

Past Imperfect: A Museum Looks at Itself

Maurice Berger

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Past Imperfect A Museum Looks At Itself

Jens Hoffmann



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Past Imperfect Donna M. De Salvo, 1993 *Museum Studies* Bettina Messias Carbonell, 2012-04-23 Updated to reflect the latest developments in twenty first century museum scholarship the new Second Edition of *Museum Studies* An Anthology of Contexts presents a comprehensive collection of approaches to museums and their relation to history culture and philosophy Unique in its deep range of historical sources and by its inclusion of primary texts by museum makers Places current praxis and theory in its broader and deeper historical context with the collection of primary and secondary sources spanning more than 200 years Features the latest developments in museum scholarship concerning issues of inclusion and exclusion repatriation indigenous models of collection and display museums in an age of globalization visitor studies and interactive technologies Includes a new section on relationships interactions and responsibilities Offers an updated bibliography and list of resources devoted to museum studies that makes the volume an authoritative guide on the subject New entries by Victoria E M Cain Neil G W Curtis Catherine Ingraham Gwyneira Isaac Robert R Janes Sean Kingston Barbara Kirshenblatt Gimblett Sharon J Macdonald Saloni Mathur Gerald McMaster Sidney Moko Mead Donald Preziosi Karen A Rader Richard Sandell Roger I Simon Crain Soudien Paul Tapsell Stephen E Weil Paul Williams and Andrea Witcomb

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

Mixing Messages Ellen Lupton, 1996-09 This comprehensive overview of recent American graphic design draws examples from avant garde and mainstream typefaces expression of corporate identity through logos society's image of the design profession and publications from underground fanzines to multimedia projects Alternative Art, New York, 1965-1985 Julie Ault, Social Text Collective, Drawing Center (New York, N.Y.), 2002 A sweeping history of the New York art scene during the 1960s 1970s and 1980s reveals a powerful alternative art culture that profoundly influenced the mainstream Simultaneous Fine Arts **Hybridity** Vanessa Guignery, Catherine Pessa-Miquel, François Specq, 2011-09-22 Over the last two decades the unstable notion of hybridity has been the focus of a number of debates in cultural and literary studies and has been discussed in connection with such notions as métissage creolization syncretism diaspora transculturation and in-betweenness The aim of this volume is to form a critical assessment of the scope significance and role of the notion in literature and the visual arts from the eighteenth century to the present day The contributors propose to examine the development and various manifestations of the concept as a principle held in contempt by the partisans of racial

purity a process enthusiastically promoted by adepts of mixing and syncretism but also a notion viewed with suspicion by those who decry its multifarious and triumphalist dimensions and its lack of political roots The notion of hybridity is analysed in relation to the concepts of identity nationhood language and culture drawing from the theories of Mikhail Bakhtin Homi Bhabha Robert Young Paul Gilroy and Edouard Glissant among others Contributors examine forms of hybridity in the work of such canonical writers as Daniel Defoe Robert Louis Stevenson Thomas De Quincey and Victor Hugo as well as in contemporary American and British fiction Neo Victorian and postcolonial literature **Collections Vol 6 N3**

Collections,2011-02-16 A Letter from the Editor Juilee Decker Articles Collections Online An Archival Approach to Digitization and Web Accessibility at the Archives of American Art Karen B Weiss Imagining an Indigital Interface Ara Irititja Indigenizes the Technologies of Knowledge Management Sabra Thorner Museums Do You Copy Standards on the Care and Handling of Facsimiles Exhibited in Museums Jocelyn Park Managing the Commonwealth Block Archaeological Assemblage an Australian Case Study Charlotte H F Smith and Sarah Hayes Notes from the Archive Epistolary Collecting in the University of Cambridge Museum of Archaeology and Anthropology Haidy Geismar Collecting Experiences The Very Idea Miguel Tamen Book Reviews The Office Copying Revolution History Identification and Preservation by Ian Batterham Reviewed by Paul Kahan Museums in a Digital Age Edited by Ross Parry Reviewed by Susan Fishman Armstrong Places of Pain and Shame Dealing with Difficult Heritage Edited by William Logan and Keir Reeves Reviewed by Laurel Racine

The Contingent Object of Contemporary Art Martha Buskirk,2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings

of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality Sculpture, 1995 *Thinking About Exhibitions* Bruce W. Ferguson, Reesa Greenberg, Sandy Nairne, 2005-08-11 An anthology of writings on exhibition practice from artists critics curators and art historians plus artist curators It addresses the 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 *On Art in the Ancient Near East* Irene Winter, 2010 This second volume of Collected Essays complement to volume one focuses upon the art and culture of the third millennium B C E in ancient Mesopotamia Stress is upon the ability of free standing sculpture and public monuments to both reflect cultural attitudes and to affect a viewing audience Using Sumerian and Akkadian texts as well as works the power of visual experience is pursued toward an understanding not only of the monuments but also of their times and our own Museums of Tomorrow Maurice Berger, 2004 What is the future of the art museum Should artists and critics have greater say in museum programming What role can new museum technologies play in the future of the art museum How should art museums address and correct past histories of prejudice and exclusion Are art museums doomed to extinction These pertinent questions and others are asked discussed and sometimes even answered in *Museums of Tomorrow* documentation of a two week online conference on the role and future of art museums Thirty scholars artists museum directors and curators participated in the discussion which was moderated by curator and essayist Maurice Berger for the Georgia O Keeffe Museum s Research Center Website

Museum Notes Rhode Island School of Design. Museum of Art, 1996 Obsession, Compulsion, Collection Banff Centre for the Arts, Walter Phillips Gallery, 2004 This book is a compilation of essays by leading Canadian and international curators and artists that explores the role of the art object in a broader context of visual and display culture The book analyzes the human impulse to collect and the social context rhetoric politics and science associated with cultural collections BACK COVER **Situation Aesthetics** Kirsi Peltomaki, 2014-02-14 The first book length study of this influential artist s work focusing on the participatory role of the human subject rather than the art object Michael Asher doesn t make typical installations Instead he extracts his art from the institutions in which it is shown culling it from collections histories or museums own walls Since the late 1960s Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art but have worked to define it In *Situation Aesthetics* Kirsi Peltom ki examines Asher s practice by analyzing the social situations that the artist constructs in his work for viewers participants and institutional representatives including gallery directors curators and other museum staff members Drawing on art criticism the reports of viewers and participants in Asher s projects and the artist s own archives Peltom ki offers a comprehensive account of Asher s work over the past four decades Because of the intensely site specific nature of this work as well as the artist s refusal to reconstruct past works or mount retrospectives many of the projects Peltom ki discusses are described here for the first time

By emphasizing the social and psychological sites of art rather than the production of autonomous art objects Peltomäki argues Asher constructs experientially complex situations that profoundly affect those who encounter them bringing about both personal and institutional transformation Yankee Remix ,2003 **Hamptons Bohemia** Helen Harrison, Constance Ayers Denne, 2002-04 Richly illustrated with archival photos and reproductions of the artists work Hamptons Bohemia chronicles the evolution of a community and the colorful characters who have inhabited it from Winslow Homer to George Plimpton 176 full color and halftone images The Museum as a Place for Learning Herbert F. Johnson Museum of Art, 2001
 The Next Documenta Should be Curated by an Artist Jens Hoffmann, 2004 **Words of Wisdom** Carin Kuoni, 2001 A handbook for beginning curators with sixty essays on some of the important curatorial strategies of the last twenty five years

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