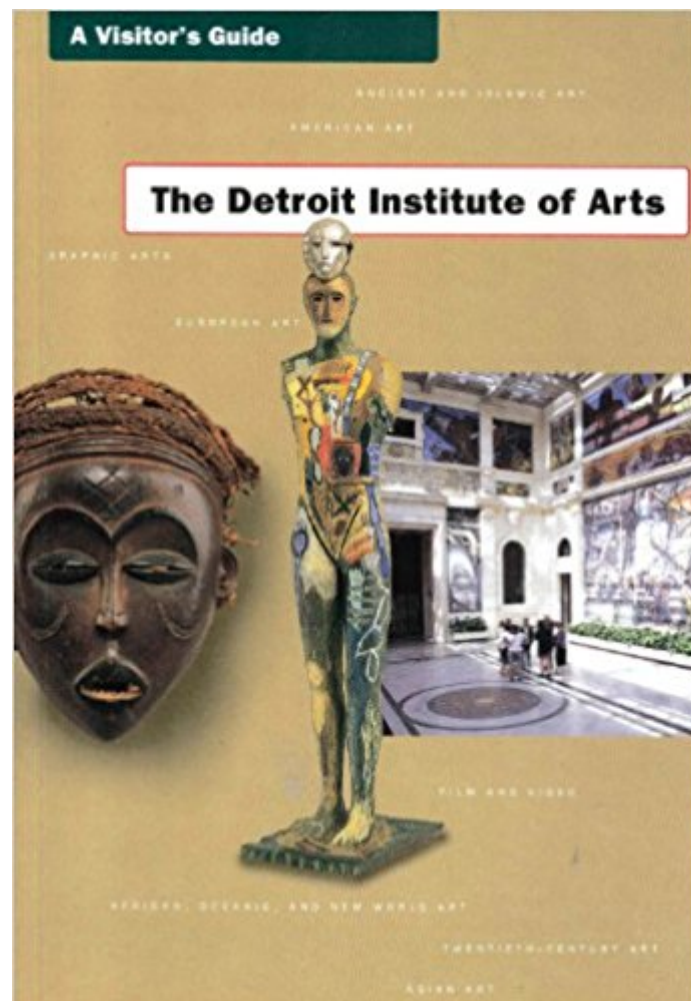




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The Detroit Institute Of Arts: A Visitorâ€™s Guide



Synopsis

The Detroit Institute of Arts is blessed with large, encyclopedic and significant collections, the legacy of more than ten decades of public-spirited Detroiters. This book surveys the contributions of the many individuals whose efforts have put the institution in the first rank of world museums. Founded in 1885 by a group of affluent Detroiters who wished to establish an institution to bring the attributes of culture to their growing city, the DIA today is a place for aesthetic pleasure, quiet contemplation, and individual discovery- a cultural asset for the city and the state. William Peck traces the development of the DIA-from the early patrons whose vision launched the project; through its expansion, major acquisitions, and changes in leadership; to its position in 1991 as one of the top museums in the country.

Book Information

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Customer Reviews

A brief history of the Detroit Institute of Arts.

Just like the Museum, the book puts it's art in context so it is easier to understand and compare.

Perfect condition! Thanks.

The heart of a great museum is its permanent collection, and The Detroit Institute of Arts (DIA) is proud to claim one of the largest, most significant art collections in the nation. Since childhood, I've spent many a pleasant hour in the museum (mainly in the Ancient Art and Islamic Art wing

surrounding the Rivera Court), and also collaborated with the DIA and Wayne State University on a computer/art project that became my Master's Thesis. This guidebook highlights over 700 of the more than 65,000 works of art from all areas of the DIA. It was written by the museum's curatorial staff and edited by Julia P. Henshaw, who is the DIA Director of Publications. This beautifully-bound, well-organized, hardcover guide is illustrated with over 800 color images. It begins with directions on how to use the book, a historical time-line of how the museum came into being (lots of bequests from the Fords, Dodges, Firestones and other prominent Detroiters), and a colored layout of the museum building. Information on how to get to the DIA, where to park, classes and lectures, shops, tours, and volunteer opportunities is also included. The main sections of this guide highlight the permanent collections. They are: "African, Oceanic, and New World Art;" "Ancient Art and Islamic Art;" "Asian Art;" "European Art;" "Graphic Arts;" "Twentieth-Century Art;" and "Film and Video." Each section tells many well-illustrated stories. For instance, under "African, Oceanic, and New World Art" there is an article, "Men Who Dance as Women:" "In initiation ceremonies female masks used in traditional African cultures are almost always worn by men who portray the important mythological role of females. Most of these male initiation societies are secret; women are strictly forbidden to handle or even see the wearers of these masks." The introduction is followed by illustrations of masks from the Chokwe, Mende, and Makonde tribes with text illuminating the history, construction, and use of each mask. All of the DIA's major works of art are included, from Rivera's "Detroit Industry" fresco cycle to the Matisse "Poppies" painting. This book is not only a guide to a particular museum, it also can be read like an issue of the "Smithsonian" Magazine, where experts select and describe some of their favorite works of art. I've been to many museums both here and in Europe, and this DIA guide is one of the best I've ever had the opportunity to use.

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