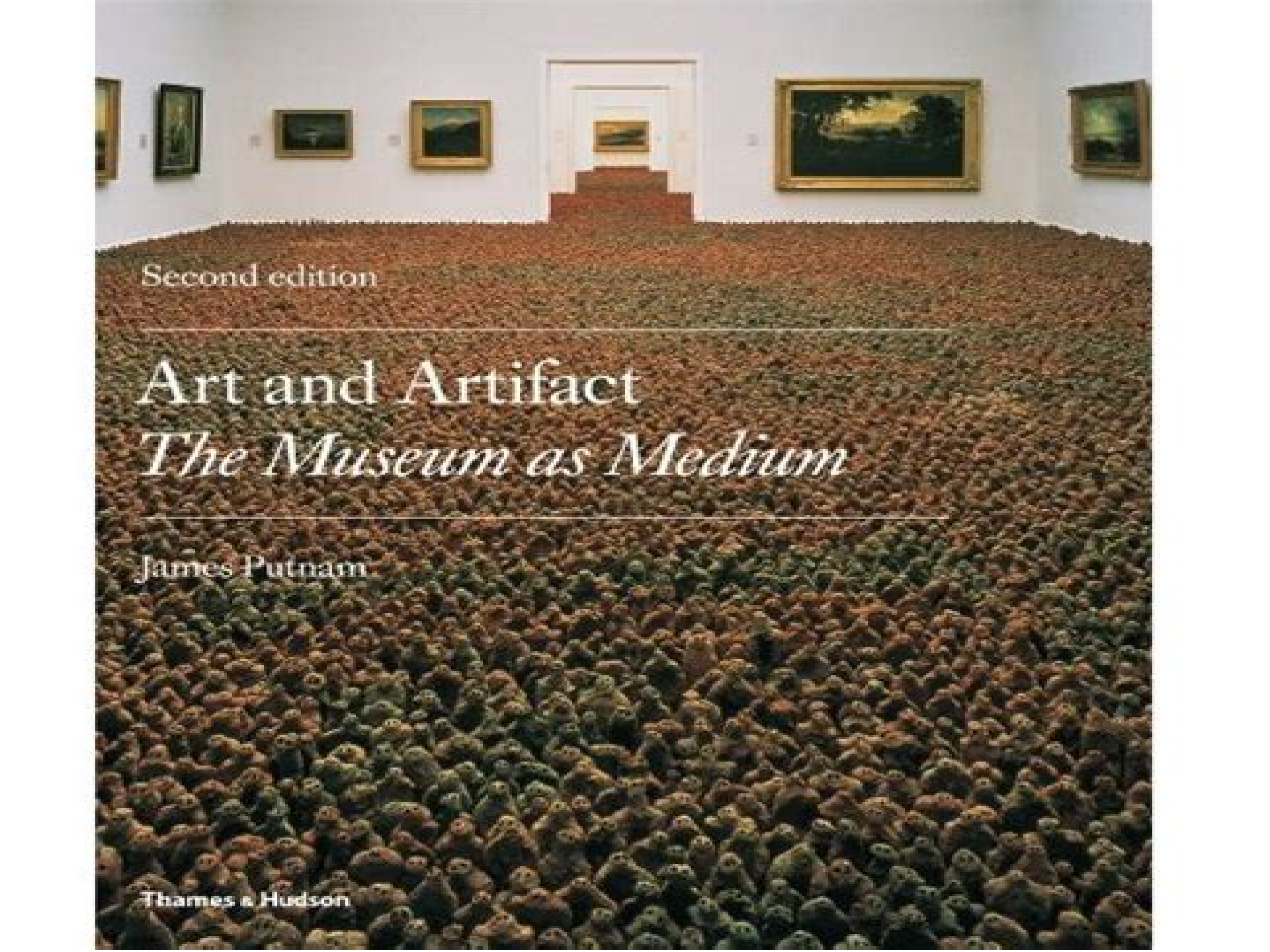




Second edition

# Art and Artifact

## *The Museum as Medium*

James Putnam

Thames & Hudson

# Art And Artifact The Museum As Medium

**Sally K. May**



## **Art And Artifact The Museum As Medium:**

*Art and Artifact* James Putnam, 2001 Breaking new ground as the first ever extensive survey of one of the most important and intriguing themes in art today this book examines the phenomenon of the ideological exchange and often obsessive relationship between artist and museum The works chosen for inclusion here as well as direct quotations from the writings of individual artists offer a wide ranging coverage of projects by established and emerging figures alike The artists featured include such names as Tracey Emin Hans Haacke Christian Boltanski Fred Wilson and Ilya Kabakov *Art and Artifact* will serve as an indispensable guide to the position and likely future role of the museum at the beginning of the 21st century whether within the walls of an institutional building or in the broader context of the urban environment BOOK JACKET

*Collecting the New* Bruce Altshuler, 2007-08-12 Twelve distinguished curators discuss the questions challenges faced by museums in acquiring preserving contemporary art *Mediterranean Art and Education* John Baldacchino, Raphael Vella, 2013-11-19 The Mediterranean is a multifaceted conglomeration of parts that cannot be assembled into a whole Its various histories characterised by imperial and nationalistic aspirations imbalances of power and economies political struggles diverse cultural religious and linguistic realities as well as the countless myths spawned by people over the ages all contribute to the world's fascination with this region and simultaneously make it difficult for anyone to speak sensibly about it without resorting to the plural form the Mediterraneans So can we speak of a Mediterranean pedagogy of the arts The authors in this volume argue in different ways that the answer to this question cannot be carved out of a singular monolithic interpretation of the region Instead we need to look for provisional answers in the region's dynamic developments historic and contemporary exchanges of ideas and cultural codes and in the shifting nature of a sea that invites journeying inquisitive people to discover new routes The cover image *La fen tre int rieur e* is by the French photographer S bastien Cailleux and shows a multiple exposure portrait of a child and her drawing created during a workshop called *Dessine moi la M diterran e* organised by L cole d Art au Village Edaav at the Museum of Illumination Miniatures and Calligraphy at the Casbah in Algiers

*Sculpture and the Museum* Christopher R. Marshall, 2017-07-05 *Sculpture and the Museum* is the first in depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period from neo classical to contemporary art practice It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance and complexity within the institutional framework of the museum and how changes to the museum have altered in turn the ways that we perceive the sculpture within it In particular the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies Sculptors discussed include Canova Rodin Henry Moore Flaxman and contemporary artists such as Rebecca Horn Rachel Whiteread Mark Dion and Olafur Eliasson with a variety of museums in America Canada and Europe presented as case studies Underlying all of these discussions is a concern to chart the critical

importance of the acquisition placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations Australian Artists in the Contemporary Museum Jennifer Barrett, Jacqueline Millner, 2016-12-05 This unique book proposes a re-reading of the relationship between artists and the contemporary museum. In Australia, in particular, the museum has played a significant role in the colonial project and this has generally been considered as the predominant mode of artists' engagement with such institutions and collections. Australian Artists in the Contemporary Museum expands the post-colonial frame of reference used to interpret this work to demonstrate the broader implications of the relationship between artists and the museum and thus to offer an alternative way of understanding recent contemporary practices. The authors' central argument is that artists' engagement with the museum has shifted from politically motivated critique taking place in museums of fine art towards interventions taking place in non-art museums that focus on the creation of knowledge more broadly. Such interventions assume a number of forms including the artist acting as curator, art works that highlight the use of taxonomic modes of display and categorization and the re-consideration of the aesthetics of collections to suggest different ways of interpreting objects and their history. Central to these interventions is the challenge to better connect the museum and its public. The book will be essential reading for scholars, professionals and students in the fields of contemporary art and museum studies, art history and in the museum sector. These include artists, curators, museum and gallery professionals, postgraduate researchers, art historians, designers and design scholars, art and museum educators and students of visual art, art history and museum studies. This project has been assisted by the Australian government through the Australia Council for the Arts, its arts funding and advisory body.

**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. Museums After Modernism Griselda Pollock, Joyce Zemans, 2008-04-15 Museums After Modernism is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production, consumption and distribution of art. The book features expert artists, curators and art historians who grapple with many of the vibrant issues in museum studies while paying homage to a new museology that needs to be considered. Examines the key contemporary debates in museum studies. Includes original essays by noted artists, curators and art historians. Engages with vital issues in the practice of art making and art exhibiting.

Edited by the world renowned art historian and author Griselda Pollock      **A Companion to Curation** Brad Buckley, John Conomos, 2020-01-29 The definitive reference text on curation both inside and outside the museum A Companion to Curation is the first collection of its kind assembling the knowledge and experience of prominent curators artists art historians scholars and theorists in one comprehensive volume Part of the Blackwell Companion series this much needed book provides up to date information and valuable insights on the field of curatorial studies and curation in the visual arts Accessible and engaging chapters cover diverse contemporary methods of curation its origin and history current and emerging approaches within the profession and more This timely publication fills a significant gap in literature on the role of the curator the art and science of curating and the historical arc of the field from the 17th century to the present The Companion explores topics such as global developments in contemporary indigenous art Asian and Chinese art since the 1980s feminist and queer feminist curatorial practices and new curatorial strategies beyond the museum This unique volume Offers readers a wide range of perspectives on curating in both theory and practice Includes coverage of curation outside of the Eurocentric and Anglosphere art worlds Presents clear and comprehensible information valuable for specialists and novices alike Discusses the movements models people and politics of curating Provides guidance on curating in a globalized world Broad in scope and detailed in content A Companion to Curation is an essential text for professionals engaged in varied forms of curation teachers and students of museum studies and readers interested in the workings of the art world museums benefactors and curators

**The Promise of Cultural Institutions** David Carr, 2004-09-08 This thought provoking collection of essays is essential reading for anyone who cares about cultural institutions and their role in the community of learners These institutions often museums or libraries have the power to profoundly alter our sense of ourselves and of the world around us but that power carries with it obligations David Carr challenges us to contemplate both the effects and the responsibilities to examine carefully the nuances of these experiences Yet a visit to a cultural institution is itself only one act in the broader activity of learning throughout our lives Carr has much to say about the experience of learning in its best sense and thus speaks not only to lovers of cultural institutions but also to lovers of learning everywhere      Critical Practice Janet Marstine, 2017-02-10 Cover Title Copyright Dedication Contents List of figures List of plates Acknowledgements 1 Critical practice as reconciliation 2 Changing hands ethical stewardship of collections 3 Temple swapping hybridity and social justice 4 Platforms negotiating and renegotiating the terms of democracy 5 Reconciliation and the discursive museum Bibliography Index

Kitsch Monica Kjellman-Chapin, 2020-05-15 Kitsch the mere word evokes mental images of cutesy collectibles treacly trinkets sweetly sentimental scenes thematically trite tabletop tchotchkes or perhaps anemic appropriations of canonical works of art Frequently dismissed as facile lowbrow or one off throwaway aesthetics kitsch elicits responses that range from the sardonic smirk laced with derision to the grin glimmering with the indulgence in a guilty pleasure Kitsch however is surprisingly mobile and complex as evidenced by its recent renewal as kitschy cool This ambiguity not only allows

it to gesture towards a disparate array of artifacts and ideations but also to be pushed and pulled in various applicatory directions The contributors to this collection address the problem of how and what kitsch might signify and approach the kitsch question as a complex nuanced interrogative They consider kitsch in relation to its historical association with pseudo art its theoretical underpinnings and connections to class the deliberate mobilization of kitsch in the work of specific artists kitsch as a form of practice as well as kitsch s traffic with race patriotism and postmodernism The essays in this collection necessarily cut a wide interpretative path mapping the terrain of the phenomenon of kitsch historically conceptually practically in multivocal ways befitting the polysemous creature that is kitsch itself Drawing upon art history popular culture studies philosophy and visual culture the authors responses to the big question of kitsch move well beyond habitual artificial boundaries far beyond the simple binaries of good bad high low elite popular or art kitsch into far more complex challenging and ultimately rewarding territory

**Museum Materialities** Sandra Dudley, 2013-10-18 This is an innovative interdisciplinary book about objects and people within museums and galleries It addresses fundamental issues of human sensory emotional and aesthetic experience of objects The chapters explore ways and contexts in which things and people mutually interact and raise questions about how objects carry meaning and feeling the distinctions between objects and persons particular qualities of the museum as context for person object engagements and the active and embodied role of the museum visitor Museum Materialities is divided into three sections Objects Engagements and Interpretations and includes a foreword by Susan Pearce and an afterword by Howard Morphy It examines materiality and other perceptual and ontological qualities of objects themselves embodied sensory and cognitive engagements both personal and across a wider audience spread with particular objects or object types in a museum or gallery setting notions of aesthetics affect and wellbeing in museum contexts and creative and innovative artistic and museum practices that seek to illuminate or critique museum objects and interpretations Phenomenological and other approaches to embodied experience in an emphatically material world are current in a number of academic areas most particularly strands of material culture studies within anthropology and cognate disciplines Thus far however there has been no concerted application of this kind of approach to museum collections and interactions with them by museum visitors curators artists and researchers Bringing together essays by scholars and practitioners from a wide disciplinary and international base Museum Materialities seeks to make just such a contribution In so doing it makes a valuable and original addition to the literature of both material culture studies and museum studies

*Contemporary*, 2002 **The SAGE Handbook of Social Anthropology** Richard Fardon, Oliva Harris, Trevor H J Marchand, Cris Shore, Veronica Strang, Richard Wilson, Mark Nuttall, 2012-07-25 In two volumes the SAGE Handbook of Social Anthropology provides the definitive overview of contemporary research in the discipline It explains the what where and how of current and anticipated work in Social Anthropology With 80 authors contributing more than 60 chapters this is the most comprehensive and up to date statement of research in Social Anthropology available and the

essential point of departure for future projects The Handbook is divided into four sections Part I Interfaces examines Social Anthropology's disciplinary connections from Art and Literature to Politics and Economics from Linguistics to Biomedicine from History to Media Studies Part II Places examines place region culture and history from regional area studies to a globalized world Part III Methods examines issues of method from archives to war zones from development projects to art objects and from ethics to comparison Part IV Futures anticipates anthropologies to come in the Brain Sciences in post Development in the Body and Health and in new Technologies and Materialities Edited by the leading figures in social anthropology the Handbook includes a substantive introduction by Richard Fardon a think piece by Jean and John Comaroff and a concluding last word on futures by Marilyn Strathern The authors each at the leading edge of the discipline contribute in depth chapters on both the foundational ideas and the latest research Comprehensive and detailed this magisterial Handbook overviews the last 25 years of the social anthropological imagination It will speak to scholars in Social Anthropology and its many related disciplines

**Academics, Artists, and Museums** Irina D. Costache, Clare Kunny, 2018-06-28 Collaboration and interdisciplinary practice in the museum are on the rise Academics Artists and Museums examines twenty first century partnerships between the museum and higher education sectors with a focus on art museums and exhibits The edited volume offers detailed analysis of how innovative curatorial relationships between museums and academia have sought to engage new younger audiences through the collaborative transformation of museums and exhibitions Thematic topics explored include the forming and nature of interdisciplinary partnerships the integration of museum learning into higher education audience engagement and digital technology With a particular emphasis on practice in the US the range of projects discussed includes those at both widely recognized and lesser known institutions from The Met to the Tohono O odham Nation Cultural Center in the US to Ewha University Museum in South Korea and Palazzo Strozzi in Italy The role of art and the work of the artist are firmly positioned at the core of many of the relationships explored Academics Artists and Museums advocates for the museum as an experimental laboratory where academia art and the museum profession can combine to engage new audiences It is a useful resource for museum professionals artists scholars and students interested in collaboration and innovative practice

*Contemporary Art in Heritage Spaces* Nick Cass, Gill Park, Anna Powell, 2020-05-21 Contemporary Art in Heritage Spaces considers the challenges that accompany an assessment of the role of contemporary art in heritage contexts whilst also examining ways to measure and articulate the impact and value of these intersections in the future Presenting a variety of perspectives from a broad range of creative and cultural industries this book examines case studies from the past decade where contemporary art has been sited within heritage spaces Exploring the impact of these instances of intersection and the thinking behind such moments of confluence it provides an insight into a breadth of experiences from curator producer and practitioner to visitor of exhibitions where this juncture between contemporary art and heritage plays a crucial and critical role Themes covered in the book include

interpretation soliciting and measuring audience responses tourism and the visitor economy regeneration agendas heritage research marginalised histories and the legacy of exhibitions Contemporary Art in Heritage Spaces will be essential reading for academics and students engaged in the study of museum and heritage studies and contemporary art around the globe Museum practitioners and artists should also find much to interest them within the pages of this volume Chapter 9 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Museums Journal Elijah Howarth, F. R. Rowley, W. Ruskin Butterfield, Charles Madeley, 2003 Indexes to papers read before the Museums Association 1890-1909 Comp. by Charles Madeley v. 9 p. 427-452

Ceramics and the Museum Laura Breen, 2019-08-22 Ceramics and the Museum interrogates the relationship between art-oriented ceramic practice and museum practice in Britain since 1970 Laura Breen examines the identity of ceramics as an art form drawing on examples of work by artist-makers such as Edmund de Waal and Grayson Perry addresses the impact of policy-making on ceramic practice traces the shift from object to project in ceramic practice and in the evolution of ceramic sculpture explores how museums facilitated multisensory engagement with ceramic material and process and analyses the exhibition as a text in itself Proposing the notion that gestures of showing such as exhibitions and installation art can be read as statements she examines what they tell us about the identity of ceramics at particular moments in time Highlighting the ways in which these gestures have constructed ceramics as a category of artistic practice Breen argues that they reveal gaps between narrative and practice which in turn can be used to deconstruct the art

**Art, artifact architecture & museum law** Jessica L. Darraby, 2008 *Collecting Cultures: Myth, Politics, and Collaboration in the 1948 Arnhem Land Expedition* Sally K. May, 2009 *Collecting Cultures* investigates colonial museum collecting practices in indigenous communities based upon the case of the 1948 American Australian Scientific Expedition to Arnhem Land



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