

## ***Curators: Behind The Scenes Of Natural History Museums***

Combining information from hitherto-untapped archival sources, extensive interviews, a thorough review of the secondary literature, and considerable personal experience, Post gives the reader a behind-the-scenes view of disputes among curators, academics, and stakeholders that were sometimes private and at other times burst into headline news.

Located less than a mile from Juárez, the Stanlee and Gerald Rubin Center for Visual Arts at the University of Texas at El Paso is a non-collecting institution that serves the Paso del Norte region. In *Curating at the Edge*, Kate Bonansinga brings to life her experiences as the Rubin's founding director, giving voice to a curatorial approach that reaches far beyond the limited scope of "border art" or Chicano art. Instead, Bonansinga captures the creative climate of 2004–2011, when contemporary art addressed broad notions of destruction and transformation, irony and subversion, gender and identity, and the impact of location on politics. The Rubin's location in the Chihuahuan desert on the U.S./Mexican border is meaningful and intriguing to many artists, and, consequently, *Curating at the Edge* describes the multiple artistic perspectives conveyed in the place-based exhibitions Bonansinga oversaw. Exciting mid-career artists featured in this collection of case studies include Margarita Cabrera, Liz Cohen, Marcos Ramírez ERRE, and many others. Recalling her experiences in vivid, first-person scenes, Bonansinga reveals the processes a contemporary art curator undertakes and the challenges she faces by describing a few of the more than sixty exhibitions that she organized during her tenure at the Rubin. She also explores the artists' working methods and the relationship between their work and their personal and professional histories (some are Mexican citizens, some are U.S. citizens of Mexican descent, and some have ancestral ties to Europe). Timely and illuminating, *Curating at the Edge* sheds light on the work of the interlocutors who connect artists and their audiences.

The transformation of museums from the 'dreary, dusty places' they used to be to places that people want to be in, alongside objects they want to be near and ideas they want to understand and then share has been extraordinary. During the last twenty-five years, millions of pounds have been poured into our national museums in the UK: as a result, they are certainly brighter and fuller. It is against this background that Dinah Casson has opened the service entrance of the museum a little. This book is not an explanation of what an exhibition designer does or how to do it. Instead, by means of a series of essays punctuated with comments from collaborators and visitors, it explores exhibition design and alerts the visitor's eye to this invisible craft. It explores questions such as: why are most paintings in carved, gilded frames, regardless of artist, period or subject matter? Why do so few contemporary art galleries have windows? If a label text irritates us, what should it say instead? Why do facsimiles make some people so uncomfortable? Why do we keep all this stuff? What is it that visitors want from our museums? In doing so, it offers enjoyable insights, which will add depth to our future visits through the front door (which is usually closed on Mondays) and will make us question what is shown, why it's shown where (and how) it is, what's written about it and how the interaction between museums and their designers has encouraged each to change.

We hear routinely about dinosaurs unearthed in the Gobi Desert, about new marsupials found in the forests of Madagascar, about darling deep sea squid in the polar regions. These discoveries tend to be accompanied by wondrous feats of adventuring scientists. But just as one can experience the world in a backyard, or farther reaches of the world with a good book and a comfy armchair, scientists themselves know that the natural history museums of the world contain some of the best terrain for discovering new species. In recent years scientists have found in museum drawers and cabinets a new rove beetle collected by Darwin, a tiny lungless salamander thinner than a matchstick, a monkey from the Brazilian rainforest, and a 40 million year old beardog. *The Lost Species* shares the thrill of spelunking in museum basements, digging in museum trays, and breathing new life in taxidermied beings--a in a days' adventure for the scientists in this book. These discoveries help tell the story of life, and the priceless collections of natural history museums.

Strategies for Innovative Worship

My Love Affair with Modern Art

Critical Perspectives, Essays, and Conversations on Theory and Practice

Artists Respond to the U.S./Mexico Border

A Philosophy of Curating

A Companion to Contemporary Culture

Tales from the Art Crypt

***Museum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimaged Jenks Museum at Brown University.***

***Rich with archival detail and compelling characters, Life on Display uses the history of biological exhibitions to analyze museums' shifting roles in twentieth-century American science and society. Karen A. Rader and Victoria E. M. Cain chronicle profound changes in these exhibitions—and the institutions that housed them—between 1910 and 1990, ultimately offering new perspectives on the history of museums, science, and science education. Rader and Cain explain why science and natural history museums began to welcome new audiences between the 1900s and the 1920s and chronicle the turmoil that resulted from the introduction of new kinds of biological displays. They describe how these displays of life changed dramatically once again in the 1930s and 1940s, as museums negotiated changing, often conflicting interests of scientists, educators, and visitors. The authors then reveal how museum staffs, facing intense public and scientific scrutiny, experimented with wildly different definitions of life science and life science education from the 1950s through the 1980s. The book concludes with a discussion of the influence that corporate sponsorship and blockbuster economics wielded over science and natural history museums in the century's last decades. A vivid, entertaining study of the ways science and natural history museums shaped and were shaped by understandings of science and public education in the twentieth-century United States, Life on Display will appeal to historians, sociologists, and ethnographers of American science and culture, as well as museum practitioners and general readers.***

***Issues in Curating Contemporary Art and Performance proposes that the concept of curating is a complex field of enquiry. By drawing together artists, curators, architects and cultural theorists, it proposes new approaches to curating and ways of developing critical enquiry about this increasingly expanding field. Focusing on pertinent***

issues in curating contemporary art and performance, the book's four parts examine forms of thinking in contemporary curating; curating and the interdisciplinary; as intervention and contestation; as a form of reconsideration of conventional museum spaces and as a problematic in 'emerging' practices. Beginning with a contextual 'map' of recent thinking on curating which examines some of the issues that have emerged in curatorial discourse over the last ten years, the volume then investigates curating as a research process and a form of collaboration in considering contemporary photography and video. The relationships between writing and curating, reception and encounter is proposed as part of a way of thinking as a critical spatial practice, and cross-disciplinary issues are considered in curating science / art exhibitions. Historical and contemporary perspectives examine issues of gender and marginalisation and diversity; and the particular issues relating to curating and practices such as animation, site-specific dance and computer-based work are discussed.

This compelling narrative goes behind the scenes with the world's most important living artists to humanize and demystify contemporary art. The best-selling author of *Seven Days in the Art World* now tells the story of the artists themselves—how they move through the world, command credibility, and create iconic works. *33 Artists in 3 Acts* offers unprecedented access to a dazzling range of artists, from international superstars to unheralded art teachers. Sarah Thornton's beautifully paced, fly-on-the-wall narratives include visits with Ai Weiwei before and after his imprisonment and Jeff Koons as he woos new customers in London, Frankfurt, and Abu Dhabi. Thornton meets Yayoi Kusama in her studio around the corner from the Tokyo asylum that she calls home. She snoops in Cindy Sherman's closet, hears about Andrea Fraser's psychotherapist, and spends quality time with Laurie Simmons, Carroll Dunham, and their daughters Lena and Grace. Through these intimate scenes, *33 Artists in 3 Acts* explores what it means to be a real artist in the real world. Divided into three cinematic "acts"—politics, kinship, and craft—it investigates artists' psyches, personas, politics, and social networks. Witnessing their crises and triumphs, Thornton turns a wry, analytical eye on their different answers to the question "What is an artist?" *33 Artists in 3 Acts* reveals the habits and attributes of successful artists, offering insight into the way these driven and inventive people play their game. In a time when more and more artists oversee the production of their work, rather than make it themselves, Thornton shows how an artist's radical vision and personal confidence can create audiences for their work, and examines the elevated role that artists occupy as essential figures in our culture.

*Curating Opera*

*Curating Live Arts*

*Re-imagining Exhibition Spaces and Practice*

*Exhibitions Beyond Disciplines*

*Closed on Mondays*

*The Lost Species*

*Politics on Display in Mao's China*

Wherever we turn, we find creative practices and creative spaces, creative organizations and creative subjects. At work or in public places, in media representations and in advertisements, on social platforms, in schools and universities: There is a demand to be new and special, conspicuous and singular. How did this creativity complex and its imperative to be creative come about? Which terms and concepts enable us to understand its multiple and partly contradictory forms and processes? Where are its limits? Gathering and interweaving 40 short and incisive essays, this companion maps, investigates and illuminates the contemporary creativity complex.

**Controversy in Science Museums** focuses on exhibitions that approach sensitive or controversial topics. With a keen sense of past and current practices, Pedretti and Navas Iannini examine and re-imagine how museums and science centres can create exhibitions that embrace criticality and visitor agency. Drawing on international case studies and voices from visitors and museum professionals, as well as theoretical insights about scientific literacy and science communication, the authors explore the textured notion of controversy and the challenges and opportunities practitioners may encounter as they plan for and develop controversial science exhibitions. They assert that science museums can no longer serve as mere repositories for objects or sites for transmitting facts, but that they should also become spaces for conversations that are inclusive, critical, and socially responsible. **Controversy in Science Museums** provides an invaluable resource for museum professionals who are interested in creating and hosting controversial exhibitions, and for scholars and students working in the fields of museum studies, science communication, and social studies of science. Anyone wishing to engage in an examination and critique of the changing roles of science museums will find this book relevant, timely, and thought provoking.

What is the role of the curator when organizing digital art exhibitions in offline and online spaces? Analyzing the influence and impact of curating digital art, the book focuses on how the experiments of curators, artists and designers opened the possibility to reconfigure traditional models and methods for presenting and accessing digital art. In the process, it addresses how web-based practices challenge certain established museological values and precipitate alternative ways of understanding art's stewardship, curatorial responsibility, public access and art history. Through more than twenty interviews with artists and curators in the course of the last ten years, and flanked by an extensive timeline, the reader of this publication is given an insight into the discourse on digital art and its curation today.

**American Textile Colossus: The Story of Fall River, Massachusetts, its Cotton Manufacturing Industry, and its People** is by Jay J. Lambert, president of the Board of Directors of the Fall River Historical Society. Jay devoted over a decade painstakingly researching and writing this major contribution to the history of the American textile industry. This book can be regarded as a definitive work on the subject. **American Textile Colossus** is a sweeping saga of Fall River's old cotton textile industry - the mills, the managerial hierarchy, the workforce, and the events and issues that shaped their lives. Documenting the cotton textile industry from the local perspective of Fall River, it is an unpretentious effort to understand the city's role in the industrialization of America.

**From Presenting and Collecting Digital Art to Networked Co-Curation**

**Behind the Scenes with a Legendary Curator**

**Controversy in Science Museums**

## **Interdisciplinary Perspectives on Contemporary Curating**

### **The Routledge Companion to Media and Tourism**

#### **When Money Talks**

##### **The Curatorial**

*A survey of 100 of the most significant contemporary fashion designers.*

*What goes on behind closed doors at museums? How are decisions about exhibitions made and who, or what, really makes them? Why are certain objects and styles of display chosen whilst others are rejected, and what factors influence how museum exhibitions are produced and experienced? This book answers these searching questions by giving a privileged look behind the scenes at the Science Museum in London. By tracking the history of a particular exhibition, Macdonald takes the reader into the world of the museum curator and shows in vivid detail how exhibitions are created and how public culture is produced. She reveals why exhibitions do not always reflect their makers original intentions and why visitors take home particular interpretations. Beyond this local context, however, the book also provides broad and far-reaching insights into how national and global political shifts influence the creation of public knowledge through exhibitions.*

*Feigen, an art collector and dealer, writes from fifty years experience in the art world.*

*How curating has changed art and how art has changed curating: an examination of the emergence contemporary curatorship. Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected auteur. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In *The Culture of Curating and the Curating of Culture(s)*, Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it. O'Neill describes how, by the 1980s, curated group exhibitions—large-scale, temporary projects with artworks cast as illustrative fragments—came to be understood as the creative work of curator-auteurs. The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high-profile, globally mobile curators, moving from Venice to Paris to Kassel. In the 1990s, curatorial and artistic practice converged, blurring the distinction between artist and curator. O'Neill argues that this change in the understanding of curatorship was shaped by a curator-centered discourse that effectively advocated—and authorized—the new independent curatorial practice. Drawing on the extensive curatorial literature and his own interviews with leading curators, critics, art historians, and artists, O'Neill traces the development of the curator-as-artist model and the ways it has been contested. *The Culture of Curating and the Curating of Culture(s)* documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it.*

#### **The Smithsonian and the Problem of History**

##### **Curating Lively Objects**

##### **Curating Digital Art**

##### **Behind the Scenes at the Museum**

##### **Life on Display**

##### **Making a Great Exhibition**

#### **The Story of Fall River, Massachusetts, Its Cotton Manufacturing Industry, and Its People**

This book walks us through the process of how artworks eventually get their meaning, showing us how curated exhibitions invite audience members to weave an exhibition's narrative threads, which gives artworks their contents and discursive sense. Arguing that exhibitions avail artworks as candidates for reception, whose meaning, value, and relevance reflect audience responses, it challenges the existing view that exhibitions present "already-validated" candidates for appreciation. Instead, this book stresses the collaborative nature of curatorial practices, debunking the twin myths of autonomous artists and sovereign artistic directors and treating presentation and reception as separate processes. Employing set theory to distinguish curated exhibitions from uncurated exhibitions, installation art and collections, it demonstrates how exhibitions grant spectators access to concepts that aid their capacity to grasp artifacts as artworks. To inform and illuminate current debates in curatorial practice, Spaid draws on a range of case studies from Impressionism, Dada and Surrealism to more contemporary exhibitions such as Maurizio Cattelan "All" (2011) and "Damien Hirst" (2012). In articulating the process that cycles through exploration, interpretation, presentation and reception, curating bears resemblance to artistic direction more generally.

CuratorsBehind the Scenes of Natural History MuseumsUniversity of Chicago Press

*Curating Revolution* examines how Mao-era exhibitions shaped popular understandings of, and participation in, the political campaigns of China's Communist revolution.

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.

Issues in Curating Contemporary Art and Performance

Paleontologists and the History of Life

Sample

Museum

Becoming a Curator

100 Fashion Designers - 010 Curators - Cuttings from Contemporary Fashion

Curators

Curating Lively Objects explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions. Authors describe how their curatorial collaborations with diverse objects, from rocks to robots, generate new ways of organising and sharing knowledge. Bringing together leading artists and curators from Australia and Canada, this volume addresses object liveliness from a range of entwined perspectives, including new materialism, decolonial thinking, Indigenous epistemologies, environmentalism, feminist critique and digital aesthetics.

Foregrounding practice-based curatorial scholarship, the book focuses on rigorous reflexive accounts of how curating is done. It contributes to global topics in curatorial research, including time and memory beyond and before disciplinarity; the relationship between human and non-human across different ontologies; and the interaction between Indigenous knowledge and disciplinary expertise in interpreting museum collections. Curating Lively Objects will be of interest to scholars and students in the fields of curatorial studies, museum studies, cultural heritage, art history, Indigenous studies, material culture and anthropology. It also provides a vital resource for professionals working in museums and galleries around the world who are seeking to respond creatively, ethically and inclusively to the challenge of changing disciplinary boundaries.

Coinage--it is one of the most successful and consistent technologies ever invented. Nothing else we still use in everyday life has a history quite like it. Look around at all the things that would bewilder a Greek, Roman, or Renaissance ancestor; then, dig into your purse or pocket for that one artifact that they would immediately recognize as part of their world. Historian Frank L. Holt takes us on a lively journey through the history of numismatics, the study of coins--one of the oldest and most important contributions to the arts and humanities. For 2600 years, poets, economists, philosophers, historians, and theologians have pondered the mysteries of money. Who invented coins, and why? Does coinage function beyond our control as if it had a mind of its own? How has it changed world history and culture? What does numismatics reveal about our past that could never be discovered from any other source? How has numismatics advanced using modern science? Does it still suffer from racist ideas about physiognomy and phrenology? What does its future hold? The approach taken in this richly illustrated book is as multi-faceted as coined money itself. Coins are integral to our economic, social, political, religious, and cultural history. When Money Talks: A History of Coins and Numismatics explores each aspect of coinage, and takes a special interest in how coins have appeared in literature and pop culture, ranging in its analysis from Greek drama and the New Testament to T.V. sitcoms and meme theory.

If we are willing to shift our approach to church, we will better connect with increasingly heterogeneous cultures. This shifting requires curation. Church leaders must learn to be curators! Churches in modernity were set up to facilitate a particular kind of experience with God. Church was its own (protected) culture. In the wake of postmodernity, facilitated by new forms of (digital) communication, we are entering a new epoch in the history of the church. Curators manage the tasks of connection, preservation, and transformation, in their care for cultural artifacts and communities. When someone serves as a curator, they make connections between different elements in the culture, preserving the best of cultural traditions, and promoting fresh ways of thinking and being in the world. What might this work of curation mean for us? In Curating Church, readers learn how curation can reorient and sharpen the ways and work of the church. Curation can inform how we connect with cultures beyond the church, preserve what is best in the rich history of Christian thought and expression, and nurture spaces where contemporary persons may be transformed by the gospel. This book helps readers to understand with new richness the church and the world, and it equips them to become active in making those connections—as curators—with and for others.

An illuminating guide to a career as a curator written by acclaimed journalist Holly Brubach and based on the real-life experiences of an expert in the field—essential reading for someone considering a path to this challenging, yet rewarding profession. Go behind the scenes and be mentored by the best to find out what it's really like, and what it really takes, to become a curator. Esteemed journalist Holly Brubach takes readers to the front lines to offer a candid portrait of the modern curatorial profession. Brubach shadows Elisabeth Sussman of the Whitney Museum of American Art in New York to reveal how a top curator actually works. In Becoming a Curator, Brubach reveals the path to becoming a curator in today's ultra-competitive art world, from education to exhibition. Sit in on acquisition meetings, plan a splashy new show, go on a studio visit with an up-and-coming artist, and attend an opening at famed David Zwirner gallery in Chelsea. As museums step into the 21st century, the role of curator is changing and more crucial than ever. For those passionate about art, culture, and museums, this is the most valuable informational interview you'll ever have—required reading for anyone considering this dream career.

Inside the Lost Museum

Curating Difficult Content : Report & Handbook

Curating the Great War

Reinventing the Past Through Museums of Opera and Art

Inside The Metropolitan Museum Of Art

Explorers of Deep Time

Curating Church

Paleontology is one of the most visible yet most misunderstood fields of science. Children dream of becoming paleontologists when they grow up. Museum visitors flock to exhibits on dinosaurs and other prehistoric animals. The media reports on fossil discoveries and new clues to mass extinctions. Nonetheless, misconceptions abound: paleontologists are assumed only to be interested in dinosaurs, and they are all too often imagined as bearded white men in battered cowboy hats. Roy Plotnick provides a behind-the-scenes look at paleontology as it exists today in all its

complexity. He explores the field's aims, methods, and possibilities, with an emphasis on the compelling personal stories of the scientists who have made it a career. Paleontologists study the entire history of life on Earth; they do not only use hammers and chisels to unearth fossils but are just as likely to work with cutting-edge computing technology. Plotnick presents the big questions about life's history that drive paleontological research and shows why knowledge of Earth's past is essential to understanding present-day environmental crises. He introduces readers to the diverse group of people of all genders, races, and international backgrounds who make up the twenty-first-century paleontology community, foregrounding their perspectives and firsthand narratives. He also frankly discusses the many challenges that face the profession, with key takeaways for aspiring scientists. Candid and comprehensive, *Explorers of Deep Time* is essential reading for anyone curious about the everyday work of real-life paleontologists.

"It never occurred to me while growing up that art is an industry involving countless jobs, so if this book helps shed light to just one kid that it is a viable career option, then it has done its job, as art is indescribably important!" —Oliver Jeffers, Artist and Illustrator

"This book so beautifully explains to kids what goes into making an art exhibition. It's not just about an artist hanging something on a wall for people to see: it's so much more lively, layered, and community-driven. Even I learned a ton about what truly goes into a fantastic art show!" —Joy Cho, Author and Founder of Oh Joy!

"I wish I'd had this book when I was a kid! I always wanted my art to be in a big museum one day but, growing up in a small town, that just seemed impossible. Making a Great Exhibition is a beautifully illustrated behind-the-scenes peek at exactly how art makes its way from an artist's mind to the big white walls of a fancy gallery. Turns out, there are a lot of people, with some very cool jobs, who make the magic happen—and any book that shows kids (and parents!) they can grow up to have a career in the arts is okay by me!" —Danielle Krysa, *The Jealous Curator*

An exciting insight into the workings of artists and museums, *Making a Great Exhibition* is a colorful and playful introduction geared to children ages 3-7. How does an artist make a sculpture or a painting? What tools do they use? What happens to the artwork next? This fun, inside look at the life of an artwork shows the journey of two artists' work from studio to exhibition. Stopping along the way we meet colorful characters—curators, photographers, shippers, museum visitors, and more! Both illustrator and author were raised in the art world, spending their time in studios, doing homework in museum offices, and going to special openings. They have teamed up to share their experiences and love for this often mysterious world to a young audience. London-based illustrator Rose Blake is best known for her work in *A History of Pictures for Children*, by David Hockney and Martin Gayford, which has been a worldwide success. Author Doro Globus brings her love for the arts and kids together with this fun journey. The former director of the famed New York museum recounts his activities at the art world's pinnacle, from wooing important patrons to battling for acquisitions.

Stop curating! And think what curating is all about. This book starts from this simple premise: thinking the activity of curating. To do that, it distinguishes between 'curating' and 'the curatorial'. If 'curating' is a gamut of professional practices for setting up exhibitions, then 'the curatorial' explores what takes place on the stage set up, both intentionally and unintentionally, by the curator. It therefore refers not to the staging of an event, but to the event of knowledge itself. In order to start thinking about curating, this book takes a new approach to the topic. Instead of relying on conventional art historical narratives (for example, identifying the moments when artistic and curatorial practices merged or when the global curator-author was first identified), this book puts forward a multiplicity of perspectives that go from the anecdotal to the theoretical and from the personal to the philosophical. These perspectives allow for a fresh reflection on curating, one in which, suddenly, curating becomes an activity that implicates us all (artists, curators, and viewers), not just as passive recipients, but as active members. As such, the *Curatorial* is a book without compromise: it asks us to think again, fight against sweeping art historical generalizations, the sedimentation of ideas and the draw of the sound bite. Curating will not stop, but at least with this book it can begin to allow itself to be challenged by some of the most complex and ethics-driven thought of our times.

The Painters, the Museums, the Curators, the Collectors, the Auctions, the Art

Behind the Scenes at the Science Museum

Great Expeditions in the Collections of Natural History Museums

Who Owns America's Past?

Curatorial Challenges

Revolutionizing U.S. Museums of Science and Natural History in the Twentieth Century

Discoveries from Philadelphia Libraries

Natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public. Grande offers a portrait of curators and their research, conveying the intellectual excitement and the educational and social value of curation. He uses the personal story of his own career-- most of it spent at Chicago's Field Museum-- to explore the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology.

The Routledge Companion to Media and Tourism provides a comprehensive overview of the research into the convergence of media and tourism and specifically investigates the concept of mediatized tourism. This Companion offers a holistic look at the relationship between media and tourism by drawing from a global range of contributions by scholars from disciplines across the humanities and social sciences. The book is divided into five parts, covering diverse aspects of mediatization of tourism including place and space, representation, cultural production, and transmedia. It features a comprehensive theoretical introduction and an afterword by leading scholars in this

emerging field, delving into the ways in which different forms of media content and consumption converge, and the consequential effects on tourism and tourists. The collection is an invaluable resource for students and scholars of tourism studies, cultural studies, and media and communication, as well as those with a particular interest in mediatization, convergence culture, and contemporary culture.

Curating the Great War explores the inception and subsequent development of museums of the Great War and the animating spirit which lay behind them. The book approaches museums of the Great War as political entities, some more overtly than others, but all unable to escape from the politics of the war, its profound legacies and its enduring memory. Their changing configurations and content are explored as reflections of the social and political context in which they exist. Curating of the Great War has expanded beyond the walls of museum buildings, seeking public engagement, both direct and digital, and taking in whole landscapes. Recognizing this fact, the book examines these museums as standing at the nexus of historiography, museology, anthropology, archaeology, sociology and politics as well as being a lieux de mémoire. Their multi-vocal nature makes them a compelling subject for research and above all the book highlights that it is in these museums that we see the most complete fusion of the material culture of conflict with its historical, political and experiential context. This book is an essential read for researchers of the reception of the Great War through material culture and museums.

One of America's leading curators, "a woman of resilience and vision, a writer of clarity and ardor" (Chicago Tribune), takes you on a personal tour of the world of modern art. In the Depression-era climate of the 1930s, Katharine Kuh defied the odds and opened a gallery in Chicago, where she exhibited such relatively unknown artists as Fernand Léger, Paul Klee, Joan Miró, Ansel Adams, Marc Chagall, and Alexander Calder. Her extraordinary story reveals how and why America became a major force in the world of contemporary art.

Curating Worship

Curating, Past and Present

Smart Tactics

The Making of an American Icon

The Star-Spangled Banner

Behind the Scenes at the Metropolitan Museum of Art

American Textile Colossus

Curatorship as a concept and a catchword in modern parlance has, over recent decades, become deeply ingrained in modern culture. The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionalities and processes that guide them. In turn, comparisons are made with the workings of the traditional art museum, where artworks are studied, preserved, restored, displayed and contextualised - processes which are also present in the opera house. Curatorial roles in each institution are identified and described, and the role of the celebrity art curator is compared with that of the modern stage director, who has acquired previously undreamt-of licence to interrogate operatic works, overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs. A point of coalescence between the opera house and the art museum is identified, with the transformation, towards the end of the nineteenth century, of the opera house into the operatic museum. Curatorial practices in the opera house are examined, and further communalities and synergies in the way that 'works' are defined in each institution are explored. This study also considers the so-called 'birth' of opera around the start of the seventeenth century, with reference to the near-contemporary rise of the modern art museum, outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire. This examination of the forces of curatorship within the modern opera house will highlight aspects of authenticity, authorial intent, preservation, restoration and historically informed performance practice.

Over the centuries, natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public. At the heart of it all from the very start have been curators. Yet after three decades as a natural history curator, Lance Grande found that he still had to explain to people what he does. This book is the answer—and, oh, what an answer it is: lively, exciting, up-to-date, it offers a portrait of curators and their research like none we've seen, one that conveys the intellectual excitement and the educational and social value of curatorship. Grande uses the personal story of his own career—most of it spent at Chicago's storied Field Museum—to structure his account as he explores the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology. Throughout, we are guided by Grande's keen sense of mission, of a job where the why is always as important as the what. This beautifully written and richly illustrated book is a clear-eyed but loving account of natural history museums, their curators, and their ever-expanding roles in the twenty-first century.

More than just the tale of one flag and one song, The Star-Spangled Banner is the story of how Americans—often in times of crisis—have expressed their patriotism and defined their identity through the "broad stripes and bright stars" of our preeminent national symbol, a tradition that still thrives today. The original flag that inspired Francis Scott Key "by the dawn's early light" has been cared for by the Smithsonian since 1907. The dramatic story of this flag—and of the Smithsonian's effort to save it for posterity—are told here in this lavishly illustrated book that also explores the broader meaning of the flag in American life.

A celebration of the role of people in operating and sustaining the Metropolitan Museum of Art presents interviews with fifty-two people, from its security guards and cleaners to its philanthropist supporters

and famous patrons.

**Making the Renaissance Manuscript**

**Making the Mummies Dance**

**The Culture of Curating and the Curating of Culture(s)**

**A History of Coins and Numismatics**

**The Creativity Complex**

**Between Work and World**

*Curation: the act of imagining and overseeing an exhibition or art experience. Worship Curation: the act of imagining and overseeing a worship experience. Worship curator Jonny Baker introduces this original approach to the design and sharing of worship. Rather than simply presiding over liturgy or leading a worship team, Baker and a new generation of leaders are negotiating between institutions and artists, crafting beauty for God out of whatever they've got on hand, helping people to make connections between their own lives and stories and the life and story of God. Curating Worship is presented in two parts. The first considers the kind of thinking, skills and disciplines involved in good curation. The second part features in-depth interviews that tease out the ideas, theories and processes behind the creative approaches of people who are curating worship experiences around the world. Curatorial Challenges investigates the challenges faced by curators in contemporary society and explores which practices, ways of thinking, and types of knowledge production curating exhibitions could challenge. Bringing together international curators and researchers from the fields of art and cultural history, the book provides new research and perspectives on the curatorial process and aims to bridge the traditional gap between theoretical and academic museum studies and museum practices. The book focuses on exhibitions as a primary site of cultural exchange and argues that, as highly visible showcases, producers of knowledge, and historically embedded events, exhibitions establish and organize meanings of art and cultural heritage. Temporary exhibitions continue to increase in cultural significance and yet the traditional role of the museum as a Bildung institution has changed. As exhibitions gain in significance, so too do curatorial strategies. Arguing that new research is needed to help understand these changes, the book presents original research that explores how curatorial strategies inform both art and cultural history museums in contemporary society. The book also investigates what sort of critical, transformative, and perhaps even conservative, potential can be traced in exhibition cultures. Curatorial Challenges fosters innovative interdisciplinary exchange and brings new insights to the field of curatorial studies. As such, it should be of great interest to academics, researchers, and postgraduate students engaged in the study of curatorial practice, museum studies, the making of exhibitions, museum communication, and art history.*

*Curating Revolution*

*33 Artists in 3 Acts*

*Behind the Scenes of Natural History Museums*

*The Philosophy of Curatorial Practice*

*Curating at the Edge*