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Scenes Of Natural
History Museums
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*Published to
celebrate The
Metropolitan*

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Museum of Art's
150th

*anniversary,
Making The Met,
1870-2020
examines the
institution's
evolution from an
idea—that art can
inspire anyone
who has access
to it—to one of
the most beloved*

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*Scenes Of Natural
History Museums*
global collections
in the world.

*Focusing on key
transformational
moments, this
richly illustrated
book provides
insight into the
visionary figures
and events that
led The Met in
new directions.*

Among the many

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*topics explored
are the impact of
momentous
acquisitions, the
central
importance of
education and
accessibility, the
collaboration that
resulted from
international
excavations, the
Museum's role in*

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*preserving
cultural heritage,
and its interaction
with
contemporary art
and artists.*

*Complementing
this fascinating
history are more
than two hundred
works that
changed the very
way we look at*

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art, as well as rarely seen archival and behind-the-scenes images. In the final chapter, Met Director Max Hollein offers a meditation on evolving approaches to collecting art from around the

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*world, strategies
for reaching new
and diverse
audiences, and
the role of
museums today.*

*American Textile
Colossus: The
Story of Fall
River,
Massachusetts,
its Cotton
Manufacturing*

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*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*

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*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*

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*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*

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*an unpretentious
effort to*

*understand the
city's role in the
industrialization
of America.*

*This book walks
us through the
process of how
artworks
eventually get
their meaning,
showing us how*

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*curated
exhibitions invite
audience
members to
weave an
exhibition's
narrative threads,
which gives
artworks their
contents and
discursive sense.
Arguing that
exhibitions avail*

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*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*

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appreciation.

*Instead, this book
stresses the
collaborative
nature of
curatorial
practices,
debunking the
twin myths of
autonomous
artists and
sovereign artistic
directors and*

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*treating
presentation and
reception as
separate
processes.*

*Employing set
theory to
distinguish
curated
exhibitions from
uncurated
exhibitions,
installation art*

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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

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*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*

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“Damien Hirst”
(2012). In

*articulating the
process that
cycles through
exploration,
interpretation,
presentation and
reception,
curating bears
resemblance to
artistic direction
more generally.*

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Renowned paleoartist John Gurche brings the traditional techniques of figure drawing and anatomical art to the portrayal of our hominin ancestors. The result is a visual record of the

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*evolving human
form that feels
alive in a way no
scientific
illustration could
match. While
science provides
an underpinning
to Gurche's art,
his work's
primary purpose
is to forge an
aesthetic*

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*connection to the
hominins that
preceded us on
Earth, capturing
their humanity.
With essays by
leading
authorities, Lost
Anatomies carries
the story of
human evolution
from apes and
early hominins; to*

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Australopithecus; to archaic Homo sapiens, including Homo erectus; to derived Homo sapiens, including Neanderthals and other species that are our most recent ancestors.

*A History of Coins and Numismatics
Reconsidering*

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Scenes Of Natural
History Museums,

*Inclusion,
Transparency and
Mediation in
Exhibition Making
Practice*

*Curators
Curating
Revolution
Behind the
Scenes at the
Science Museum
The Evolution of
the Human Form*

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History Museums

*100 Fashion
Designers - 010*

*Curators -
Cuttings from
Contemporary
Fashion*

Wherever we turn, we find creative practices and creative spaces, creative organizations and creative subjects. At work or in public places, in media representations

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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

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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.

How curating has
changed art and how art
has changed curating: an
examination of the

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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

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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

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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

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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,

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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

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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

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been transformed by curating and the discourses surrounding it.

In the Interest of Faye traces the struggles of director Faye Brooks to keep the Hirsch Gallery afloat in Albany, NY during a critical time. Stresses and support come from gallery staff, two suitors, a homeless man, an heiress, two

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curators, and-behind the scenes-Faye's powerful father. Brognano knows and describes the gallery scene well.

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*

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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

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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

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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

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"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,

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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

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examines the elevated role that artists occupy as essential figures in our culture.

Behind the Scenes of
Natural History
Museums

In the Interest of Faye
Lost Anatomies

Curating the Great War
A Philosophy of
Curating

Between Work and
World

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Inside the Lost Museum

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

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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

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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

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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

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tease out the
ideas, theories
and processes
behind the
creative
approaches of
people who are
curating worship
experiences
around the world.
One of America ' s
leading curators,
“ a woman of

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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

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gallery in Chicago,
where she
exhibited such
relatively
unknown artists
as Fernand
L é ger, Paul Klee,
Joan Mir ó , Ansel
Adams, Marc
Chagall, and
Alexander Calder.
Her extraordinary
story reveals how

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and why America
became a major
force in the world
of contemporary
art.

A celebration of
the role of people
in operating and
sustaining the
Metropolitan
Museum of Art
presents
interviews with

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fifty-two people,
from its security
guards and
cleaners to its
philanthropist
supporters and
famous patrons.
Controversy in
Science Museums
focuses on
exhibitions that
approach sensitive
or controversial

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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

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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

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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

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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

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responsible.

Controversy in
Science Museums
provides an
invaluable
resource for
museum
professionals who
are interested in
creating and
hosting
controversial
exhibitions, and

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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

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History Museums

science museums
will find this book
relevant, timely,
and thought
provoking.

Who Owns
America's Past?
Curating at the
Edge

A Novel
Museum

Contemporary
Curating, Artistic

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Reference and
Public Reception

33 Artists in 3
Acts

Paleontology is
one of the most
visible yet most
misunderstood
fields of
science.

Children dream
of becoming
paleontologists

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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.

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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

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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

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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

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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

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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 twen

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ty-first-century
paleontology
community,
foregrounding
their
perspectives and
firsthand
narratives. He
also frankly
discusses the
many challenges
that face the
profession, with
key takeaways

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for aspiring
scientists.

Candid and
comprehensive,
Explorers of
Deep Time is
essential
reading for
anyone curious
about the
everyday work of
real-life
paleontologists.
Stop curating!

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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

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'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

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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

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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

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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

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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

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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.

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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.

What goes on behind closed

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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

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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

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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

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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

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book also
provides broad
and far-reaching
insights into
how national and
global political
shifts influence
the creation of
public knowledge
through
exhibitions.
Situating at the
crossroads of
performance

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practice,
museology, and
cultural
studies, live
arts curation
has grown in
recent years to
become a vibrant
interdisciplinar
y project and a
genuine global
phenomenon.

Curating Live
Arts brings

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together bold
and innovative
essays from an
international
group of theoris
t-practitioners
to pose vital
questions,
propose future
visions, and
survey the
landscape of
this rapidly
evolving

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discipline.

Reflecting the
field's
characteristic
eclecticism, the
writings
assembled here
offer practical
and insightful
investigations
into the
curation of
theatre, dance,
sound art,

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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.

Curating Church

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Curating Live
Arts

Curating Worship
The Smithsonian
and the Problem
of History

The Philosophy
of Curatorial
Practice

Artists Respond
to the

U.S./Mexico
Border

Tales from the

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Art Crypt

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

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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

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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
m é moire. Their multi-
vocal nature makes them

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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.

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

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

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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

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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

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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

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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

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computer-based work
are discussed.

Edited by Paul O'Neill.

Introduction by Paul
O'Neill, Annie Fletcher.

The Painters, the
Museums, the Curators,
the Collectors, the
Auctions, the Art
Making a Great
Exhibition

American Textile
Colossus

The Culture of Curating

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Behind The
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History Museums
and the Curating of
Culture(s)

Discoveries from
Philadelphia Libraries
Politics on Display in
Mao's China
Critical Perspectives,
Essays, and
Conversations on
Theory and Practice

***Curating
Lively Objects
explores the***

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***role of things
as catalysts in
imagining
futures beyond
disciplines for
museums and
exhibitions.***

***Authors
describe how
their
curatorial
collaborations***

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***with diverse
objects, from
rocks to
robots,
generate new
ways of
organising and
sharing
knowledge.
Bringing
together
leading artists***

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***and curators
from Australia
and Canada,
this volume
addresses
object
liveliness from
a range of
entwined
perspectives,
including new
materialism,***

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***decolonial
thinking,
Indigenous epi
stemologies, e
nvironmentalis
m, feminist
critique and
digital
aesthetics.
Foregrounding
practice-based
curatorial***

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***scholarship,
the book
focuses on
rigorous
reflexive
accounts of
how curating
is done. It
contributes to
global topics
in curatorial
research,***

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***including time
and memory
beyond and
before
disciplinarity;
the
relationship
between
human and
non-human
across
different***

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***ontologies;
and the
interaction
between
Indigenous
knowledge and
disciplinary
expertise in
interpreting
museum
collections.
Curating***

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***Lively Objects
will be of
interest to
scholars and
students in the
fields of
curatorial
studies,
museum
studies,
cultural
heritage, art***

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***history,
Indigenous
studies,
material
culture and
anthropology.
It also
provides a
vital resource
for
professionals
working in***

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***museums and
galleries
around the
world who are
seeking to
respond
creatively,
ethically and
inclusively to
the challenge
of changing
disciplinary***

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boundaries.

*Feigen, an art
collector and
dealer, writes
from fifty
years
experience in
the art world.
Located less
than a mile
from Juárez,
the Stanlee*

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***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***

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History Museums

***Curating at
the Edge, Kate
Bonansinga
brings to life
her
experiences as
the Rubin's
founding
director,
giving voice to
a curatorial
approach that***

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History Museums

***reaches far
beyond the
limited scope
of “border art”
or Chicano art.
Instead,
Bonansinga
captures the
creative
climate of
2004-2011,
when***

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History Museums

***contemporary
art addressed
broad notions
of destruction
and transform
ation, irony
and
subversion,
gender and
identity, and
the impact of
location on***

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***politics. The
Rubin's
location in the
Chihuahuan
desert on the
U.S./Mexican
border is
meaningful
and intriguing
to many
artists, and,
consequently,***

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***Curating at
the Edge
describes the
multiple
artistic
perspectives
conveyed in
the place-
based
exhibitions
Bonansinga
oversaw.***

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Exciting mid-career artists featured in this collection of case studies include Margarita Cabrera, Liz Cohen, Marcos Ramírez ERRE, and many others.

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***Recalling her
experiences in
vivid, first-
person scenes,
Bonansinga
reveals the
processes a
contemporary
art curator
undertakes
and the
challenges she***

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***faces by
describing a
few of the
more than
sixty
exhibitions
that she
organized
during her
tenure at the
Rubin. She
also explores***

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History Museums

***the artists'
working
methods and
the
relationship
between their
work and their
personal and
professional
histories
(some are
Mexican***

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***citizens, some
are U.S.***

citizens of

Mexican

descent, and

some have

***ancestral ties
to Europe).***

Timely and

illuminating,

Curating at

the Edge

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Scenes Of Natural
History Museums

***sheds light on
the work of
the
interlocutors
who connect
artists and
their
audiences.***

***“It never
occurred to
me while
growing up***

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***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***

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***art is
indescribably
important!”***

—Oliver

***Jeffers, Artist
and Illustrator***

***“This book so
beautifully
explains to
kids what goes
into making
an art***

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***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 co
mmunity-
driven. Even I***

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History Museums

***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***

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Scenes Of Natural
History Museums

***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***

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History Museums

***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***

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History Museums

***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***

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Scenes Of Natural
History Museums
**arts is okay by
me!”**

**—Danielle
Krysa, The
Jealous
Curator An
exciting
insight into
the workings
of artists and
museums,
Making a**

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Behind The
Scenes Of Natural
History Museums

***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***

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History Museums

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.***

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***Stopping
along the way
we meet
colorful charac
ters—curators,
photographers
, shippers,
museum
visitors, and
more! Both
illustrator and
author were***

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***raised in the
art world,
spending their
time in
studios, doing
homework in
museum
offices, and
going to
special
openings. They
have teamed***

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***up to share
their
experiences
and love for
this often
mysterious
world to a
young
audience.***

***London-based
illustrator
Rose Blake is***

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***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

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***Globus brings
her love for
the arts and
kids together
with this fun
journey.***

***Paleontologist
s and the
History of Life
Re-imagining
Exhibition
Spaces and***

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***Practice
A Companion
to
Contemporary
Culture
When Money
Talks
The Story of
Fall River,
Massachusetts
, Its Cotton
Manufacturing***

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***Industry, and
Its People***

***The Curatorial
Sample***

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

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revolution.

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

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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

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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

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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

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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

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and the world, and it equips them to become active in making those connections—as curators—with and for others.

Contemporary Curating, Artistic Reference and Public Reception' undertakes a unique critical survey and analysis of

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prevailing group
exhibition-making
practices in Europe,
the UK and North
America.0Drawing on
curatorial literature
and two in-depth case
studies of group
exhibitions, Bertrand
advocates for a mode
of curatorial practice
that secures the
content of artworks, in

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contrast to prevailing
open-ended,
indeterminate
approaches. Proposing
a third exhibition type
beyond the current
binary exhibition
ontology that opposes
art historical
narratives to
curatorial installations
or Gesamtkunstwerk,
the book directly

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tackles the enduring critique of curating as a mediating activity that produces sameness in group-exhibition contexts by establishing artistic equivalences. The book relies on the principles of analytical philosophy to assess how different exhibition-making

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approaches fix
reference and
determine artistic
reception,
reintroducing a
standard to evaluate
exhibitions beyond
personal taste and
thematic coherence.
Bertrand ultimately
proposes an
alternative conception
of practice that affirms

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the renewed relevance
of the institutional
group show in the
present context.0Cont
emporary Curating,
Artistic Reference and
Public Reception will
be of interest to
academics, researchers
and students working
in museum and
curatorial studies,
visual cultures, art

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theory and art history programmes. Art theorists and critics, as well as curators of contemporary art with a research-based practice, should also find much to interest them within the pages of the book.

An illuminating guide to a career as a curator written by

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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

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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

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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

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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,

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this is the most
valuable informational
interview you ' ll ever
have—required
reading for anyone
considering this dream
career.

Behind the Scenes at
the Metropolitan
Museum of Art
Explorers of Deep
Time
My Love Affair with

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Modern Art
Strategies for

Innovative Worship
Curating Difficult
Content : Report &
Handbook

Becoming a Curator
The Creativity
Complex

***Coinage--it is one of
the most successful
and consistent
technologies ever***

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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

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*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,*

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***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***

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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

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***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,***

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*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.*

*Combining
information from
hitherto-untapped
archival sources,*

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***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***

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were sometimes private and at other times burst into headline news.

Curation 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

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***the curatorial forces
at work within the
modern opera house
and to examine the
functionaries and
processes that
guide them. In turn,
comparisons are
made with the
workings of the
traditional art
museum, where
artworks are
studied, preserved,***

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*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*

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***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***

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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

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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

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***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***

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***examination of the
forces of curation
within the modern
opera house will
highlight aspects of
authenticity,
authorial intent,
preservation,
restoration and
historically informed
performance
practice.***

***Natural history
museums have***

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***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***

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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--

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*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.*

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**Curatorial
Challenges**

Curating Opera

***Exhibitions Beyond
Disciplines***

***Reinventing the Past
Through Museums***

of Opera and Art

Issues in Curating

Contemporary Art

and Performance

Making The Met,

1870–2020

Curating, Past and

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Present

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

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teaching, research,
and community-
building—through
historical and
contemporary
examples, especially
the lost but
reimagined Jenks
Museum at Brown
University.
Curatorial
Challenges

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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

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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

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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

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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

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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

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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

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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

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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.

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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

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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

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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

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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

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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,

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History Museums
and contemporary
culture.

A deeply moving
family story of
happiness and
heartbreak, Behind
the Scenes at the
Museum is
bestselling author
Kate Atkinson's
award-winning
literary debut.

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National Bestseller
Winner of the
Whitbread Book of
the Year Ruby
Lennox begins
narrating her life at
the moment of
conception, and
from there takes us
on a whirlwind tour
of the twentieth
century as seen

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through the eyes of
an English girl
determined to learn
about her family and
its secrets. Kate
Atkinson's first novel
is "a
multigenerational
tale of a
spectacularly
dysfunctional
Yorkshire family and

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one of the funniest
works of fiction to
come out of Britain
in years" (The New
York Times Book
Review).

Behind the Scenes at
the Museum
The Routledge
Companion to Media
and Tourism
Smart Tactics

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Controversy in
Science Museums

Curating Lively
Objects

Behind the Scenes
with a Legendary
Curator

Making the
Renaissance
Manuscript
*Over the
centuries,*

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*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*

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*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*

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*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*

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*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*

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*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*

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*account as he
explores the
value of
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