

Chapter 1 : New Museum Theory and Practice (1st Ed.) by Marstine, Marstine & Marstine

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.

Surveys and Groundwork 1. Introduction New Art, New Challenges: Case Studies in Contemporary Practice 4. Introduction Spectacle and Democracy: Simpson Flinders University Questions for Discussion 7. Introduction Reconstructing South African Museums: Looking to the Future: Theory into Practice 8. Introduction Visiting the Virtual Museum: Defining New Museum Theoryection A. Introductionew Art, New Challenges: Case Studies in Contemporary Practice. Simpson Flinders University uestions for Discussion. Introductioneconstructing South African Museums: Reality and Rhetoric within Cape Townulie L. Introductionisiting the Virtual Museum: How to Use this Book. Defining New Museum Theory. A Surveys and Groundwork. The Architecture is the Museum Micheala Giebelhausen. New Art, New Challenges: How We Study History Museums: Restructuring South African Museums: Visiting the Virtual Museum: The University Museum and Gallery: The Architecture is the Museum. Michaela Giebelhausen University of Essex. Feminist Curatorial Strategies and Practices Since the s. Or Cultural Studies at Monticello. Eric Gable Mary Washington College. Reconstructing South African Museums: Reality and Rhetoric within Cape Town. The Critical Museum Visitor. Margaret Lindauer Virginia Commonwealth University. Art and Experience Online. Reframing Studio Art production and Critique. Helen Klebesadel University of Wisconsin. Reviews "This book offers a fresh approach to teaching museum studies - combining a synoptic view of prevailing museum theories with pragmatic end of chapter review questions. Kaplan, New York University "An excellent book for students of museums. In developing a creative and effective analytical toolkit for critical museum visitors, this original volume will also prove essential for aspiring museum professionals. Kaplan, New York University? An excellent book for students of museums. Kaplan, New York University An excellent book for students of museums.

Chapter 2 : New Museum Theory and Practice: An Introduction - Google Books

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.

It appeals to students in diverse areas of culture studies, including history, literary criticism, anthropology, gender studies, sociology, art history, studio art, American studies, and museum studies. In 12 newly commissioned chapters and an extensive introduction, it combines theory and practice so that students both gain familiarity with a conceptual framework and devise strategies to apply this framework. As a unity, the essays call for the transformation of the museum from a site of worship and awe to one of critical inquiry; they look to a museum that is transparent in its decision-making, willing to share power, and activist in promoting human rights. The larger goal of the project is to empower the reader to become an advocate for change. The introduction makes abstract concepts of museum theory accessible to undergraduate and beginning graduate students. It notes the crucial role that artists, from pop art to cyberfeminism, have played in the development of new museum theory. It presents the Foucauldian and alternative views of museum history. Finally, it introduces the debate on whether museums can or cannot change. Part I presents theory through historical overviews and vivid examples. Part II offers guidance on how to put theory into practice. All chapters include mini-introductions that synopsise the theoretical concerns of the authors. Questions for discussion follow each chapter; they make connections among chapters and foster independent thinking. At Blackwell, Jayne Fargnoli, executive editor, culture studies, saw the potential for this project even before I did. I will be forever grateful for her unswerving faith in my efforts and her keen understanding of my vision for the book. Ken Provencher, senior development editor, walked me through the process with patience and generosity. At Bowdoin College, Department of Art History colleagues Linda Docherty, Clifton Olds, and Susan Wegner inspired in me a lifelong commitment to undergraduate teaching, a commitment that is at the very heart of this book. A special note of appreciation goes to reviewers Bettina Carbonell, Helen Rees Leahy, and Christopher Steiner; their insightful analysis of the manuscript gave perspective to the project. I relish time shared with the friends who are my safety net: My parents, Connie and Sheldon Marstine, showed me, as always, unconditional support. My paternal grandmother, Helen Marstine, who is now years old, has been a model of determination. My late maternal grandmother, Ellie Goodman, instilled in me my museum-going appetite. My late brother, Clay, led me to prioritize gender theory in my work. My in-laws, too, were part of the process. Debbie Polishook sketched out for me the world of publishing and Rob Polishook showed me the importance of taking risks. Janis Polishook was always willing to listen. Sy Polishook restrained himself from asking when I would be done. My children, Jeanie and Jakey, trudged enthusiastically at least most of the time through countless museums and checked my capacity to become too self-absorbed. My husband, Mark Polishook, coached me through too many hand-wringing sessions with kindness and humor. I dedicate this book to him, the love of my life. We live today in a profoundly museological world — a world that in no small measure is itself a product and effect of some two centuries of museological meditations. Museums are one of the central sites at which our modernity has been generated, engendered, and sustained over that time. They are so natural, ubiquitous, and indispensable to us today that it takes considerable effort to think ourselves back to a world without them, and to think through the shadows cast by the massive and dazzling familiarity of this truly uncanny social technology. Our world is unthinkable without this extraordinary invention. As Timothy Webb has shown, they came to represent Britain as the inheritor of democracy from ancient Athens, thus justifying political decisions including the colonization and domination of other peoples. The Greek government charges that Lord Elgin acquired the sculptures through illicit means. In the museum, things are more than just things; museum narratives construct national identity and legitimize groups. We have a tendency to see museum objects as unmediated anchors to the past. Museums are not neutral spaces that speak with one institutional, authoritative voice. Museums are about individuals making subjective choices. Authenticity supposedly evokes an aura, a transcendent experience. And conservators, in consultation with

curators, make subjective choices, as the dark varnishes of paintings at the Louvre and the pristine cleaning of canvases at the National Gallery in London attest. In addition, though most museum attributions are reliable, connoisseurship is an art that entails some risk of error; the Rembrandt Research Project has, since , been painstakingly sorting through some purported Rembrandts to identify misattributions. Moreover, our contemporary context shapes our notions of what we think is authentic. As anthropologists Richard Handler and Eric Gable have shown, Williamsburg projected several distinct paradigmatic images over the course of the twentieth century, from colonial revival nostalgia in the s, to Cold War patriotism in the s, to populist social history in the s. In Chinese tradition, copying work by the masters is a sign of self-cultivation and of intellectual and moral strength. In the last few decades, museums have grown exponentially in number, size, and variety, and now more people go to museums than ever before. San Quentin Prison in California has a museum with a miniature gas chamber and sells the inmate-written *Cooking with Conviction* in its museum store. The Louvre in Paris has bolstered its image as a sacred yet tourist-oriented space through a glass pyramid addition by architect I. When people in Britain are asked to characterize a museum, most conjure up images of kings and queens, armor and weapons. In the US, museums are seen as the most trustworthy and objective of all the institutions that educate American children. According to a recent American Association of Museums survey, 87 percent of respondents deem museums trustworthy while 67 percent trust books and only 50 percent trust television news. To grasp the concept of framing, it is helpful to think about how the meanings of the object shift when it is moved from one institutional context to another. For example, a Maori pendant might be valued for its aesthetic qualities in the art museum and for its link to ancestors in a Maori cultural center. Framing is a metaphorical process that creates a vision of the past and future based on contemporary needs. In fact, rather than isolating a work from the wider world, framing links the two. Framelessness, such as is common at museums of modern art, is a framing device as well. With its pure white walls, minimalist aesthetics, and lack of contextual material, the Van Gogh Museum in Amsterdam, for instance, presents a chronological display that maintains a romanticized image of the artist as a genius and a martyr. Frames are challenged, fragmented, and made transparent as the museum declares itself an active player in the making of meaning. New museum theory is about decolonizing, giving those represented control of their own cultural heritage. New museum theory is not, however, monolithic; it embraces many viewpoints. Are museums changing or are they merely voicing the rhetoric of change? Are museums capable of change? Are they stuck in time, limited by elitist roots? Or have they always been in the process of change? Fueled by the distrust of institutional control that marked the s, artists began to demand a voice in determining how their works were displayed, interpreted, and conserved. Inspired by the Civil Rights movement, they challenged the museum to be more inclusive, to solicit work by women and artists of color. They looked to Dada and Surrealist exhibitions, which showed that, to transform art, artists also needed to transform spaces of display. And they read the essays of Marxist philosopher Walter Benjamin, who argued that aura and authenticity are social constructions inappropriate and irrelevant to twentieth-century culture. For this project, Broodthaers collected over objects that depicted eagles as a heraldic device, and made his own eagles as well. To him, eagles were a powerful symbol of authority and imperialism. He may also have used the eagle as a word pun to convey his bitterness with the museum system; in French, the word for eagle "aigle" is close to the word "aigre" meaning bitter, as in vinegar or vinaigre in French. By appropriating eagle iconography and recontextualizing it in his own museum space, Broodthaers parodied the control that both museums and governmental authorities try to impose. In its new surroundings, the eagle becomes a symbol of wisdom and artistic freedom. Many other artists have had similarly subversive goals. Daniel Buren in decided to work exclusively with 8. He saw the gallery as a dead space. A vacant white room with lights is still a submission to the neutral. Works of art seen in such spaces seem to be going through a kind of aesthetic convalescence. Louise Lawler critiques the museum through photographing elements of display. During guest residencies in the museum, they examine what is hidden from view as well as what is on display. They perform the diverse roles of museum workers to show how such ritualized behavior constructs meaning. And they create collaborative opportunities to effect change in museum staff and visitors. Cyberfeminists use the net to undermine the museum as a patriarchal structure and build new modes of communication in which artist,

curator, and user not only share power but also become one another. Through its functions and its ironic title, it appropriates the patriarchal systems of support of the museum and of cyberspace to forge new feminist communities. Members explain their goals clearly through FAQs and theoretical writings. A forum, a listserv, and real-time conferences encourage the sharing of ideas and generate new members. Cornelia Sollfrank, a founding member of OBN, engages in hacking. This action was her way of resisting for net. Using language accessible to diverse audiences, it presents theory through vivid examples and historical overviews in part I, and shows how to put this theory into practice in part II. Both parts are equally important in preparing the reader to become a voice for change. Chapters cover a range of museums around the world – from art to history, anthropology to music, along with historic houses, cultural centers, Keeping Places, virtual sites, and commercial display institutions that appropriate the conventions of the museum. Some are academics, others are curators, and several are both. On the potential for change in the museum, several authors are optimistic and others more cautious. The wide scope and multiplicity of viewpoints together generate a vision of museums that is multi-dimensional and that avoids the trap of overgeneralization. What is a Museum? In contemporary culture, the notion of the museum holds diverse and contradictory meanings. Theorists, who come from many disciplines including sociology, psychology, anthropology, art history, history, philosophy, linguistics, literary criticism, and gender studies, typically see the museum in multiple guises but disagree on what these guises are. These categories are not mutually exclusive and clearly overlap. Moreover, no one museum represents exactly one of these paradigms.

Chapter 3 : New Museum Theory and Practice by Janet Marstine

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New Museum Theory and Practice: An Introduction; Macdonald, Sharon, ed. A Companion to Museum Studies. Blackwell Companions in Cultural Studies. At the risk of overgeneralizing, while these two worlds overlap in many regards, they do seem to emerge from different schools within the museum world. For whatever else they suggest methodologically, their dominant grounding is primarily in anthropology and related disciplines. Coming from such a background, their content has often dealt with marginalized cultures and peoples, with a concern about issues of cultural representation, cultural identity and alternatives to the world of western curatorship. The collections by Macdonald and Marstine are two of the most recent collections coming from Britain, and their appearance indicates the sophisticated evolution of museum studies in that part of the world. While important for the museum scholar generally, the book is primarily aimed at both an undergraduate and a graduate audience. Each chapter is prefaced by an introduction by the editor, putting the essay into a wider context of current museum scholarship. Each is followed, as well, by a series of discussion questions that can be used in an academic context to promote classroom dialogue. The chapters range from discussions of the iconography of the types of buildings that museums have used, to issues about current practices in the conservation of artifacts. Throughout the volume runs the theme that the new museum is no longer a voice of authority, but rather one more voice in competing arguments over cultural meanings. While Marstine includes twelve individual chapters, Macdonald includes six major sections and thirty-three essays. To not mention each individual contribution is not a reflection of the quality of particular essays, rather the idiosyncratic interests of the reviewer. Such interests thus warrant the mention of selected essays that deal with issues that are personally timely and of concern. While various authors have touched on this phenomenon in both historical and contemporary contexts, Macdonald provides a succinct statement of collecting cultures, and relates these to the collecting world of the museum. Indeed, she argues that the study of collecting itself should fall completely under the domain of museum studies, since museums have influenced collecting. She argues, however, that it is necessary to expand the study of collecting beyond the boundaries of the museum into wider cultural practices. More and more, the museum world has become one of blockbuster exhibitions to bring in the crowds, gift shops, fund-raising drives, donors and benefactors. These new economic forces have reshaped institutions to become more attentive to funding, less able to pursue activities that seem to lack public accountability. Hoelscher presents what he sees are the seven major domains and concerns of contemporary heritage work: Under each of these categories, he explores how the museum world meshes with larger cultural concerns—all under the rubric of the heritage quest. In her opening discussion, Marstine deals with the museum as a shrine for cultural values, an institution driven by market concerns, a body that acts sometimes as an authority and at other times as a place of contested issues. The post-museum, for Marstine, is a place where various voices meet, and where dialogue about cultural values take place. Both are important guides to the current state-of-the-art scholarship that surrounds this important cultural institution. The Marstine volume can serve well as an introductory collection for beginning and advanced students alike. The Macdonald volume is of value not only to advanced students, but to professionals—charting new directions within the museum world. Both books, then, are important contributions to the ever-widening world of museological scholarship, both are essential reading for anyone interested in museum culture, and in the future of museums themselves. The survival of the new museum is inextricably linked to how well it can evolve into new forms with new policies and directions—the evolution discussed by so many of these essays. References Carbonell, Bettina Messias, ed. An Anthology of Contexts. Heritage, Museums and Galleries: Karp, Ivan and Steven D. The Poetics and Politics of Museum Display. The Politics of Public Culture. Karp, Ivan, Corinne A. Macdonald, Sharon and Gordon Fyfe, eds.

Chapter 4 : New Museum Theory and Practice: An Introduction - PDF Free Download

"New Museum Theory and Practice" is an original collection of essays with a unique focus: the contested politics and ideologies of museum practice.

Chapter 5 : Museum and Society â€” University of Leicester

Description: 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.

Chapter 6 : New book: Collecting, ordering, governing | Museum History, Theory and Practice

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum practice. This lively introduction, comprised of essays authored by curators, archivists, scholars, teachers, and conservators from around the world - including the.

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New museum theory, sometimes called critical museum theory or the new museology, holds that, though museum workers commonly naturalize their policies and procedures as professional practice, the decisions these workers make reflect underlying value systems that are encoded in institutional narratives.

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Chapter 9 : New Museum Theory and Practice : Janet Marstine :

Marstine, J. () Introduction, in New Museum Theory and Practice: An Introduction (ed J. Marstine), Blackwell Publishing Ltd, Oxford, UK. doi: /ch Publication History Published Online: 25 FEB