

*Inside The Lost Museum:  
Curating, Past And Present*

***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 Museum Curator's Guide is a practical reference book for emerging arts and heritage professionals working with a wide range of objects (including fine art, decorative arts, social history, ethnographic and archaeological collections), and explores the core work of the curator within a gallery or museum setting. Commencing with a clear overview of and introduction to current material culture and museum studies theories, Nicola Pickering then discusses their practical application with collections. Illustrated with specific case studies, she considers the role of the curator, their duties, day to day work, interaction with***

***and care or preservation of objects and the myriad ways objects can be catalogued, displayed, moved, arranged, stored, interpreted and explained in a present-day museum. The Museum Curator's Guide represents an essential and lasting resource for all those working with the collection, preservation and presentation of objects, including students of collections management and curatorship; current gallery and museum professionals; and private collectors.***

***Since its founding in 1846 "for the increase and diffusion of knowledge," the Smithsonian Institution has been an important feature of the American cultural landscape. In A Living Exhibition, William S. Walker examines the tangled history of cultural exhibition at the Smithsonian from its early years to the chartering of the National Museum of the American Indian in 1989. He tracks the transformation of the institution from its original ideal as a "universal museum" intended to present the totality of human experience to the variegated museum and research complex of today. Walker pays particular attention to the half century following World War II, when the Smithsonian significantly expanded. Focusing on its exhibitions of cultural history, cultural anthropology, and folk life, he places the Smithsonian within the larger context of Cold War America and the social movements of the 1960s, '70s, and '80s. Organized chronologically, the book uses the lens of the Smithsonian's changing exhibitions to show***

***how institutional decisions become intertwined with broader public debates about pluralism, multiculturalism, and decolonization. Yet if a trend toward more culturally specific museums and exhibitions characterized the postwar history of the institution, its leaders and curators did not abandon the vision of the universal museum. Instead, Walker shows, even as the Smithsonian evolved into an extensive complex of museums, galleries, and research centers, it continued to negotiate the imperatives of cultural convergence as well as divergence, embodying both a desire to put everything together and a need to take it all apart.***

***Visitor participation is a hot topic in the contemporary world of museums, art galleries, science centers, libraries and cultural organizations. How can your institution do it and do it well? The Participatory Museum is a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places. Museum consultant and exhibit designer Nina Simon weaves together innovative design techniques and case studies to make a powerful case for participatory practice. "Nina Simon's new book is essential for museum directors interested in experimenting with audience participation on the one hand and cautious about upending the tradition museum model on the other. In concentrating on the practical, this book makes implementation possible in most museums. More importantly, in describing the***

***philosophy and rationale behind participatory activity, it makes clear that action does not always require new technology or machinery. Museums need to change, are changing, and will change further in the future. This book is a helpful and thoughtful road map for speeding such transformation." -Elaine Heumann Gurian, international museum consultant and author of Civilizing the Museum "This book is an extraordinary resource. Nina has assembled the collective wisdom of the field, and has given it her own brilliant spin. She shows us all how to walk the talk. Her book will make you want to go right out and start experimenting with participatory projects." -Kathleen McLean, participatory museum designer and author of Planning for People in Museum Exhibitions "I predict that in the future this book will be a classic work of museology." --Elizabeth Merritt, founding director of the Center for the Future of Museums***

***Decolonizing Museums***

***The Negro Motorist Green Book***

***Afterlives***

***Dry Storeroom No. 1***

***Quiet As It's Kept***

***Inside the Lost Museum***

***Museums***

***The Crafting of Artefacts and Authenticity***

***Teyler's Foundation in Haarlem and its 'Book and Art Room' of 1779, edited by Ellinoor Bergvelt and Debora Meijers, examines for the first time this remarkable institution in the context of scientific, museological, political, artistic, religious and philosophical***

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**developments.**

***Presents an interactive history of the human imagination, separated by the seven stages of alchemical process, encouraging readers to question their understanding of life and the way in which imagination is quantified.***

***In Curating the American Past, Pete Daniel reveals how curators collect objects, plan exhibits, and bring alive the country's complex and exciting history. In vivid detail, Daniel recounts the exhilaration of innovative research, the joys of collaboration, and the rewards of mentoring new generations of historians. In a career distinguished by prize-winning publications and pathbreaking exhibitions, Daniel also confronted the challenges of serving as a public historian tasked with protecting a definitive American museum from the erosion of scholarly standards. Curating the American Past offers a wealth of museum wisdom, illuminating the crucial role that dedicated historians and curators serve within our most important repositories of cultural memory.***

***Museums: A Visual Anthropology provides a clear and concise summary of the key ideas, debates and texts of the most important approaches to the study of museums from around the world. The book examines ways to address the social relations of museums, embedded in their sites, collections, and exhibitions, as an integral part of the visual and material culture they comprise. Cross-disciplinary in scope, Museums uses ideas and approaches both from within and outside of anthropology to further students' knowledge of and interest in museums. Including selected, globally based case studies to highlight and exemplify important issues, the book also contains suggested Further Reading for each chapter, for students to expand their learning independently. Exploring fundamental methods and***

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***approaches to engage this constantly evolving time machine, Museums will be essential reading for students of anthropology and museum studies.***

***The Eysis Not Hb***

***Curating, Past and Present***

***Buried Treasures and the Stories They Tell***

***In Search of Lost Futures***

***Toward a Global Middle Ages***

***Paul J. Sachs and the Museum Course at Harvard***

***Great Expeditions in the Collections of Natural History Museums***

***Teyler's Foundation in Haarlem and Its 'Book and Art Room' of 1779***

Conn's study includes familiar places like the Metropolitan Museum of Art and the Academy of Natural Sciences, but he also draws attention to forgotten ones, like the Philadelphia Commercial Museum, once the repository for objects from many turn-of-the-century world's fairs. What emerges from Conn's analysis is that museums of all kinds shared a belief that knowledge resided in the objects themselves. Using what Conn has termed "object-based epistemology," museums of the late nineteenth century were on the cutting edge of American intellectual life. By the first quarter of the twentieth century, however, museums had largely been replaced by research-oriented universities as places where new knowledge was produced. According to Conn, not only did this mean a change in the way knowledge was conceived, but also, and perhaps

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more importantly, who would have access to it. "[In this exhibition] only a minority of the works were original ... primarily ... photographic reproductions of paintings, plaster casts of sculptures, objects that had suffered varying degrees of damage, and even the remains of works of art ... [bearing] witness to the damaged or lost treasures that belonged to the Kaiser Friedrich Museum until 1945"--Director general's foreword.

Inside the Lost Museum  
Curating, Past and Present  
Harvard University Press

Today well over two hundred museums focusing on African American history and culture can be found throughout the United States and Canada. Many of these institutions trace their roots to the 1960s and 1970s, when the struggle for racial equality inspired a movement within the black community to make the history and culture of African America more "public." This book tells the story of four of these groundbreaking museums: the DuSable Museum of African American History in Chicago (founded in 1961); the International Afro-American Museum in Detroit (1965); the Anacostia Neighborhood Museum in Washington, D.C. (1967); and the African American Museum of Philadelphia (1976). Andrea A. Burns shows how the founders of these institutions, many of whom had ties to the

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Black Power movement, sought to provide African Americans with a meaningful alternative to the misrepresentation or utter neglect of black history found in standard textbooks and most public history sites. Through the recovery and interpretation of artifacts, documents, and stories drawn from African American experience, they encouraged the embrace of a distinctly black identity and promoted new methods of interaction between the museum and the local community. Over time, the black museum movement induced mainstream institutions to integrate African American history and culture into their own exhibits and educational programs. This often controversial process has culminated in the creation of a National Museum of African American History and Culture, now scheduled to open in the nation's capital in 2015.

Representing Native America in National and Tribal Museums

Inside Public Art Museums

Museums and American Intellectual Life, 1876-1926

From Storefront to Monument

Understanding

Identity, History and Politics

The Culture and Evolution of Natural History Museums

Making History through Objects



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*This important and overdue book examines  
illuminated manuscripts and other book  
arts of the Global Middle Ages.*

*Illuminated manuscripts and illustrated or  
decorated books—like today’s  
museums—preserve a rich array of  
information about how premodern peoples  
conceived of and perceived the world, its  
many cultures, and everyone’s place in it.  
Often a Eurocentric field of study,  
manuscripts are prisms through which we  
can glimpse the interconnected global*

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*history of humanity. Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.*

*A strikingly original exploration of the profound impact of World War II on how we understand the art that survived it By the end of World War II an estimated one million artworks and 2.5 million books had been seized from their owners by Nazi forces; many were destroyed. The artworks and cultural artifacts that survived have traumatic, layered histories. This book traces the biographies of these*

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*objects--including paintings, sculpture, and Judaica--their rescue in the aftermath of the war, and their afterlives in museums and private collections and in our cultural understanding. In examining how this history affects the way we view these works, scholars discuss the moral and aesthetic implications of maintaining the association between the works and their place within the brutality of the Holocaust--or, conversely, the implications of ignoring this history. Afterlives offers a thought-provoking investigation of the unique ability of art and artifacts to bear witness to historical events. With rarely seen archival photographs and with contributions by the contemporary artists Maria Eichhorn, Hadar Gad, Dor Guez, and Lisa Oppenheim, this catalogue illuminates the study of a difficult and still-urgent subject, with many parallels to today's crises of art in war.*

*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 reimagined Jenks*

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*Museum at Brown University.*

*1940 Edition*

*Making and Unmaking Mexico's National Collections*

*Museum Curators Guide*

*Anthropological Explorations in Multimodality, Deep Interdisciplinarity, and Autoethnography*

*The Museum of Lost Wonder*

*Civilizing Rituals*

*The Nightcrawler King*

*Tracing the Public History of the Black Museum Movement*

**Packed with stunning imagery and featuring the world's most celebrated cultural institutions, architectural historian and museum curator Owen Hopkins looks at the fascinating history of The Museum.**

**Presenting the latest iteration of this crucial exhibition, always a barometer of contemporary American art The 2022 Whitney Biennial is accompanied by this landmark volume. Each of the Biennial's participants is represented by a selected exhibition history, a bibliography, and imagery complemented by a personal statement or interview that foregrounds the artist's own voice. Essays by the curators and other contributors elucidate themes of the exhibition and discuss the participants. The 2022 Biennial's two curators, David Breslin and Adrienne Edwards, are known for**

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their close collaboration with living artists. Coming after several years of seismic upheaval in and beyond the cultural, social, and political landscapes, this catalogue will offer a new take on the storied institution of the Biennial while continuing to serve--as previous editions have--as an invaluable resource on present-day trends in contemporary art in the United States.

In this volume of 29 essays, Weil's overarching concern is that museums be able to “earn their keep” —that they make themselves matter—in an environment of potentially shrinking resources. Also included in this collection are reflections on the special qualities of art museums, an investigation into the relationship of current copyright law to the visual arts, a detailed consideration of how the museums and legal system of the United States have coped with the problem of Nazi-era art, and a series of delightfully provocative training exercises for those anticipating entry into the museum field.

Few institutions are warier of copies than museums. Few fields of knowledge are more prone to denounce copies as fake than the heritage field. Few discourses are as concerned with authenticity, aura, originals and provenance as those concerning exhibiting and collecting. So why is it that these are institutions, fields and discourses where copies proliferate and copying techniques have thrived for hundreds of years? Museums as Cultures of Copies

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aims to make the copying practices of museums visible and to discuss, from a range of interrelated perspectives, precisely what function copies fulfil in the heritage field and in museums today. With contributions from Europe and Canada, the book interrogates the meaning of copies and presents copying as a fully integrated part of museum work. Including chapters on ethnographic mannequins, digitalized photos, death masks, museum documentation and mechanical models, contributors consider how copying as a cultural form changes according to time and place and how new forms of copying and copy technologies challenge and expand museum work today. Arguing that copying is at the basis of museum practice and that new technologies and practices have been taken up and developed in museums since their inception, the book presents both heritage work and copies in a new light. Museums as Cultures of Copies should be of great interest to academics, scholars and postgraduate students working in the fields of museum and heritage studies, as well as visual studies, cultural history and archaeology. It should also be essential reading for museum practitioners.

A Living Exhibition

The Smithsonian and the Transformation of the Universal Museum

Jennifer Packer

The Lost Museum

Museum and Gallery Studies

Museums, Communities and Climate Change

A Key Moment in the History of a Learned  
Institution

The World's Most Iconic Cultural Spaces

***The idea of "The Green Book" is to give the Motorist and Tourist a Guide not only of the Hotels and Tourist Homes in all of the large cities, but other classifications that will be found useful wherever he may be. Also facts and information that the Negro Motorist can use and depend upon. There are thousands of places that the public doesn't know about and aren't listed. Perhaps you know of some? If so send in their names and addresses and the kind of business, so that we might pass it along to the rest of your fellow Motorists. You will find it handy on your travels, whether at home or in some other state, and is up to date. Each year we are compiling new lists as some of these places move, or go out of business and new business places are started giving added employment to members of our race.***

***National Museums in Africa brings the voices of African museum professionals into dialogue with scholars and, by so doing, is able to consider the state of African national museums from fresh perspectives. Covering all regions of the continent, the volume's thirteen chapters allow for a deep and nuanced understanding of the intricate interplay between past and present in***

***contemporary Africa. Taking stock of the shifting museum landscape in Africa, with new players like China and South Korea challenging the conditions of cultural exchange, the book demonstrates that national museums are being rediscovered as important sites of political engagement and cultural negotiation. This is the first book to critically examine the roles national museums in Africa have played in the societies in which they are situated, but it is also the first to consider the roles that national museums might play in current debates concerning the restitution and repatriation of cultural patrimony taken from Africa during the colonial era. Informed by a comparative and interdisciplinary perspective, this ground-breaking book will appeal to anyone interested in museums in Africa. It will be particularly useful to scholars and students working in the areas of museum and heritage studies, African studies, anthropology, archaeology, history, art history and cultural studies.***

***This is a book about objects. Stones, ruins, bones, mummies, mannequins, statues, photographs, fakes, instruments, and natural history specimens all formed part of Mexico's National Museum complex at different moments across two centuries of collecting and display. Museum Matters traces the emergence, consolidation, and dispersal of this national museum complex by telling the stories of its objects. Objects that have***



*been separated over time are brought back together in this book in order to shed light on the interactions and processes that have forged things into symbols of science, aesthetics, and politics. The contributors to this volume illuminate how collections came into being or ceased to exist over time, or how objects moved in and out of collections and museum spaces. They explore what it means to move things physically and spatially, as well as conceptually and symbolically. Museum Matters unravels the concept of the national museum. By unmaking the spaces, frameworks, and structures that form the complicated landscape of national museums, this volume brings a new way to understand the storage, displays, and claims about the Mexican nation's collections today. Contributors Miruna Achim, Christina Bueno, Laura Cházaro, Susan Deans-Smith, Frida Gorbach, Haydeé López Hernández, Carlos Mondragón, Bertina Olmedo Vera, Sandra Rozental, Mario Rufer*

*Reveals the hidden treasures of London's Natural History Museum and the people, research, and passions that created the museum, in a study of the social history of the scientific accomplishments of the past two centuries.*

*Recovering the Lost Stories of Looted Art*

*Curators*

*Confessions of a Museum Director*

*Encountering the World through Illuminated Manuscripts*

***Curating the American Past***

***The Basics***

***National Museums in Africa***

***Lost in the Museum***

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

"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

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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. *Sacred and Stolen* is the memoir of an art museum director with the courage to reveal what goes on behind the scenes. Gary Vikan lays bare the messy underbelly of museum life: looted antiquities, crooked dealers, deluded collectors, duplicitous public

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officials, fakes, inside thefts, bribery, and failed exhibitions. These backstories, at once shocking and comical, reveal a man with a taste for adventure, an eagerness to fan the flames of excitement, and comfort with the chaos that often ensued. A Minnesota kid who started out as a printer's devil in his father's small-town newspaper, Vikan ended up as the director of The Walters Art Museum, a gem of a museum in Baltimore. *Sacred and Stolen* reveals his quest to bring the "holy" into the museum experience as he struggles to reconcile his passion for acquiring sacred works of art with his suspicion that they were stolen. The cast of characters in his many adventures include the elegant French oil heiress, Dominique de Menil, the notorious Turkish smuggler, Aydin Dikmen, his slippery Dutch dealer, Michel van Rijn, the inscrutable and implacable Patriarchs of Ethiopia and Georgia, and the charismatic President of Georgia, Eduard Shevardnadze—along with a mysterious thief of a gorgeous Renoir painting missing from a museum for over sixty years. When the painting suddenly shows up, it's Vikan who tracks down the culprit. In his afterword Vikan explains his coming to grips with the realities of art dealing in our present dangerous world that includes the fanatical iconoclasm of the Islamic State. We know of the violent destruction and looting of precious treasures of antiquity and unscrupulous black market art dealers who

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take advantage of international conflicts to possess them. Sacred and Stolen is a truly eye-opening account of art dealing in the modern world.

A moving and fun account of the man who influenced fifty years of growth at the New Orleans Museum of Art  
Behind the Scenes of Natural History Museums  
Memoirs of an Art Museum Curator  
Tangible Things  
The Participatory Museum  
A Visual Anthropology  
House of Lost Worlds

## Stuffed Animals and Pickled Heads

"Friendship, loss and the everyday populate Packer's canvases, full of disquieting detail." -Adrian Searle, The Guardian Through a uniquely textural style of oil painting that evokes the fluidity of watercolors, Jennifer Packer recasts classical genres in a fresh political and contemporary light while keeping them rooted in a deeply personal context. Combining observation, improvisation and memory, Packer's intimate portraits of friends and family members and flower paintings insist on the particularity of the Black lives she depicts. The title of this volume refers to an ecclesiastical description of the insatiable human quest for divine knowledge; with this in mind, Packer's work urges viewers to understand and appreciate the unique dimensions of Black lives beyond just the physical. Richly illustrated, this volume includes texts by fellow painters Dona Nelson and Lynette Yiadom-Boakye, professors Rizvana Bradley and

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Christina Sharpe, and an interview between the artist and Serpentine Artistic Director Hans Ulrich Obrist. American painter Jennifer Packer (born 1984) grew up in Philadelphia and received her MFA from Yale University in 2012. She was formerly the Artist-in-Residence at the Studio Museum in Harlem (2012-13) and a Visual Arts Fellow at the Fine Arts Work Center in Provincetown, MA (2014-16). She currently works as an assistant professor of painting at the Rhode Island School of Design. Packer is represented by Sikkema Jenkins & Co in New York City, where the artist lives.

*Curating the Future: Museums, Communities and Climate Change* explores the way museums tackle the broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like those in the Pacific, who have to find new ways to express their culture in a new place. The book considers how collections in museums might help future generations stay in touch with their culture, even where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future?

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The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. *Curating the Future* is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design, anthropology, and environmental humanities.

The tiny, lungless Thorius salamander from southern Mexico, thinner than a match and smaller than a quarter. The lushly white-coated Saki, an arboreal monkey from the Brazilian rainforests. The olinguito, a native of the Andes, which looks part mongoose, part teddy bear. These fantastic species are all new to science—at least newly named and identified; but they weren't discovered in the wild, instead, they were unearthed in the drawers and cavernous basements of natural history museums. As Christopher Kemp reveals in *The Lost Species*, hiding in the cabinets and storage units of natural history museums is a treasure trove of discovery waiting to happen. With Kemp as our guide, we go spelunking into museum basements, dig through specimen trays, and inspect the drawers and jars of collections, scientific detectives on the hunt for new species. We discover king crabs from 1906, unidentified tarantulas, mislabeled Himalayan landsnails, an unknown rove beetle originally collected by Darwin, and an overlooked squeaker frog, among other curiosities. In each case, these specimens sat quietly for decades—sometimes longer than a

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century—within the collections of museums, before sharp-eyed scientists understood they were new. Each year, scientists continue to encounter new species in museum collections—a stark reminder that we have named only a fraction of the world's biodiversity. Sadly, some specimens have waited so long to be named that they are gone from the wild before they were identified, victims of climate change and habitat loss. As Kemp shows, these stories showcase the enduring importance of these very collections. *The Lost Species* vividly tells these stories of discovery—from the latest information on each creature to the people who collected them and the scientists who finally realized what they had unearthed—and will inspire many a museumgoer to want to peek behind the closed doors and rummage through the archives.

*In Search of Lost Futures* asks how imaginations might be activated through practices of autoethnography, multimodality, and deep interdisciplinarity—each of which has the power to break down methodological silos, cultivate novel research sensibilities, and inspire researchers to question what is known about ethnographic process, representation, reflexivity, audience, and intervention within and beyond the academy. By blurring the boundaries between the past, present, and future; between absence and presence; between the possible and the impossible; and between fantasy and reality, *In Search of Lost Futures* pushes the boundaries of ethnographic engagement. It reveals how researchers on the cutting edge of the discipline are studying absence and grief and employing street



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performance, museum exhibit, anticipation, or simulated reality to research and intervene in the possible, the impossible, and the uncertain.

The Lost Species

Whitney Biennial 2022

Museum Matters

Curating the Future

Museums as Cultures of Copies

Making Museums Matter

The Museum

The Berlin Painting and Sculpture Collections 70 Years After World War II

*A gripping tale of 150 years of scientific adventure, research, and discovery at the Yale Peabody Museum This fascinating book tells the story of how one museum changed ideas about dinosaurs, dynasties, and even the story of life on earth. The Yale Peabody Museum of Natural History, now celebrating its 150th anniversary, has remade the way we see the world. Delving into the museum's storied and colorful past, award-winning author Richard Conniff introduces a cast of bold explorers, roughneck bone hunters, and visionary scientists. Some became famous for wresting Brontosaurus, Triceratops, and other dinosaurs from the earth, others pioneered the introduction of science education in North America, and still others rediscovered the long-buried glory of Machu*

*Picchu. In this lively tale of events, achievements, and scandals from throughout the museum's history. Readers will encounter renowned paleontologist O. C. Marsh who engaged in ferocious combat with his "Bone Wars" rival Edward Drinker Cope, as well as dozens of other intriguing characters. Nearly 100 color images portray important figures in the Peabody's history and special objects from the museum's 13-million-item collections. For anyone with an interest in exploring, understanding, and protecting the natural world, this book will deliver abundant delights.*

*The natural history museum is a place where the line between "high" and "low" culture effectively vanishes--where our awe of nature, our taste for the bizarre, and our thirst for knowledge all blend happily together. But as Stephen Asma shows in *Stuffed Animals and Pickled Heads*, there is more going on in these great institutions than just smart fun. Asma takes us on a wide-ranging tour of natural history museums in New York and Chicago, London and Paris, interviewing curators, scientists, and exhibit designers, and providing a wealth of fascinating observations. We learn how the first museums were little more than high-toned*

*side shows, with such garish exhibits as the pickled head of Peter the Great's lover. In contrast, today's museums are hot-beds of serious science, funding major research in such fields as anthropology and archaeology. "Rich in detail, lucid explanation, telling anecdotes, and fascinating characters.... Asma has rendered a fascinating and credible account of how natural history museums are conceived and presented. It's the kind of book that will not only engage a wide and diverse readership, but it should, best of all, send them flocking to see how we look at nature and ourselves in those fabulous legacies of the curiosity cabinet."--The Boston Herald. From 1921 until 1948, Paul J. Sachs (1878–1965) offered a yearlong program in art museum training, "Museum Work and Museum Problems," through Harvard University's Fine Arts Department. Known simply as the Museum Course, the program was responsible for shaping a professional field—museum curatorship and management—that, in turn, defined the organizational structure and values of an institution through which the American public came to know art. Conceived at a time of great museum expansion and public interest in the United States, the Museum*

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*Course debated curatorial priorities and put theory into practice through the placement of graduates in museums big and small across the land. In this book, authors Sally Anne Duncan and Andrew McClellan examine the role that Sachs and his program played in shaping the character of art museums in the United States in the formative decades of the twentieth century. The Art of Curating is essential reading for museum studies scholars, curators, and historians.*

*Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In Decolonizing Museums, Amy Lonetree examines the co*

*The Art of Curating*

*Do Museums Still Need Objects?*

*Sacred and Stolen*

*Dinosaurs, Dynasties, & the Story of Life on Earth*

*A Memoir of a Quarter Century at the Smithsonian National Museum of American History*

*The Secret Life of the Natural History Museum*

*A Companion to Museum Studies*

## File Type PDF Inside The Lost Museum: Curating, Past And Present

*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 curation. 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.*

*Illustrated with over fifty photos, Civilizing Rituals merges contemporary debates with lively discussion and explores central issues involved in the making and displaying of art as industry and how it is presented to the community. Carol Duncan looks at how nations, institutions and private individuals present art, and how art museums are shaped by cultural, social and political determinants. Civilizing Rituals is ideal reading for students of art history and museum studies, and professionals in the field will also find much of interest here.*

*In a world obsessed with the virtual, tangible things are once again making history. Tangible Things invites readers to look closely at the things around them, ordinary things like the food on their plate*

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*and extraordinary things like the transit of planets across the sky. It argues that almost any material thing, when examined closely, can be a link between present and past. The authors of this book pulled an astonishing array of materials out of storage--from a pencil manufactured by Henry David Thoreau to a bracelet made from iridescent beetles--in a wide range of Harvard University collections to mount an innovative exhibition alongside a new general education course. The exhibition challenged the rigid distinctions between history, anthropology, science, and the arts. It showed that object-centered inquiry inevitably leads to a questioning of categories within and beyond history. Tangible Things is both an introduction to the range and scope of Harvard's remarkable collections and an invitation to reassess collections of all sorts, including those that reside in the bottom drawers or attics of people's houses. It interrogates the nineteenth-century categories that still divide art museums from science museums and historical collections from anthropological displays and that assume history is made only from written documents. Although it builds on a larger discussion among specialists, it makes its arguments through case studies, hoping to simultaneously entertain and inspire. The twenty case studies take us from the Galapagos Islands to India and from a third-century Egyptian papyrus fragment to a board game based on the twentieth-century comic strip "Dagwood and Blondie." A companion website catalogs the more than two hundred objects in the original exhibition and suggests ways in which the principles outlined in the book might change the way people understand the tangible things that surround them.*

*Few beyond the insider realize that museums own millions of objects the public never sees. In *Lost in the Museum*, Nancy Moses takes the reader behind the employees only doors to uncover the stories buried--along with the objects--in the crypts of museums, historical societies, and archives. Moses discovers the actual birds shot, stuffed, and painted by John James Audubon, America's most beloved bird artist; a spear that abolitionist John Brown carried in*

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*his quixotic quest to free the slaves; and the skull of a prehistoric Peruvian child who died with scurvy. She takes the reader to Ker-Feal, the secret farmhouse that Albert Barnes of the Barnes Foundation filled with fabulous American antiques and that was then left untouched for more than fifty years. Weaving the stories of the object, its original owner, and the often idiosyncratic institution where the object resides, the book reveals the darkest secret of the cultural world: the precarious balance of art, culture, and politics that keep items, for decades, lost in the museum.*