Curatorial Crossover: Building Library, Archives, and Museum Collections

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Abstract

I tend to associate the word “crossover” with popular music. I think of crossovers as being those artists whose music has successfully crossed over from a smaller market to a bigger one, like Mexican musicians making it big in the United States, or black musicians making it big with white audiences. And I frankly love the idea that I, as a librarian, might be able to make a curatorial crossover into a bigger market, much as Ricky Martin or Otis Redding made a musical crossover.

Of course, I would have to address the two most common criticisms that are made . . .

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**2018**
- January: 2
- February: 21
- March: 15
- April: 4
- May: 2
- June: 6
- July: 6
- August: 4
- September: 4
- October: 6
- November: 5
- December: 3

**2017**
- April: 1
- May: 32
- June: 13
- July: 4
- August: 7
- September: 8
- October: 6
- November: 11
- December: 6

The Museum's Library contains 300,000 books, artist books, and periodicals, and the Museum Archives holds approximately 2,500 linear feet of historical documentation and a photographic archive of tens of thousands of photographs, including installation views of exhibitions and images of the Museum's building and grounds. Architecture and Design The world's first curatorial department devoted to architecture and design was established in 1932 at The Museum of Modern Art. From its inception, the collection has been built on the recognition that architecture and design are allied and interdependent arts, so that synthesis has been a founding premise of the collection.