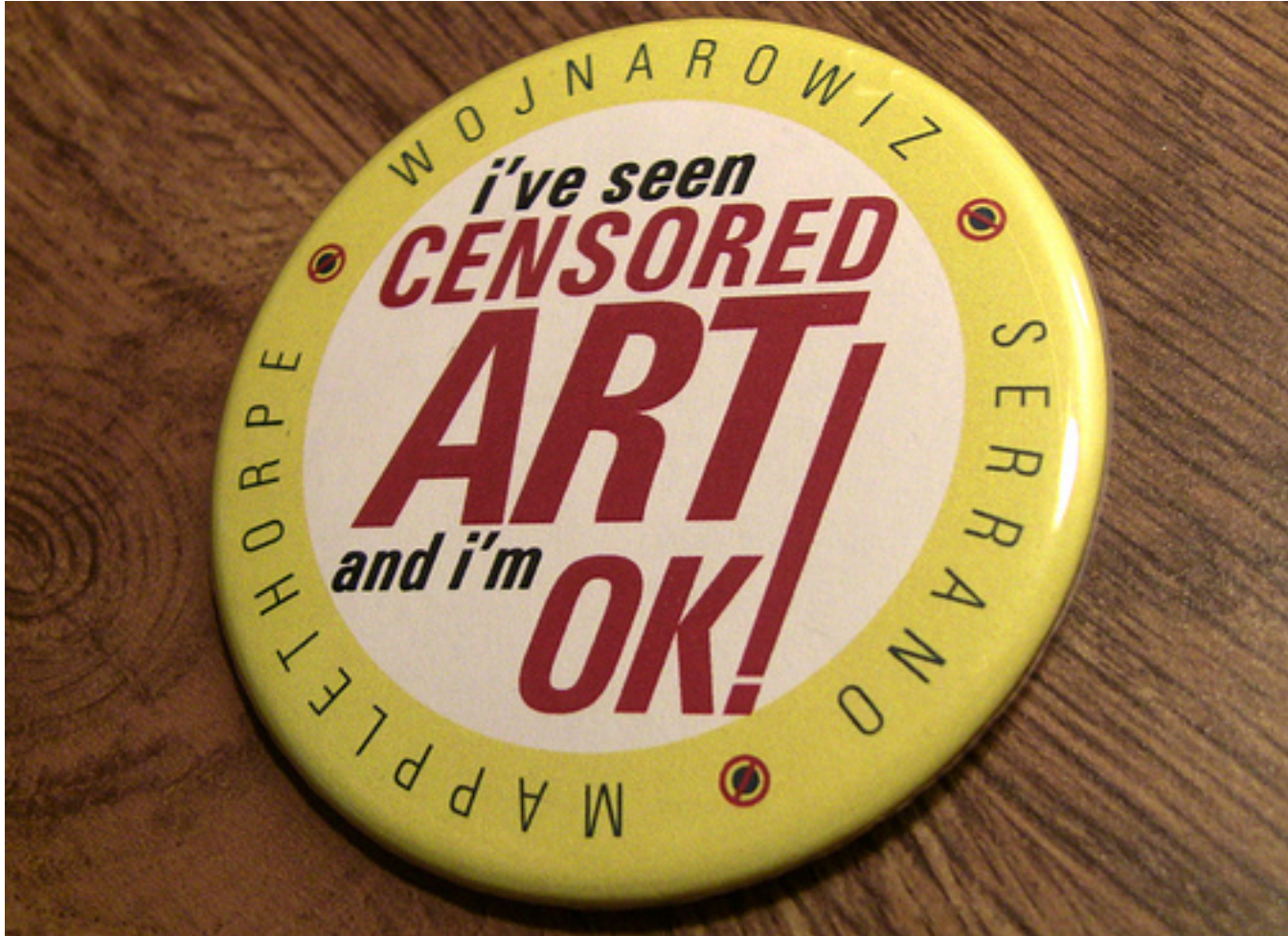
**Do:**

Listen

Debate

Acknowledge





WOJNAROWIZ

*i've seen*  
**CENSORED**  
**ART**  
*and i'm*  
**OK!**

SERRANO

MAPPLETHORPE

