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### V&A to Reopen Europe 1600-1815 With Los Carpinteros "Globe"



Victoria & Albert Museum, London

London's Victoria and Albert Museum (V&A) has announced that it will reopen its Europe 1600-1815 galleries on December 9, 2015 following the transformation of seven galleries as part of the V&A's ongoing £12.5m "Future Plan" redevelopment program.

According to the V&A, the seven galleries will house the Museum's unrivalled collection of 17th- and 18th-century European art and design, continuing the story of art and design that begins in the award-winning Medieval & Renaissance Galleries which opened in 2009.

Highlights of the galleries will include a large, highly ornate Rococo writing cabinet made for Augustus III, a grand 18th-century bed from the Parisian workshop of George Jacob, a 17th-century Venetian table by Lucio de Lucci, and the painting "The Château de Juvisy" by Pierre-Denis Martin.

Martin Roth, V&A Director, said: "These new galleries are a major development in our ambitious program to renew the architecture of the V&A for the 21st century and, at the same time, re-examine and re-present our collection for our visitors.

"At a time when roles and relationships within Europe and the world are under scrutiny, it is interesting to explore the objects, makers and patrons of a period that was so influential upon the habits and lifestyle of Europe today."

To mark the opening of the new galleries, the V&A has commissioned the artist collective Los Carpinteros to create a devising a large-scale, imaginative, and thought-provoking contemporary installation that would sit within the gallery examining the Enlightenment.

Titled "The Globe," the installation is a curved architectural sculpture made from a lattice of engineered beech that will form a "room within a room" at the heart of the new Europe displays, offering visitors an opportunity to pause and reflect as well as engage with the concept of Enlightenment.

Los Carpinteros said: "Our commission for the V&A is the culmination of a 20-year fascination with the idea of the 'panopticon.' First devised in the 18th century by Jeremy Bentham, these structures promoted surveillance and control and were originally intended for prisons.

"The Globe reinterprets this format as an observation point midway through the Museum's new galleries. It is a station for rest, contemplation and discussion that will relate closely to the objects that surround it."