

Museum Studies An Anthology Of Contexts

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.

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.

This anthology provides an overview of the history and theory 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, Judithe 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

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

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 tool for taking stock and pushing ahead.

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 developed within the social environment of the era. For those interested in museum history and philosophy or cultural history, this is an essential resource.

Classic set of 45 articles from the first decade of the *Journal of Museum Education* and its predecessor, *Roundtable Reports*. Articles and essays focus on teaching strategies, introspective glances at the museum education field, reports of program successes and near successes, evaluative studies, and reviews of exhibitions and literature related to object-based learning. This title is sponsored by The Museum Education Roundtable. The Museum Education Roundtable (MER) is a non-profit organization based in Washington, DC, dedicated to enriching and promoting the field of Museum Education.

Edges of Empire is a timely reassessment of the history and legacy of Orientalist art and visual culture through its focus on the intersection between modernization, modernism and Orientalism. Covers indigenous art and agency, contemporary practices of collection and display, and a survey of key Orientalist tropes. Contains original essays on new perspectives for scholars and students of art history, architecture, museum studies and cultural and postcolonial studies. Highlights contested identities and new definitions of self through topics such as 19th century monuments to Empire, cultural cross-dressing, performance and display at the international exhibitions, and contemporary museological practice.

In the context of critical museology, museums are questioning their social role, defining the museum as a site for knowledge exchange and participation in creating links between past and present. Museum education has evolved as a practice in its own right, questioning, expanding and transforming exhibitions and institutions. How does museum work change if we conceive of curating and education as an integrated practice? This question is addressed by international contributors from different types of museums. For anyone interested in the future of museums, it offers insights into the diversity of positions and experiences of translating the »grand designs« of museology into practice.

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

"We live in a museum age," writes Steven Conn in *Do Museums Still Need Objects?* And indeed, at the turn of the twenty-first century, more people are visiting museums than ever before. There are now over 17,500 accredited museums in the United States, averaging approximately 865 million visits a year, more than two million visits a day. New museums have proliferated across the cultural landscape even as older ones have undergone transformational

additions: from the Museum of Modern Art and the Morgan in New York to the High in Atlanta and the Getty in Los Angeles. If the golden age of museum-building came a century ago, when the Metropolitan Museum of Art, the American Museum of Natural History, the Philadelphia Museum of Art, the Field Museum of Natural History, and others were created, then it is fair to say that in the last generation we have witnessed a second golden age. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society, while also delving deeply into their institutional histories, historian Steven Conn demonstrates that museums are no longer seen simply as houses for collections of objects. Conn ranges across a wide variety of museum types—from art and anthropology to science and commercial museums—asking questions about the relationship between museums and knowledge, about the connection between culture and politics, about the role of museums in representing non-Western societies, and about public institutions and the changing nature of their constituencies. Elegantly written and deeply researched, *Do Museums Still Need Objects?* is essential reading for historians, museum professionals, and those who love to visit museums. *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

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 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.

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 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.

Fully updated and extended to include the many changes that have occurred in the last decade and including glossary, sources of information and bibliography, this book draws on a wide range of practical experience to provide an invaluable guide to all aspects of museum work and staff experience for museums worldwide.

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. Contains 12 original essays that contribute to the field while creating a collective whole for course use. Discusses theory through vivid examples and historical overviews. Offers guidance on how to put theory into practice. Covers a range of museums around the world: from art to history, anthropology to music, as well as historic houses, cultural centres, virtual sites, and commercial displays that use the conventions of the museum. Authors come from the UK, Canada, the US, and Australia, and from a variety of fields that inform cultural studies.

Retaining the multidisciplinary focus of the critically acclaimed first edition, the new edition of "Museum Studies: An Anthology of Contexts" presents a comprehensive collection of approaches to museums and their relation to history, culture, and philosophy. Striking a careful balance between contemporary analysis and historical documentation, the new edition features primary and secondary texts spanning the course of some two hundred years of museum history that reveal a wealth of insights into culture and society. Among the developments in twenty-first-century museum scholarship featured in this new edition are issues of inclusion and exclusion, repatriation, indigenous models of collection and display, museums in an age of globalization, visitor studies, and interactive technologies. A new section on relationships, interactions, and responsibilities focuses on the intersection of memory, history, ethics, and affect within the museum and beyond its walls. With its expansive nature and multidisciplinary approach, "Museum Studies" solidifies its reputation as the primary resource for this important academic discipline.

This revised edition of *Things Great and Small* is a comprehensive resource for preparing and applying collections management policies. Simmons reviews current ideas and literature on the subject, highlights the issues that collections management policies should address, and explains the pros and cons of choosing some policy options over others.

Reinventing the Museum presents iconic 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.

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.

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 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.

In the footsteps of Andre Bazin, this anthology of 15 original essays argues that the photographic origin of twentieth-century cinema is anti-anthropocentric. Well aware that the twentieth century stands out as the only period in history with its own photographic film record for posterity, Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute, and asked them to rethink the history and theory of the cinema as a new model for the museum of the future. By exploring the art historical tropes of face and landscape, and key areas of film studies such as early cinema, Soviet film theory, documentary, the avant-garde and the newly-born genre of the museum film, this collection includes detailed discussions of installation art, and close analyses of media relations which range from dance to painting to performance art. Thanks to the title of Andre Malraux's famous project, *Film, Art, New Media: Museum Without Walls?* invites readers to reflect on the museum of the future, where twentieth-century cinema will play a pivotal role by interrogating the relation between art and science, technology and nature, from the side of photography in dialogue with digitalization.

Representing the Nation gathers key writings from leading cultural thinkers to ask what role cultural institutions play in creating and shaping our sense of ourselves as a nation. 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 students and professionals involved in the interpretation of objects and collections.

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 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.

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.

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 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.

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.

"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 cultural rights.

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 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.

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.

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

Exhibition Experiments is a lively collection that considers experiments with museological form that challenge our understanding of - and experience with - museums. Explores examples of museum experimentalism in light of cutting-edge museum theory Draws on a range of global and topical examples, including museum experimentation, exhibitionary forms, the fate of conventional notions of 'object' and 'representation', and the impact of these changes Brings together an international group of art historians, anthropologists, and sociologists to question traditional disciplinary boundaries Considers the impact of technology on the museum space tackles a range of examples of experimentalism from many different countries, including Australia, Austria, Germany, Israel, Luxembourg, Sweden, the UK and the US Examines the changes and challenging new possibilities facing museum studies

Over recent decades, many museums, galleries and historic sites around the world have enjoyed an unprecedented level of large-scale investment in their capital infrastructure, in building refurbishments and new gallery displays. This period has also seen the creation of countless new purpose-built museums and galleries, suggesting a fundamental re-evaluation of the processes of designing and shaping of museums. Museum Making: Narratives, Architectures, Exhibitions examines this re-making by exploring the inherently spatial character of narrative in the museum and its potential to connect on the deepest levels with human perception and imagination. Through this uniting theme, the chapters explore the power of narratives as structured experiences unfolding in space and time as well as the use of theatre, film and other technologies of storytelling by contemporary museum makers to generate meaningful and, it is argued here, highly effective

and affective museum spaces. Contributions by an internationally diverse group of museum and heritage professionals, exhibition designers, architects and artists with academics from a range of disciplines including museum studies, theatre studies, architecture, design and history cut across traditional boundaries including the historical and the contemporary and together explore the various roles and functions of narrative as a mechanism for the creation of engaging and meaningful interpretive environments.

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.

DIVA collection of writings from the influential feminist art journal *M/E/A/N/I/N/G*, with a forward by Johanna Drucker./div

The *Living History Anthology* brings together twenty-six practical essays on the craft of establishing and running living history museums. Contributions cover all aspects of developing and running a living history site. Including contributions on strategic planning, human resource management, research programs, collection policies, and engagement with varied audiences, including indigenous groups, the book demonstrates how to approach such tasks from a living history perspective. Topics unique to the sector, such as re-enactment, historic trade crafts, and working with machinery and livestock, are also covered. Each essay is briefly introduced and contextualized by the editors, while the collection is

bookended by a new foreword and afterword from Debra A. Reid, and an introduction from the editors. Representing the collective wisdom of the Association for Living History, Farm and Agricultural Museums (ALHFAM) members across the decades, The Living History Anthology provides a valuable resource for all living history practitioners. It should also be of interest to students and scholars studying living history.

Museum Studies An Anthology of Contexts John Wiley & Sons

Museum and Gallery Studies: The Basics is an accessible guide for the student approaching Museum and Gallery Studies for the first time. Taking a global view, it covers the key ideas, approaches and contentious issues in the field. Balancing theory and practice, the book address important questions such as: What are museums and galleries? Who decides which kinds of objects are worthy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is the field of Museum and Gallery Studies developing? This user-friendly text is an essential read for anyone wishing to work within museums and galleries, or seeking to understand academic debates in the field.

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.

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