

MUSEUM OF THE FUTURE: NOW WHAT?

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EDITOR(S): Cristina Bechtler, Dora Imhof

AUTHOR(S): Adam Szymczyk, Chris Dercon, Hans Ulrich Obrist, Lionel Bovier, Madeleine Grynsztejn, Manuel Borja-Villel, Raphael Chikukwa, Rebecca Rabinow, Sarah Morris, Susanne Pfeffer

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RETHINKING THE ROLE OF THE MUSEUM TODAY

Following and completing the acclaimed publications *Museum of the Future* (2014) and *The Private Museum of the Future* (2018), this new volume proposes a global mapping of museological thinking in our unprecedented times to respond to the need to rethink and reassess the role and place of the museum today.

Gathering together fresh perspectives from 28 leading art and museum figures—including artists, architects, curators, and museum directors—from all over the world, this collection of interviews and contributions shares idiosyncratic views, feedback, and visions of what is and what should or should not be a museum in the 21st century, both inherently and in our fast-changing cultural ecosystem. Do we need a new art historical canon? How can museums become welcoming places for everybody? How should a museum deal with artworks that are considered problematic today? Is the blockbuster a thing of the past? How can museums be sustainable? These are some of the pressing questions answered very differently by the contributors, together with others dealing with the relationships between the local and the global, the museums' governance and financial organization, technological possibilities, and audience-related challenges. Showing the diversity of today's thinking about the museum, this tome constitutes a valuable handbook to navigate its ever-evolving landscape.

Edited by Cristina Bechtler and Dora Imhof, the book is introduced by Chris Dercon and concluded with a postface by Hans Ulrich Obrist. Interviewees and contributors include David Adjaye (architect, Accra/London/Los Angeles), Richard Armstrong (Guggenheim Museum, New York), Sylvain Bellenger (Museo di Capodimonte, Naples), Manuel Borja-Villel (Museo Reina Sofia, Madrid), Lionel Bovier (MAMCO, Geneva), Raphael Chikukwa (National Gallery of Zimbabwe, Harare), David Chipperfield (architect, London), Bice Curiger (Fondation Vincent van Gogh, Arles), Clementine Deliss (Kunstwerke, Berlin), Madeleine Grynsztejn (MCA, Chicago), Sabine Haag (Kunsthistorisches Museum, Vienna), Camille Henrot (artist, Paris), Jacques Herzog (architect, Basel), Josef Helfenstein (Kunstmuseum, Basel), Junya Ishigami (architect, Tokyo), Sam Keller (Fondation Beyeler, Basel), Ramiro Martínez Estrada (Museo Amparo, Puebla), Sarah Morris (artist, New York), Dimitri Ozerkov (State Hermitage Museum, St.Petersburg), Adriano Pedrosa (MASP, São Paulo), Susanne Pfeffer (MMK, Frankfurt), Manuel Rabaté (Louvre, Abu Dhabi), Rebecca Rabinow (The Menil Collection, Houston), Pipilotti Rist (artist, Zurich), Adam Szymczyk (Stedelijk Museum, Amsterdam), and Eugene Tan (National Gallery, Singapore).

The book is part of the Documents series, copublished with Les presses du réel and dedicated to critical writing.