

## ***Museum Studies An Anthology Of Contexts***

In small community museums, truck stops, restaurants, bars, barbershops, schools, and churches, people create displays to tell the histories that matter to them. Much of this history is personal: family history, community history, history of a trade, or the history of something considered less than genteel. It is often history based on the historical record, but also based on feelings, beliefs, and memory. It is neglected history. *Private History in Public* is about those history exhibits that complicate the public/private dichotomy, exhibits that serve to explain communities, families, and individuals to outsiders and tie insiders together through a shared narrative of historical experience. Tammy S. Gordon looks beyond the large professionalized museum exhibits that have dominated scholarship in museum studies and public history and offers a new way of understanding the broad spectrum of exhibition types in the United States. *Museum Studies: An Anthology of Contexts* provides a comprehensive interdisciplinary collection of approaches to museums and their relation to history, culture, philosophy and their adoring or combative publics. Brings together for the first time a wide array of texts that mix contemporary analysis with historical

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documentation Includes five sections that highlight central themes in museum studies: issue-oriented contexts in museology; states of "nature"; the status of nations; history, memory and other locations; and arts, crafts and visitors Addresses the development of museums, the role of the museum in society, and issues central to contemporary museum studies Opens with an introductory essay that situates museum studies in a truly interdisciplinary context and includes an opening essay for each section that guides the reader through the selections Includes a bibliography and list of resources devoted to museum studies that makes the volume an authoritative guide on the subject

Museums and the Public Sphere investigates the role of museums around the world as sites of democratic public space. Explores the role of museums around the world as sites of public discourse and democracy Examines the changing idea of the museum in relation to other public sites and spaces, including community cultural centers, public halls and the internet Offers a sophisticated portrait of the public, and how it is realized, invoked, and understood in the museum context Offers relevant case studies and discussions of how museums can engage with their publics' in more complex, productive ways An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the

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contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales.

Letting Go?

Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation

Material Culture Studies in America

Nature, Science, Culture

The Routledge Companion to Indigenous

Repatriation

Liberating Culture

Avant-Garde Museology

*Written in accessible, nontechnical language, this book's twenty-three essays provide invaluable conservation guidelines for a variety of materials and media.*

*Focusing also on proper storage techniques and environmental control, contributors offer information on emergency planning, disaster management, and identifying damages that may require professional treatment.*

*Global Mobilities illustrates the significant engagement of museums and archives with populations that have experienced forced or willing migration: emigrants, exiles, refugees, asylum seekers, and others. The volume explores the role of public institutions in the*

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*politics of integration and cultural diversity, analyzing their efforts to further the inclusion of racial and ethnic minority populations. Emphasizing the importance of cross-cultural knowledge and exchange, global case studies examine the conflicts inherent in such efforts, considering key issues such as whether to focus on origins or destinations, as well as whether assimilation, integration, or an entirely new model would be the most effective approach. This collection provides an insight into diverse perspectives, not only of museum practitioners and scholars, but also the voices of artists, visitors, undocumented immigrants, and other members of source communities. Global Mobilities is an often provocative and thought-inspiring resource which offers a comprehensive overview of the field for those interested in understanding its complexities. Only a decade ago, the notion that museums, galleries and heritage organisations might engage in activist practice, with explicit intent to act upon inequalities, injustices and environmental crises, was met with scepticism and often derision. Seeking to purposefully bring about social change was viewed by many within and beyond the museum community as*

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*inappropriately political and antithetical to fundamental professional values. Today, although the idea remains controversial, the way we think about the roles and responsibilities of museums as knowledge based, social institutions is changing. Museum Activism examines the increasing significance of this activist trend in thinking and practice. At this crucial time in the evolution of museum thinking and practice, this ground-breaking volume brings together more than fifty contributors working across six continents to explore, analyse and critically reflect upon the museum's relationship to activism. Including contributions from practitioners, artists, activists and researchers, this wide-ranging examination of new and divergent expressions of the inherent power of museums as forces for good, and as activists in civil society, aims to encourage further experimentation and enrich the debate in this nascent and uncertain field of museum practice. Museum Activism elucidates the largely untapped potential for museums as key intellectual and civic resources to address inequalities, injustice and environmental challenges. This makes the book essential reading for scholars and students of museum and heritage studies, gallery*

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*studies, arts and heritage management, and politics. It will be a source of inspiration to museum practitioners and museum leaders around the globe.*

*This comprehensive history of museums begins with the origins of collecting in prehistory and traces the evolution of museums from grave goods to treasure troves, from the Alexandrian Temple of the Muses to the Renaissance cabinets of curiosities, and onto the diverse array of modern institutions worldwide. The development of museums as public institutions is explored in the context of world history with a special emphasis on the significance of objects and collecting. The book examines how the successful exportation of the European museum model and its international adaptations have created public institutions that are critical tools in diverse societies for understanding the world. Rather than focusing on a specialized aspect of museum history, this volume provides a comprehensive synthesis of museums worldwide from their earliest origins to the present. Museums: A History tells the fascinating story of how museums respond to the needs of the cultures that create them. Readers will come away with an understanding of: the comprehensive*

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*history of museums from prehistoric collections to the present the evolution of museums presented in the context of world history the development of museums considered in diverse cultural contexts global perspective on museums the object-centered history of museums museums as memory institutions A constant theme throughout the book is that ,useums have evolved to become institutions in which objects and learning are associated to help human beings understand the world around them. Illustrations amplify the discussions.*

*Future natural*

*Private History in Public*

*Current Industrial Reports*

*Global Mobilities*

*Writings for the Post-Covid Age*

*An Anthology*

**In this volume of 29 essays, Weil's overarching concern is that museums be able to “earn their keep”—that they make themselves matter—in an environment of potentially shrinking resources. Also included in this collection are reflections on the special qualities of art museums, an investigation into the relationship of current copyright law to the visual arts, a detailed consideration of how the museums and legal system of the**

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United States have coped with the problem of Nazi-era art, and a series of delightfully provocative training exercises for those anticipating entry into the museum field.

This reader brings together 35 seminal articles that reflect the museum world's ongoing conversation with itself and the public about what it means to be a museum—one that is relevant and responsive to its constituents and always examining and reexamining its operations, policies, collections, and programs. In conjunction with the editor's introductory material and recommended additional readings these articles will help students grasp the essentials of the dialogue and guide them on where to turn for further details and developments.

With the development of institutions displaying natural science, history, and art in the late 19th century came the debates over the role of these museum in society. This anthology collects 50 of the most important writings on museum philosophy dating from this formative period, written by the many of the American and European founders of the field. Genoways and Andrei contextualize these pieces with a series of introductions showing how the museum field

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developed within the social environment of the era. For those interested in museum history and philosophy or cultural history, this is an essential resource. This volume brings together for the first time the most significant papers on the interpretation of objects and collections and examines how people relate to material culture and why they collect things. The first section of the book discusses the interpretation of objects, setting the philosophical and historical context of object interpretation. Papers are included which discuss objects variously as historical documents, functioning material, and as semiotic texts, as well as those which examine the politics of objects and the methodology of object study. The second section, on the interpretation of collections, looks at the study of collections in their historical and conceptual context. Many topics are covered such as the study of collecting to structure individual identity, its affect on time and space and the construction of gender. There are also papers discussing collection and ideology, collection and social action and the methodology of collection study. This unique anthology of articles and extracts will be of inestimable value to all

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**students and professionals involved in the interpretation of objects and collections.**

**Foundations of Museum Studies: Evolving Systems of Knowledge**

**An Introduction to the History and Functions of Museums**

**The Idea of a Human Rights Museum**

**An Anthology of Journal Articles on Open Air Museums in America**

**Museum Informatics**

**Reinventing the Museum**

**Thinking About Exhibitions**

*We are living in an age when 'nature' seems to be on the brink of extinction yet, at the same time, 'nature' is becoming increasingly ubiquitous and unstable as a category for representation and debate.*

*Futurenatural brings together leading theorists of culture and science to discuss the concept of 'nature' - its past, present and future. Contributors discuss the impact on our daily life of recent developments on biotechnologies, electronic media and ecological politics. Increasingly, scientific theories and models have been taken up as cultural metaphors that have material effects in transforming 'ways of seeing' and 'structures of feeling'.*

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*The book addresses the issue of whether political and cultural debates about the body and environment can take place without reference to 'nature' or the 'natural'. This collection considers how we might 'think' a future developing from emergent scientific theories and discourses. What cultural forms may be produced when new knowledges challenge and undermine traditional ways of conceiving the 'natural'.*

*This broad introduction to museums benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective. • Frames museum studies within an information context and specifically addresses the interests and concerns of librarians • Benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective • Highlights how museums are embedded in a larger cultural complex that includes libraries, archives, and other information institutions*

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*An anthology of writings and projects by artists who developed and extended the genre of institutional critique. "Institutional critique" is an artistic practice that reflects critically on its own housing in galleries and museums and on the concept and social function of art itself. Such concerns have always been a part of modern art but took on new urgency at the end of the 1960s, when—driven by the social upheaval of the time and enabled by the tools and techniques of conceptual art—institutional critique emerged as a genre. This anthology traces the development of institutional critique as an artistic concern from the 1960s to the present by gathering writings and representative art projects of artists from across Europe and throughout the Americas who developed and extended the genre. The texts and artworks included are notable for the range of perspectives and positions they reflect and for their influence in pushing the boundaries of what is meant by institutional critique. Like Alberro and Stimson's *Conceptual Art: A Critical Anthology* this volume will*

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shed new light on its subject through its critical and historical framing. Even readers already familiar with institutional critique will come away from this book with a greater and often redirected understanding of its significance. Artists represented include Wieslaw Borowski, Daniel Buren, Marcel Broodthaers, Groupe de Recherche d'Art Visuel, Hans Haacke, Robert Smithson, John Knight, Graciela Carnevale, Osvaldo Mateo Boglione, Guerilla Art Action Group, Art Workers' Coalition, Mierle Laderman Ukeles, Michael Asher, Mel Ramsden, Adrian Piper, The Guerrilla Girls, Laibach, Silvia Kolbowski, Andrea Fraser, Fred Wilson, Mark Dion, Maria Eichhorn, Critical Art Ensemble, Bureau d'Études, WochenKlausur, The Yes Men, Hito Steyerl, Andreas Siekmann.

The country's leading authority on use of artifactual evidence in historical research collects twenty-five classic essays and gives his overview of the field of material culture.

*A Guide for Collectors and Curators*

*The Anti-museum*

*Book of Beasts*

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*Return, Reconcile, Renew*  
*Interpreting Objects and Collections*  
*The Politics of Public Culture*  
*Museum Activism*

*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*

*Museum Studies An Anthology of Contexts Wiley-Blackwell*

*The museum of contemporary art might be the most advanced recording device ever invented. It is a place for the storage of historical grievances and the memory of forgotten artistic experiments, social projects, or errant futures. But in late nineteenth and early twentieth-century Russia, this recording device was undertaken by artists and thinkers as a site for experimentation. Arseny Zhilyaev's Avant-Garde Museology presents essays documenting the wildly encompassing progressivism of this period by figures such as Nikolai Fedorov, Aleksandr Rodchenko, Kazimir*

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*Malevich, Alexander Bogdanov, and others—many which are translated from the Russian for the first time. Here the urgent question is: How might the contents of the museum be reanimated so as to transcend even the social and physical limits imposed on humankind?*

*Contributors: David Arkin; Vladimir Bekhterev; Alexander Bogdanov; Osip Brik; Vasiliy Chekrygin; Leonid Chetyrkin; Nikolai Druzhinin; Nikolai Fedorov; Pavel Florensky; R. N. Frumkina; M. S. Ilkovskiy; V. I. Karmilov; V. Karpov; Valentin Kholtsov; P. N. Khrapov; Yuriy Kogan; Natalya Kovalenskaya; Nadezhda Krupskaya; S. P. Lebedyansky; A. F. Levitsky; Vera Leykina (Leykina-Svirskaya); Ivan Luppol; Kazimir Malevich; Andrey Platonov; Nikolay Punin; Aleksandr Rodchenko; Yuriy Samarin; I. F. Sheremet; Andrey Shestakov; Natan Shneerson; Ivan Skulenko; M. Vorobiev; N. Vorontsovsky; Boris Zavadovsky; I. M. Zykov.*

*In 1979, Edward P. Alexander's *Museums in Motion* was hailed as a much-needed addition to the museum literature. In combining the history of museums since the eighteenth century with a detailed examination of the function of museums and museum workers in modern society, it served as an essential resource for those seeking to enter to the museum profession and for established professionals looking for an expanded understanding of their own discipline. Now, Mary Alexander has produced a newly revised edition of the classic text, bringing it the twenty-first century with coverage of emerging trends, resources, and challenges. New material also includes a discussion of*

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*the children's museum as a distinct type of institution and an exploration of the role computers play in both outreach and traditional in-person visits.*

*Museum Studies*

*Museums*

*Exhibiting Cultures*

*An Anthology of Contexts*

*Museums in the Material World*

*e-flux classics*

*The Evolving Conversation on the Paradigm Shift*

***Museums, Sexuality, and Gender Activism***

***examines the role of exhibitionary institutions in representing LGBTQ+ people, cisgender women, and nonbinary individuals. Considering recent gender and sexuality-related developments through a critical lens, the volume contributes significantly to the growing body of activist writing on this topic. Building on Gender, Sexuality and Museums and featuring work from established voices, as well as newcomers, this volume offers risky and exciting articles from around the world. Chapters cover diverse topics, including transgender representation, erasure, and activism; two-spirit people, indigeneity, and museums; third genders; gender and sexuality in heritage sites and historic homes; temporary exhibitions on gender and sexuality; museum representations of HIV/AIDS; interventions to increase queer visibility and inclusion in galleries; LGBTQ+ staff alliances; and museums, gender ambiguity, and the disruption of binaries.***

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***Several chapters focus on areas outside the US and Europe, while others explore central topics through the perspectives of racial and ethnic minorities. Containing contributions that engage in sustained critique of current policies, theory, and practice, Museums, Sexuality, and Gender Activism is essential reading for those studying museums, women and gender, sexuality, culture, history, heritage, art, media, and anthropology. The book will also spark interest among museum practitioners, public archivists, and scholars researching related topics.***

***Museums throughout the world have common needs and face common challenges. Keeping up-to-date with new ideas and changing practice is challenging for small and medium-sized museums where time for reading and training is often restricted. This new edition of Museum Basics has therefore been produced for the many museums worldwide that operate with limited resources and few professional staff. The comprehensive training course provided within the book is also suitable for museum studies students who wish to gain a full understanding of work within a museum. Drawing from a wide range of practical experience, the authors provide a basic guide to all aspects of museum work, from audience development and education, through collections management and conservation, to museum organisation and forward planning. Organised on a modular basis***

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***with over 110 Units, Museum Basics can be used as a reference work to assist day-to-day museum management and as the key textbook in pre-service and in-service training programmes. It is designed to be supplemented by case studies, project work and group discussion. This third edition has been fully updated and extended to take account of the many changes that have occurred in the world of museums in the last five years. It includes over 100 new diagrams supporting the text, a glossary, sources of information and support as well as a select bibliography. Museum Basics is also now supported by its own companion website providing a wide range of additional resources for the reader.***

***Since the early 1960s, artists have sealed off spaces in galleries and museums as a radical artistic gesture. These uncompromising works confront the viewer to a closed exhibition space, encouraging instead a physical, sensitive, or conceptual experience of each. These exhibitions are now re-explored at Fri Art. One after the other, they give structure to a retrospective that is written in time, as each work will successively close the exhibiton space, between August 6 and November 19, 2016. The retrospective's last day will be marked by the re-opening of the exhibition space. Festivities will include the launch of an important multidisciplinary, historical, and prospective anthology dedicated***

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***to radical artistic engagement: 'The Anti-Museum.' Exhibition: Fri Art - Centre d'art de Fribourg / Kunsthalle Freiburg, Switzerland (05.08-19.11.2016).***

***"The Idea of a Human Rights Museum" is the first book to examine the formation of the Canadian Museum for Human Rights and to situate the museum within the context of the international proliferation of such institutions. Sixteen essays consider the wider political, cultural and architectural contexts within which the museum physically and conceptually evolved drawing comparisons between the CMHR and institutions elsewhere in the world that emphasize human rights and social justice. This collection brings together authors from diverse fields—law, cultural studies, museum studies, sociology, history, political science, and literature—to critically assess the potentials and pitfalls of human rights education through “ideas” museums. Accessible, engaging, and informative, the collection’s essays will encourage museum-goers to think more deeply about the content of human rights exhibits. The Idea of a Human Rights Museum is the first title in the University of Manitoba Press’s Human Rights and Social Justice Series. This series publishes work that explores the quest for social justice and the basic rights and freedoms to which all human beings are entitled, including civil, political, economic, social, collective, and***

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***cultural rights.***

***Grasping the World***

***An Anthology of Queer Jewish Texts from the First Century to 1969***

***Curating Live Arts***

***Historical and Contemporary Perspectives on the Paradigm Shift***

***The Poetics and Politics of Museum Display***

***Exhibition and the Settings of Everyday Life***

***Pharmaceutical preparations, except biologicals.***

***MA-28G***

Contributions by Kenneth Baker, Jaqueline Berndt, Albert Boime, John Carlin, Benoit Crucifix, David Deitcher, Michael Dooley, Damian Duffy, M. C. Gaines, Paul Gravett, Diana Green, Karen Green, Doug Harvey, Charles Hatfield, M. Thomas Inge, Leslie Jones, Jonah Kinigstein, Denis Kitchen, John A. Lent, Dwayne McDuffie, Andrei Molotiu, Alvaro de Moya, Kim A. Munson, Cullen Murphy, Gary Panter, Trina Robbins, Rob Salkowitz, Antoine Sausverd, Art Spiegelman, Scott Timberg, Carol Tyler, Brian Walker, Alexi Worth, Joe Wos, and Craig Yoe Through essays and interviews, Kim A. Munson's anthology tells the story of the over-thirty-year history of the artists, art critics, collectors, curators, journalists, and academics who championed the serious study of comics, the trends and

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controversies that produced institutional interest in comics, and the wax and wane and then return of comic art in museums. Audiences have enjoyed displays of comic art in museums as early as 1930. In the mid-1960s, after a period when most representational and commercial art was shunned, comic art began a gradual return to art museums as curators responded to the appropriation of comics characters and iconography by such famous pop artists as Andy Warhol and Roy Lichtenstein. From the first-known exhibit to show comics in art historical context in 1942 to the evolution of manga exhibitions in Japan, this volume regards exhibitions both in the United States and internationally. With over eighty images and thoughtful essays by Denis Kitchen, Brian Walker, Andrei Molotiu, Paul Gravett, Art Spiegelman, Trina Robbins, and Charles Hatfield, among others, this anthology shows how exhibitions expanded the public dialogue about comic art and our expectation of “good art”—displaying how dedicated artists, collectors, fans, and curators advanced comics from a frequently censored low-art medium to a respected art form celebrated worldwide.

Reinventing the Museum presents iconic

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essays from the 20th century and the latest thinking of the 21st century on ideology, public engagement, and new frameworks. Its 44 seminal articles and selected bibliography guide students through nearly a century of museum thought and theory.

Letting Go? investigates path-breaking public history practices at a time when the traditional expertise of museums seems challenged at every turn—by the Web and digital media, by community-based programming, by new trends in oral history and by contemporary art. In this anthology of 19 thought pieces, case studies, conversations and commissioned art, almost 30 leading practitioners such as Michael Frisch, Jack Tchen, Liz Ševcenko, Kathleen McLean, Nina Simon, Otabenga Jones and Associates, and Fred Wilson explore the implications of letting audiences create, not just receive, historical content. Drawing on examples from history, art, and science museums, Letting Go? offers concrete examples and models that will spark innovative work at institutions of all sizes and budgets. This engaging new collection will serve as an introductory text for those newly grappling with a changing field and, for those already pursuing the goal of “letting go,” a

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tool for taking stock and pushing ahead. Debating the practices of museums, galleries, and festivals, *Exhibiting Cultures* probes the often politically charged relationships among aesthetics, contexts, and implicit assumptions that govern how art and artifacts are displayed and understood. The contributors—museum directors, curators, and scholars in art history, folklore, history, and anthropology—represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers.

A Companion to Museum Studies

Museum Origins

Museum Studies Reader

Refugees, Exiles, and Immigrants in Museums and Archives

A Rainbow Thread

Institutional Critique

Museums and the Public Sphere

**Contributors to this volume examine and illustrate struggles and collaborations among museums, festivals, tourism, and historic preservation projects and the communities they represent and serve. Essays include the role of museums in civil society, the history of African-American collections, and experiments with museum-community dialogue about the design of a multicultural society.**

This anthology provides an overview of the history and theory

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of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In *Chicano and Chicana Art*—which includes many of Chicano/a art's landmark and foundational texts and manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists' figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed Chicano/a art's practice. Contributors. Carlos Almaraz, David Avalos, Judith F. Baca, Raye Bemis, Jo-Anne Berelowitz, Elizabeth Blair, Chaz Bojórquez, Philip Brookman, Mel Casas, C. Ondine Chavoya, Karen Mary Davalos, Rupert García, Alicia Gaspar de Alba, Shifra Goldman, Jennifer A. González, Rita Gonzalez, Robb Hernández, Juan Felipe Herrera, Louis Hock, Nancy L. Kelker, Philip Kennicott, Josh Kun, Asta Kuusinen, Gilberto “Magu” Luján, Amelia Malagamba-Ansotegui, Amalia Mesa-Bains, Dylan Miner, Malaquias Montoya, Judith Hernández de Neikrug, Chon Noriega, Joseph Palis, Laura Elisa Pérez, Peter Plagens, Catherine Ramírez, Matthew Reilly, James Rojas, Terezita Romo, Ralph Rugoff, Lezlie Salkowitz-Montoya, Marcos Sanchez-Tranquilino, Cylena Simonds, Elizabeth Sisco, John Tagg, Roberto Tejada, Rubén Trejo, Gabriela Valdivia, Tomás Ybarra-Frausto, Victor Zamudio-Taylor

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First published in 2004, this volume recognises that there is much more to museums than the documenting, monumentalizing, or theme-parking of identity, history and heritage. This landmark anthology aims to make strange the very existence of museums and to plot a critical, historical and ethical understanding of their origins and history. A radical selection of key texts introduces the reader to the intense investigation of the modern European idea of the museum that has taken place over the last fifty years. Texts first published in journals and books are brought together in one volume with up-to-the-minute and specially commissioned pieces by leading administrators, curators and art historians. The selections are organized by key themes that map the evolution of the debate and introduced by Donald Preziosi and Claire Farago, two considerable critics, who write with the edge and enthusiasm of art historians who have spent their lives working with museums. Grasping the World is an invaluable resource for students and teachers of art history and museum studies. Using examples of indigenous models from Indonesia, the Pacific, Africa and native North America, Christina Kreps illustrates how the growing recognition of indigenous curation and concepts of cultural heritage preservation is transforming conventional museum practice. Liberating Culture explores the similarities and differences between Western and non-Western approaches to objects, museums, and curation, revealing how what is culturally appropriate in one context may not be in another. For those studying museum culture across the world, this book is essential reading.

Museums and Communities

The Bestiary in the Medieval World

A Critical Anthology

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Museums, Sexuality, and Gender Activism

A History

Making Museums Matter

An Anthology of Artists' Writings

*Museums in the Material World seeks to both introduce classic and thought-provoking pieces and contrast them with articles which reveal grounded practice. The articles are selected from across the full breadth of museum disciplines and are linked by a logical narrative, as detailed in the section introductions. The choice of articles reveals how the debate has opened up on disciplinary practice, how the practices of the past have been critiqued and in some cases replaced, how it has become necessary to look beyond and outside disciplinary boundaries, and how old practices can in many circumstances continue to have validity. Museums in the Material World is about broadening horizons and moving museum studies students, and others, beyond the narrow confines of their own disciplinary thinking or indeed any narrow conception of collections. In essence, this is a book about the practice of interpretation and will therefore be of great use to those students and museum practitioners involved in the field of material culture in museums.*

*For many queer Jews, Jewish tradition seems like a rich tapestry which at best ignores them and at worst rejects them entirely. In reality, queerness and queer Judaism have been a constant subplot of Jewish history, if only we care to look. Spanning almost two millennia and containing translations from more than a dozen languages, Noam Sienna's new book, A Rainbow Thread: An Anthology of Queer Jewish Texts From the First Century to 1969, collects for the first time more than a hundred sources on the intersection of Jewish and queer identities. Covering poetry, drama, literature, law, midrash, and memoir, this anthology suggests that Jewish*

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*texts are not just obstacles to be overcome in the creation of queer Jewish life, but also potential resources waiting to be excavated. Through an unprecedented examination of the histories of gender and sexuality over two millennia of Jewish life around the world, this book inspires and challenges its readers to create a better future through a purposeful reflection on our past.*

*Drawing on Elaine Heumann Gurian's fifty years of museum experience, Centering the Museum calls on the profession to help visitors experience their shared humanity and find social uses for public buildings, in order to make museums more central and useful to everyone in difficult times. Following the same format as Civilizing the Museum, this new volume includes material written especially for a re-emergent time and relevant public lectures not included in the author's previous book. Divided into six separate content clusters, with over twenty different essays, the book identifies many small, subtle ways museums can become welcoming to more—and to all. Drawing on her extensive experience as a deputy director, senior advisor to high-profile government museums, lecturer and teacher around the world, the author provides recommendations for inclusive actions by intertwining sociological thinking with practical decision-making strategies. Writing reflectively, Elaine also provides heritage students and professionals with insights that will help move their careers and organizations into more equitable, yet successful, terrain. Centering the Museum will be an excellent companion volume to Civilizing the Museum and, as such, will be a useful support for emerging museum leaders. It will be especially interesting to academics and students engaged in the study of cultural administration, as well as museum and heritage practitioners working around the world.*

*This volume brings together Indigenous and non-Indigenous repatriation practitioners and researchers to provide the*

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*reader with an international overview of the removal and return of Ancestral Remains. The Ancestral Remains of Indigenous peoples are today housed in museums and other collecting institutions globally. They were taken from anywhere the deceased can be found, and their removal occurred within a context of deep power imbalance within a colonial project that had a lasting effect on Indigenous peoples worldwide. Through the efforts of First Nations campaigners, many have returned home. However, a large number are still retained. In many countries, the repatriation issue has driven a profound change in the relationship between Indigenous peoples and collecting institutions. It has enabled significant steps towards resetting this relationship from one constrained by colonisation to one that seeks a more just, dignified and truthful basis for interaction. The history of repatriation is one of Indigenous perseverance and success. The authors of this book contribute major new work and explore new facets of this global movement. They reflect on nearly 40 years of repatriation, its meaning and value, impact and effect. This book is an invaluable contribution to repatriation practice and research, providing a wealth of new knowledge to readers with interests in Indigenous histories, self-determination and the relationship between collecting institutions and Indigenous peoples.*

*People, Information, and Technology in Museums*

*Comic Art in Museums*

*The Idea of the Museum*

*Museums in Motion*

*Conservation Concerns*

*Critical Perspectives, Essays, and Conversations on Theory and Practice*

*Museum Basics*

"This publication is issued on the occasion of the

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exhibition *Book of Beasts: The Bestiary in the Medieval World*, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019." Situated at the crossroads of performance practice, museology, and cultural studies, live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon. *Curating Live Arts* brings together bold and innovative essays from an international group of theorist-practitioners to pose vital questions, propose future visions, and survey the landscape of this rapidly evolving discipline. Reflecting the field's characteristic eclecticism, the writings assembled here offer practical and insightful investigations into the curation of theatre, dance, sound art, music, and other performance forms—not only in museums, but in community, site-specific, and time-based contexts, placing it at the forefront of contemporary dialogue and discourse. *Museum Informatics* explores the sociotechnical issues that arise when people, information, and technology interact in museums. It is designed specifically to address the many challenges faced by museums, museum professionals, and museum visitors in the information society. It examines not only applications of new technologies in museums, but how advances in information science and technology have changed the very nature of museums, both what it is to work in one, and what it is to visit one. To explore these issues, *Museum Informatics* offers a selection of contributed chapters, written by leading museum researchers and practitioners, each

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covering significant themes or concepts fundamental to the study of museum informatics and providing practical examples and detailed case studies useful for museum researchers and professionals. In this way, Museum Informatics offers a fresh perspective on the sociotechnical interactions that occur between people, information, and technology in museums, presented in a format accessible to multiple audiences, including researchers, students, museum professionals, and museum visitors.

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