

NEW INTERVENTIONS IN ART HISTORY

Art and its Publics

Museum Studies
at the Millennium

edited by Andrew McClellan



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Art And Its Publics Museum Studies At The Millennium

Jennie Klein, Natalie Loveless



Art And Its Publics Museum Studies At The Millennium:

Art and Its Publics Andrew McClellan, 2008-04-15 Bringing together essays by museum professionals and academics from both sides of the Atlantic *Art and its Publics* tackles current issues confronting the museum community and seeks to further the debate between theory and practice around the most pressing of contemporary concerns Brings together essays that focus on the interface between the art object its site of display and the viewing public Tackles issues confronting the museum community and seeks to further the debate between theory and practice Presents a cross section of contemporary concerns with contributions from museum professionals as well as academics Part of the New Interventions in Art History series published in conjunction with the Association of Art Historians

Grand Designs Lara Kriegel, 2007 Combines cultural and labor history of Victorian Britain to investigate the relationship of culture to design the role of the marketplace in the making of cultural institutions such as museums and England's eventual loss of industrial superiority

The Art Museum from Boullée to Bilbao Andrew McClellan, 2008-01-02 Art museums cases of beauty and calm in a fast paced world have emerged in recent decades as the most vibrant and popular of all cultural institutions But as they have become more popular their direction and values have been contested as never before This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States

A Companion to Museum Studies Sharon Macdonald, 2011-08-24 A Companion to Museum Studies captures the multidisciplinary approach to the study of the development roles and significance of museums in contemporary society Collects first rate original essays by leading figures from a range of disciplines and theoretical stances including anthropology art history history literature sociology cultural studies and museum studies Examines the complexity of the museum from cultural political curatorial historical and representational perspectives Covers traditional subjects such as space display buildings objects and collecting and more contemporary challenges such as visiting commerce community and experimental exhibition forms

Critical Trajectories Tony Bennett, 2008-04-30 *Critical Trajectories* Culture Society Intellectuals brings together for the first time writings from one of the leading figures in cultural studies Tony Bennett The selections in the volume span the period from the late 1970s to the present representing issues of enduring concern in Bennett's work over this period and throughout his wide ranging intellectual career Charts the extensive influence of Bennett's thinking across the humanities and social sciences from cultural history to museums and memory and from Bond and popular culture to cultural policy and governance Tackles some of the most important subjects in cultural studies including aesthetics textuality the intellectual and the role of cultural history Includes a new introductory essay pinpointing Bennett's concerns in changing intellectual and political contexts

The Museum Age in Austria-Hungary Matthew Rampley, Markian Prokopovych, Nóra Veszprémi, 2021-02-15 This important critical study of the history of public art museums in Austria Hungary explores their place in the wider history of

European museums and collecting their role as public institutions and their involvement in the complex cultural politics of the Habsburg Empire Focusing on institutions in Vienna Cracow Prague Zagreb and Budapest The Museum Age in Austria Hungary traces the evolution of museum culture over the long nineteenth century from the 1784 installation of imperial art collections in the Belvedere Palace as a gallery open to the public to the dissolution of Austria Hungary after the First World War Drawing on source materials from across the empire the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social political and cultural identity on the one hand and on the other the rights of national groups and cultures to self expression They demonstrate the ways in which museum collecting policies practices of display and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity emerging forms of professional practice the production of knowledge and the changing composition of the public sphere Original in its approach and sweeping in scope this fascinating study of the museum age of Austria Hungary will be welcomed by students and scholars interested in the cultural and art history of Central Europe New Museums and the Making of Culture Kylie Message, 2024-11-01 In the last decade museums all around the world have been reinventing themselves They are now much more than scholarly cultural archives A remit to reach out to a broader public the increasing politicization of the ownership and curation of objects the architectural expectations of new buildings the requirements of the event exhibit all have changed the way any new museum is built operates and serves its public purpose Museums now reflect global economics and local politics New museums now shape our public culture Illustrated with a very wide range of museums and museum spaces from MOMA in New York to the reconstruction of Ground Zero from the National Museum of the American Indian in Washington DC to the Museo Guggenheim Bilbao from the planned renewal of the Crystal Palace site in London to the Sendai Mediatheque in Japan the book reveals how the new museum is evolving as a cross disciplinary self consciously political and often avowedly self reflexive institution *Responding to Site* Jennie Klein, Natalie Loveless, 2020-12-31 This book focuses on the performance art of Marilyn Arsem an internationally acclaimed performance artist known for her innovative and experimental work Arsem s work addresses women s history and myth making capacities the potency of site and geography the idea of the audience as witnesses and the intimacy of one to one works One of the most prolific performance artists working in the United States today Arsem performs carefully choreographed durational actions that are developed site responsively and range from deceptively simple interventions to elaborately orchestrated actions This edited volume seeks to extend Arsem s legacy beyond the audiences of her live performances and enter her work into the lexicon of the art world Accompanied by 200 images this book will be of interest to scholars and students of performance studies feminist performance feminist art history and performance history It will also contribute to the history of alternative spaces and galleries which is only now being written I have had the privilege of knowing Marilyn for over 30 years Her work has given

me so many epiphanies about live art time based art practice and durational performance practice How and why do you choose a single action and enact it over an extended period of time How do you respond to site and create a sacred meditational zone a reflexive space about the human condition And most importantly how do you teach future generations about the importance of living while making art as a spiritual and philosophical practice This book is yet another example of Arsem s legacy Fundamental I d say Guillermo G mez Pe a Watching Marilyn Arsem perform can be a slow careful vulnerable and heart stoppingly profound experience To see her is to know better the complex intermingling particularities of body space time being and action Reading this comprehensive lucidly written and deeply insightful book the first significant publication on Arsem s practice as a performance artist will enable new perspectives on a major artist s work It also sheds vivid light upon enduring themes for the critical encounter with art duration and doing materiality and nothingness truth and representation commitment and experiment togetherness and solitude experience and endurance Dominic Johnson Queen Mary University of London

A History of the Iziko South African National Gallery Anna Tietze, 2017-06-14 In South Africa with its highly contested and changing understandings of national identity its National Gallery is no less a contested space A History of the Iziko South African National Gallery considers questions of artistic and cultural identity from the late 19th century to the present day It explores how the gallery has understood its function and its public as a national gallery from 1930 and before that the chief gallery of the Cape Colony This question is investigated through a study of the gallery s administration collection and exhibition practices over the last 150 years What is understood by and expected of a national gallery varies considerably worldwide Should it regard itself as part of a broad international cultural discourse or should it be representative of a specifically national or even regional identity The gallery is a microcosm of the greater debate how the South African nation relates to the larger world and how if at all it understands the concept of a shared culture In the last 20 years Museum Studies have become a major part of the field of Cultural Studies There is a vast literature on what might be called the history museum but far less on the art museum or gallery To date there has been no large scale historical inquiry into the Iziko SANG the country s national gallery The absence of such a history marks a serious gap in the literature which this study aims to fill

Curious Lessons in the Museum Claire Robins, 2016-05-13 Amongst recent contemporary art and museological publications there have been relatively few which direct attention to the distinct contributions that twentieth and twenty first century artists have made to gallery and museum interpretation practices There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums This book fills that gap and demonstrates how artists have been making curious but none the less useful contributions to museum education and curation for some time Claire Robins investigates in depth the phenomenon of artists interventions in museums and examines their pedagogic implications She also brings to light and seeks to resolve many of the contradictions surrounding artists interventions where on the one hand contemporary artists have been accused of alienating audiences and on the other

appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums She examines the disruptive and parodic strategies that artists have employed and argues for that they can be understood as part of a move to re establish the museum as a discursive forum This valuable book will be essential reading for students and scholars of museum studies as well as art and cultural studies **The Art Museum**

Redefined Johanna K. Taylor, 2019-10-04 This book presents a critical analysis of the power and opportunity created in the implementation of community engaged practices within art museums by looking at the networks connecting art museums to community organizations artists and residents The Art Museum Redefined places the interaction of art museums and urban neighbourhoods as the central focus of the study to investigate how museums and artists collaborate with residents and local community groups Rather than defining the community solely from the perspective of a museum looking out at its audience the research examines the larger networks of art organizing and creative activism connected to the museum that are active across the neighbourhood Taylor s research encompasses the grassroots efforts of local groups and their collaboration with museums and other art institutions that are extending their reach outside their physical walls and into the community This focus on social engagement speaks to recent emphasis in cultural policy on cultural equity and inclusion creative place making and community engagement at neighbourhood and city levels and will be of interest to students scholars and policy makers alike **Museums and Photography** Elena Stylianou, Theopisti Stylianou-Lambert, 2016-12-08 Museums and

Photography combines a strong theoretical approach with international case studies to investigate the display of death in various types of museums history anthropology art ethnographic and science museums and to understand the changing role of photography in museums Contributors explore the politics and poetics of displaying death and more specifically the role of photography in representing and interpreting this difficult topic Working with nearly 20 researchers from different cultural backgrounds and disciplines the editors critically engage the recent debate on the changing role of museums exhibition meaning making and the nature of photography They offer new ways for understanding representational practices in relation to contemporary visual culture This book will appeal to researchers and museum professionals inspiring new thinking about death and the role of photography in making sense of it **Artifacts and Allegiances** Peggy Levitt, 2015-07-07 What can

we learn about nationalism by looking at a country s cultural institutions How do the history and culture of particular cities help explain how museums represent diversity Artifacts and Allegiances takes us around the world to tell the compelling story of how museums today are making sense of immigration and globalization Based on firsthand conversations with museum directors curators and policymakers descriptions of current and future exhibitions and inside stories about the famous paintings and iconic objects that define collections across the globe this work provides a close up view of how different kinds of institutions balance nationalism and cosmopolitanism By comparing museums in Europe the United States Asia and the Middle East Peggy Levitt offers a fresh perspective on the role of the museum in shaping citizens Taken

together these accounts tell the fascinating story of a sea change underway in the museum world at large *The International Handbooks of Museum Studies, 4 Volume Set* Sharon Macdonald, Helen Rees Leahy, 2015-07-20 The International Handbooks of Museum Studies is a multi volume reference work that represents a state of the art survey of the burgeoning field of museum studies Featuring original essays by leading international museum experts and emerging scholars readings cover all aspects of museum theory practice debates and the impact of technologies The four volumes in the series divided thematically offer in depth treatment of all major issues relating to museum theory historical and contemporary museum practice mediations in art design and architecture and the transformations and challenges confronting the museum In addition to invaluable surveys of current scholarship the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives Unprecedented for its in depth topic coverage and breadth of scholarship the multi volume International Handbooks of Museum Studies is an indispensable resource for the study of the development roles and significance of museums in contemporary society **Contesting Human Remains in Museum Collections** Tiffany Jenkins, 2010-12-14 An examination of the construction of contestation over human remains from a sociological perspective this work advances an emerging area of academic research setting the terms of debate synthesizing disparate ideas making sense of a broader cultural focus on dead bodies in the contemporary period **Museums, Media and Cultural Theory** Michelle Henning, 2005-12-16 Museums can work to reproduce ideologies and confirm the existing order of things or as instruments of social reform Yet objects in museums can exceed their designated roles as documents or specimens In this wideranging and original book Michelle Henning explores how historical and contemporary museums and exhibitions restage the relationship between people and material things In doing so they become important sites for the development of new forms of experience memory and knowledge Henning reveals how museums can be theorised as a form of media She discusses both historical and contemporary examples from cabinets of curiosity through the avant garde exhibition design of Lissitzky and Bayer the experimental museums of Paul Otlet and Otto Neurath to science centres immersive and virtual museums and major developments such as Guggenheim Bilbao Tate Modern in London and the National Museum of the American Indian in Washington D C Museums Media and Cultural Theory is unique in its treatment of the museum as a media form and in its detailed and critical discussion of a wide range of display techniques It is an indispensable introduction to some of the key ideas texts and histories relevant to the museum in the 21st century *Religious Objects in Museums* Crispin Paine, 2020-05-14 In the past museums often changed the meaning of icons or statues of deities from sacred to aesthetic or used them to declare the superiority of Western society or simply as cultural and historical evidence The last generation has seen faith groups demanding to control their objects and curators recognising that objects can only be understood within their original religious context In recent years there has been an explosion of interest in the role religion plays in museums with major exhibitions highlighting the religious as well as the

historical nature of objects Using examples from all over the world Religious Objects in Museums is the first book to examine how religious objects are transformed when they enter the museum and how they affect curators and visitors It examines the full range of meanings that religious objects may bear as scientific specimen sacred icon work of art or historical record Showing how objects may be used to argue a point tell a story or promote a cause may be worshipped ignored or seen as dangerous or unlucky this highly accessible book is an essential introduction to the subject **Museum as Process**

Raymond Silverman, 2014-09-19 The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings Museum as Process presents community engaged culture work of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global Museum as Process explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges Scholars from around the world reflect upon their work with specific communities in different parts of the world Australia Canada Ghana Great Britain New Zealand Papua New Guinea Philippines South Africa Taiwan and the United States Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites especially the museum Museum as Process is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge The Museums of Contemporary Art Jesús Pedro Lorente, 2011 Rev and expanded ed of Cathedrals of urban modernity 1998 **Touching Art** Maria Emília Fonseca, 2011-01-18 This study focusses on the exhibition of the Tree of Life a sculpture made in Mozambique of decommissioned dismantled weapons created to celebrate peace and commissioned by the British Museum chosen to be the symbol of the Africa 2005 season of cultural events and exhibited in its Great Court between February and October 2005 This artwork was first exhibited in Maputo before being dispatched to Britain and it is presently on display at the Sainsbury African Galleries of the British Museum in London This dissertation moves along two converging routes the articulation of the meaning s produced within the exhibition and the role of exhibitionary institutions in the creation of social knowledge A central topic of discussion is the different practices and sites of exhibition of the Tree of Life sculpture in Britain and in Mozambique in an endeavour to illustrate establish the differences which determine and or condition the specific approaches used in the two distinct cultural contexts within which it was exhibited The discussion evolves towards exploring how a new discourse on the exhibition of contemporary African art questions and challenges both curatorial practices and cultural concepts of collecting displaying and interpreting art objects and negotiating meaning

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