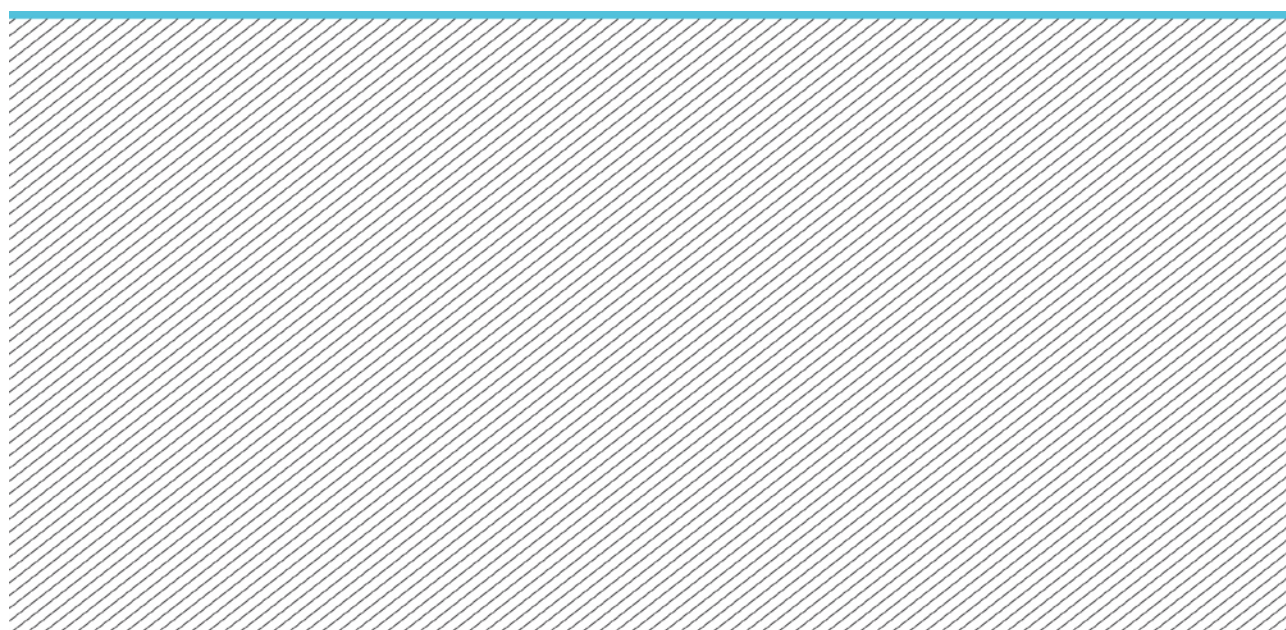


**Museum Studies, Museology, Museography,
Museum Architecture, Exhibition Design**

Bibliography: Books 1992-2012

Luca Basso Peressut (ed.)

Updated January 2012



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Introduction

This bibliography is intended as a general overview of the printed books on museums topics published in English, French, German, Spanish and Italian in Europe and the United States over the last twenty years or so. The chosen period (1992-2012) is only apparently arbitrary, since this is the period of major output of studies and research in the rapidly changing contemporary museum field.

The 80s of the last century began with the affirmation of the schools of 'museum studies' in the Anglophone countries, as well as with the development of the *Nouvelle Muséologie* in France (consolidated in 1985 with the foundation of the Mouvement International pour la Nouvelle Muséologie-MINOM, as an ICOM affiliate). Of particular importance is the publication in 1989 of the seminal book *The New Museology* edited by Peter Vergo. Since then we have witnessed not only the birth of a remarkable quantity of museums, but also the development of a broad spectrum of new museum topics, particularly related to contemporaneity, as well as a new attitude towards the *Past* according to the 'post-modern' and 'post-colonial' theories. Many of the books listed here are related to the growing interest in the social role of museums, in greater attention to visitor communication, in the changing approach to multi- and trans-culturality that is generated by increasing migrations, circulation and mobility of people, goods, services, information, and knowledge: an increasingly visible melting pot of ethnics and cultures that characterize the contemporary societies, not forgetting the role of advanced technologies in the global networking and interchange of collective and personal relationships.

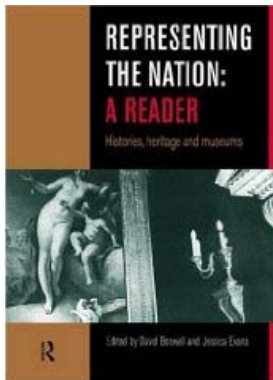
This means that museums today are more and more engaged with the *Present* and its problems, and in this way they collect, act and speak to visitors. At the same time, new architectural expressions, new contents and forms of exhibitions and displays, an interdisciplinary attitude in organizing the cultural offer, and new missions and partnerships (for example with libraries) are part of a general process of re-thinking the organization of the institution, and are among the challenges that museums must afford at the beginning of the new millennium.

The 332 books of the bibliography are organized in seventeen sections in which the complex reality of museums today is analyzed and new opportunities and proposal are put forward: starting from historical issues seen in the perspective of contemporary sight, to the museum as a new medium with the use of the advanced technologies of communication and virtuality applied to exhibitionary settings. At the same time, we see questions related to the 'property' of ancient heritage (and the debate about repatriation), to contemporary art, science, history, memories and histories, communities, territory and belonging, nationality and trans-nationality. Nevertheless, identity issues appear to be part of museums' interests today, like inclusion, exclusion, selfness and otherness, cultural diversity; difficult topics such as migrations, diasporas, wars, holocaust; 'hot topics' like those related to disabilities, sexual, and racial violence, terrorism, genetically modified foods, pandemics, and climate change. Finally, material culture and 'learning from things', the role of collections and objects in museums' presentations, experience and interpretation, architecture and exhibition design, partnerships among museums and other cultural institutions such as libraries, involve museum narrativity in better representing culturally pluralist societies.

This bibliography, even though widely comprehensive, is necessarily and intentionally selected and represents a significant frame of reference for the whole disciplinary body of museum studies, museology, museography, museum architecture and exhibition design. What is missing are the essays published in books which are not strictly related to museums, magazines and on the web (a different kind of documentation indeed), and a section dedicated to museums' technicalities and management (this will be added in a further version of the reference). Inside the sections the books are listed by publication date (from old to new) and documented with an image of the cover, a brief description taken from different sources -back covers, publishers' presentations, introduction texts...- and the table of contents.

As a product of the Research Field 6 of MeLa 7th EU Framework Programme, 'Museums in an age of migrations', the bibliography represents a background of information shared by all the project's partners and aims to be a useful point of departure for going further in depth in the different fields of MeLa research.

General Readers, Anthologies, and Dictionaries



Jessica Evans, David Boswell (eds.), *Representing the Nation: A Reader in Heritage and Museums*, Routledge, London-New York/NY 1999.

“Gathering key writings from leading thinkers in cultural studies, cultural history, and museum studies, *Representing the Nation. A reader* explores the role cultural institutions play in creating and shaping our sense of ourselves as a nation. With an international perspective focusing on the USA, France, Australia, the UK and India, leading figures and authors, including Tony Bennet, Ralph Samuel and Carol Duncan examine the way the past is preserved, represented and consumed as our ‘heritage’. Written in three sections, the book examines: strategies involved in creating and sustaining a national culture; the growth of heritage culture, from the founding of the National Trust in 1895 to the heritage acts of the 1980s; why it has become important for nations to preserve the past and in whose name it is preserved and displayed; the historical development of the public museum; issues and difficulties facing museums today and the competing demands and interests of public funding bodies, tourists and local communities”.

Contents:

“Introduction: Nation and Representation”, Jessica Evans

Part One. Culture, community and nation

“Introduction to Part One”, David Boswell

“Tradition and Translation: National Culture in Its Global Context”, Kevin Robins

“Culture, Community, Nation”, Stuart Hall

“History and Modernity: Reflections on the Theory of Nationalism”, Anthony D. Smith,

“Mass-Producing Traditions: Europe, 1870-1914”, Eric Hobsbawm

“Englishness and the National Culture”, Philip Dodd

Part Two. Representing the past as heritage and its consumption

“Introduction to Part Two”, David Boswell

“Trafficking in History” Patrick Wright

“The Climate of Decline”, Robert Hewison

“Resurrectionism”, Raphael Samuel

“Fatal Attractions”, Chris Rojek

“Gazing on History”, John Urry

Part Three. Museums as classificatory systems and their prehistories

“Introduction to Part Three”, Jessica Evans

“National Monuments”, Richard D. Altick

“Fear of Circuses: Founding the National Museum of Victoria”, David Goodman

“The Chicago World’s Colombian Exposition of 1893: ‘And Was Jerusalem Built Here?’”, Robert W. Rydell

“From the Princely Gallery to the Public Art Museum: The Louvre Museum And the National Gallery, London”, Carol Duncan

“The Exhibitionary Complex”, Tony Bennett

Part Four. Museums and cultural management

"Introduction to Part Four", Jessica Evans

"Attempts to Define 'Museum'", Kenneth Hudson

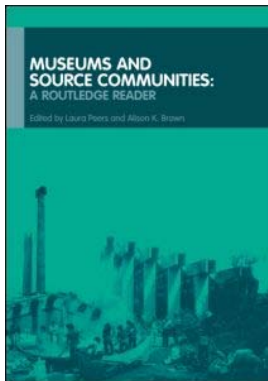
"Useful Culture", Tony Bennett

"Cultural Policy: Research and the Government Imperative", Colin Mercer

"Museums Are Good to Think: Heritage on View in India" Arjun Appadurai, Carol A. Breckenridge

"Rewriting the Museums' Fictions: Axonomies, Stories and Readers", Sharon Macdonald, Roger Silverstone

"Museums as Contact Zones", James Clifford.



Alison K. Brown, Laura Peers (eds.), *Museums and Source Communities: A Reader*, Routledge, London-New York/NY 2003.

"This volume combines some of the most influential published research in this emerging field with newly commissioned essays on the issues, problems and lessons involved in collaborating museums and source communities. Focusing on museums in the UK, North America and the Pacific, the book highlights three areas which demonstrate the new developments most clearly: the museum as field site or 'contact zone' ; a place which source community members enter for purposes of consultation and collaboration; visual repatriation; the use of photography to return images of ancestors, historical moments and material heritage to source communities; exhibition case studies. These are discussed to reveal the implications of cross-cultural and collaborative research for museums, and how such projects have challenged established attitudes and practices".

Contents:

"Introduction", Laura Peers, Alison K. Brown

Part 1. Museums and Contact Work

"Introduction", Trudy Nicks

1. "Yup'ik Elders in Museums: Fieldwork Turned on its Head", Ann Fienup-Riordan

2. "The Object in View: Aborigines, Melanesians and Museums", Lissan Bolton

3. "The Arts of the Sikh Kingdoms: Collaborating with a Community", Eithne Nightingale, Deborah Swallow

4. "Integrating Native Views into Museum Procedures: Hope and Practice at the National Museum of the American Indian", Nancy B. Rosoff

Part 2. Talking Visual Histories

"Introduction", Elizabeth Edwards

5. "Taking Photographs Home: The Recovery of Maori History", Judith Binnet, Gillian Chaplin

6. "Looking to See: Reflections on Visual Repatriation in the Purari Delta, Gulf Province, Papua New Guinea", Joshua A. Bell

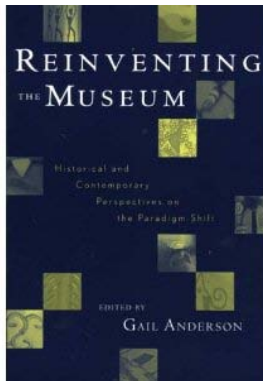
7. "Remembering our Namesakes: Audience Reactions to Archival Film of King Island, Alaska", Deanna Panataaq Kingston

8. "Snapshots on Dreaming: Photographs of the Past and Present", John A. Stanton

Part 3. Community Collaboration in Exhibitions

"Introduction", Ruth. B. Phillips

9. "How to Decorate a House: The Re-Negotiation of Cultural Representations at the University of British Columbia Museum of Anthropology", Michael M. Ames
10. "Curating African Worlds", Antony Shelton
11. "Objects, Agency and Museums: Continuing Dialogues Between the Torres Straits and Cambridge", Anita Herle
12. "Transforming Archaeology Through Practice: Strategies for Collaborative Archaeology and the Community Archaeology Project at Quseir, Egypt", Stephanie Moser [et al.]
13. "Glenbow's Blackfoot Gallery: Working Towards Coexistence", Gerald D. Conaty
"Afterword: Beyond the Frame", Paul Tapsell.



Gail Anderson (ed.), *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, AltaMira Press, Lanham/MD 2004.

"Reinventing the Museum gathers 35 seminal articles reflecting over 100 years of dialogue within the museum community about what it means to be a high-quality, relevant institution. Important reading for museum professionals, students, and anyone interested in museums and their development".

Contents:

"Introduction: Reinventing the Museum", Gail Anderson

Part I. The Role of the Museum in Society: The Challenge to Remain Relevant

"Introduction", Gail Anderson

1. "The Gloom of the Museum" (1917), John Cotton Dana
2. "What is a Museum?" (1942), Theodore Low
3. "A Twelve Point Program for Museum Renewal" (1970), Alma Wittlin
4. "The Museum, a Temple or the Forum" (1971), Duncan Cameron
5. "Rethinking the Museum: An Emerging New Paradigm" (1990), Stephen E. Weil
6. "Museums in the Age of Deconstruction" (1992), Michael M. Ames
7. "The Real Multiculturalism: A Struggle for Authority and Power" (1992), Amalia Mesa-Bains
8. "Hey! That's Mine: Thoughts on Pluralism and America" (1992), Edmund Barry Gaither
9. "An Agenda for Museums in the Twenty-First Century" (1992), Harold Skramstad

Part II. The Role of the Public: The Need to Understand the Visitor's Perspective

"Introduction", Gail Anderson

10. "United States: A Science in the Making" (1993), C.G. Screven
11. "Staying Away: Why People Choose Not to Visit Museums" (1983), Marilyn Hood
12. "The Contextual Model of Learning" (2000), John H. Falk, Lynn D. Dierking
13. "The Museum's Role in a Multicultural Society" (1992), Claudine Brown
14. "Visitor's Bill of Rights" (2000), Judy Rand
15. "Can Museums Be All Things to All People?" (2000), Neil Kotler, Philip Kotler

Part III. The Role of Public Service: The Evolution of Exhibitions and Programs

"Introduction", Gail Anderson

16. "Museum Exhibitions and the Dynamics of Dialogue" (1999), Kathleen McLean
17. "Changing Practices in Interpretation" (1997), Lisa C. Roberts
18. "Making Meaning Together: Lessons from the Field of American History" (1993), Lois Silverman

19. "Is There Method in Our Madness? Improvisation in the Practice of Museum Education" (1999), Mary Ellen Munley

20. "Mining the Museum: An Installation Confronting History" (1993), Lisa Corrin

21. "Evaluating the Ethics and Consciences of Museums" (1994), Robert Sullivan

Part IV. The Role of the Object: The Obligation of Stewardship and Cultural Responsibility

"Introduction", Gail Anderson

22. "What is the Object of this Exercise?" (1999), Elaine Heumann Gurian

23. "Collecting Then, Collecting Today" (2002), Stephen E. Weil

24. "Collections Planning: Pinning Down a Strategy" (2002), James B. Gardner, Elizabeth Merritt

25. "Who Cares? Conservation in a Contemporary Context" (1999), Carole Milner

26. "A Philosophical Perspective on the Ethics and Resolution of Cultural Properties Issues" (1999), Karen J. Warren

27. "Deft Deliberations" (1991), Dan L. Monroe, Walter Eco-Hawk

28. "Deaccessioning: The American Perspective" (1991), Marie C. Malaro

Part V. The Role of Leadership: The Essential Ingredient

"Introduction", Gail Anderson

29. "Creampuffs and Hardball: Are You Really Worth What You Cost or Just Merely Worthwhile?" (1995), Stephen E. Weil

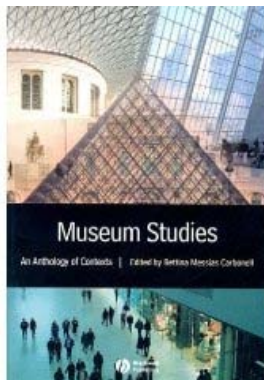
30. "The Well-Managed Museum" (1990), Earl F. Cheit, Stephen E Weil

31. "Museum Accountability: Laws, Rules, Ethics, and Accreditation" (1991), Willard Boyd

32. "Toward a New Governance" (1997), John Carver

33. "Institution-wide Change in Museums" (2000), Will Phillips

34. "Persistent Paradoxes" (1997), Robert Janes.



Bettina Messias Carbonell (ed.), *Museum Studies: An Anthology of Contexts*, Blackwell, Malden/MA-Oxford-Carlton 2004.

"The explosive popularity of museums has made museum studies one of the most productive and exciting intellectual and pedagogical sites for historians and art historians, anthropologists, archaeologists, and critical theorists. *Museum Studies: An Anthology of Contexts* provides a comprehensive interdisciplinary collection of approaches to museums and their relation to history, culture, philosophy, and their adoring or combative publics. It brings together for the first time a wide array of texts that mix contemporary analysis with classic, historical documentation. Offering encyclopedic coverage of the issues critical to the rise and role of the museum - history and development: relation to society: the ethics of classification, exhibition, and exclusion: the representation of cultures: property and ownership: the poetics of display: material culture and historical documentation: tradition, innovation, and self-reflexivity in museum practice - this is the most comprehensive and ambitious volume available on museum studies. Each section includes an opening essay that guides the reader through the selections while the volume's bibliography provides a list of resources devoted to museum studies".

Contents:

"General Introduction: Museum Studies and the 'Eccentric Space' of an Anthology", Bettina Messias Carbonell

Part I. Museology: a Collection of Contexts

"Introduction", Bettina Messias Carbonell

1. "Foreword", Germain Bazin
2. "The Museum: Its Classical Etymology and Renaissance Genealogy" Paula Findlen
3. "The Universal Survey Museum", Carol Duncan, Alan Wallach
4. "Brain of the Earth's Body: Museums and the Framing of Modernity", Donald Preziosi
5. "The Museum Refuses to Stand Still", Kenneth Hudson
6. "The Mirror and the Tomb: Africa, Museums, and Memory", Françoise Lionnet
7. "Seeing Through Solidity: A Feminist Perspective on Museums", Gaby Porter
8. "Museums of 'Human Suffering' and the Struggle for Human Rights", Terence M. Duffy

Meditation:

9. "At the Holocaust Museum" Alice Friman

Part II. States of 'Nature' in the Museum: Natural History, Anthropology, Ethnology

"Introduction", Bettina Messias Carbonell

10. "To the Citizens of the United States of America", Charles Willson Peale
11. "Letter of 1863 to Mr. Thomas G. Cary", Louis Agassiz
12. "The Development of Ethnological Museums", Robert Goldwater
13. "Museums of Ethnology and their Classification", Franz Boas
14. "The Constitution of Nature: Taxonomy as Politics in Jefferson, Peale, and Bartram", Christopher Looby
15. "Magnificent Intentions: Washington, D.C., and American Anthropology in 1846", Curtis Hinsley
16. "Ethnology: a Science on Display", Fabrice Grognet
17. "Ambiguous Messages and Ironic Twists: Into the Heart of Africa and The Other Museum", Enid Schildkrout
18. "Thinking and Doing Otherwise: Anthropological Theory in Exhibitionary Practice", Mary Bouquet
19. "Museum Matters" Gyan Prakash

Meditation:

20. "What White Publishers Won't Print", Zora Neale Hurston

Part III. The Status of Nations and the Museum

"Introduction", Bettina Messias Carbonell

21. "Selections from 'On the Museum of Art' [Introductory Addresses on the Science and Art Department and the South Kensington Museum, delivered 1857]", J.C. Robinson
22. "Museums and the Formation of National and Cultural Identities", Annie E. Coombes
23. "Fracturing the Imperial Mind", Eleanor Heartney
24. "Presidential Address to the Museums Association, Maidstone Conference, 1909", Henry Balfour
25. "Picturing Feminism, Selling Liberalism: The Case of the Disappearing Holbein", Jordanna Bailkin
26. "The Architectural Museum from World's Fair to Restoration Village", Edward N. Kaufman
27. "Addresses on the Occasion of the Opening of the American Wing, The Metropolitan Museum of Art, NYC", Robert W. de Forest, Grosvenor Atterbury, Elihu Root
28. "Telling the Story of America", Elizabeth Broun
29. "Some Thoughts about National Museums at the End of the Century", Roger G. Kennedy

Meditation:

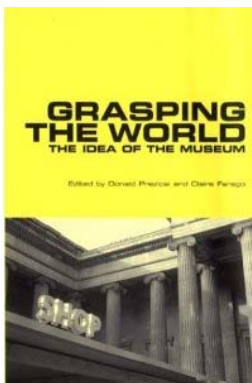
30. "The Pitt-Rivers Museum, Oxford", James Fenton

Part IV. Locating History in the Museum

"Introduction", Bettina Messias Carbonell

31. "Local Museums", Sir William Henry Flower
32. "Memory, Distortion and History in the Museum", Susan Crane
33. "Collecting Ideas and Artifacts: Common Problems of History Museums and History Texts", Thomas J. Schlereth

34. "Melodrama, Pantomime or Portrayal? Representing Ourselves and the British Past through Exhibitions in History Museums", Gaynor Kavanagh
35. "Reality as Illusion, the Historic Houses that Become Museums", Mónica Risnicoff de Gorgas
36. "Artifacts as Expressions of Society and Culture: Subversive Genealogy and the Value of History", Mark Leone, Barbara Little
37. "A Sense of Another World: History Museums and Cultural Change", James Deetz
38. "Mining the Museum: Artists Look at Museums, Museums Look at Themselves", Lisa G. Corrin
- Meditation:*
39. "Other Icons, The Museums", Le Corbusier
- Part V. Arts, Crafts, Audiences**
- "Introduction", Bettina Messias Carbonell
40. "The Museum as an Art Patron", John Cotton Dana
41. "Aims and Principles of the Construction and Management of Museums of Fine Art", Benjamin Ives Gilman
42. "Museum", Georges Bataille
43. "Conclusion to The Love of Art", Pierre Bourdieu, Alain Darbel with D. Schnapper
44. "Art and the Future's Past", Philip Fisher
45. "Museums Without Collections: Museum Philosophy in West Africa", Malcolm McLeod
46. "Cultural Entrepreneurship in Nineteenth-Century Boston, Part II: The Classification and Framing of American Art", Paul DiMaggio
47. "Women at the Whitney, 1910-30: Feminism/Sociology/Aesthetics", Janet Wolff
48. "Zero Gravity", Maurice Berger
49. "Introduction to The Museum as Muse, Artists Reflect", Kynaston McShine
50. "Exhibiting Mestizaje: The Poetics and Experience of the Mexican Fine Arts Center Museum", Karen Mary Davalos
51. "Resonance and Wonder", Stephen Greenblatt
52. "Changing Values in the Art Museum: Rethinking Communication and Learning", Eilean Hooper-Greenhill
- Meditation:*
53. "Secrets of Encounter", Barbara Kirshenblatt-Gimblett.

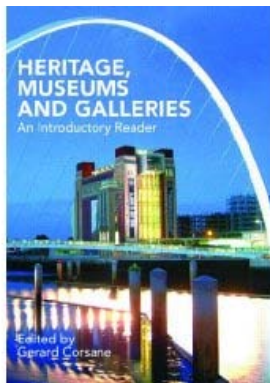


Claire J. Farago, Donald Preziosi (eds.), *Grasping the World: The Idea of the Museum*, Ahgate, Aldershot-Burlington/VT 2004.

"There is much more to museums than the documenting, monumentalizing or theme-parking of identity, history and heritage. This anthology aims to make strange the very existence of museums and to plot a critical, historical and ethical understanding of their origins and history. A radical selection of key texts introduces the reader to the intense investigation of the modern European idea of the museum that has taken place since the 1950s. Texts first published in journals and books are brought together in one volume with up-to-the-minute and specially commissioned pieces by leading administrators, curators and art historians".

Contents:"General Introduction: What are Museums for?", Claire J. Farago, Donald Preziosi**Part I. Creating Historical Effects**"The Fictions of Factual Representation", Hayden White"Psychoanalysis and its History", Michel de Certeau"Rome, the Archetypal Museum, and The Louvre, the Negation Of Division", Jean-Louis Déotte"Poetics of the Museum: Lenoir and Du Sommerard", Stephen Bann"Telling Objects: A Narrative Perspective on Collecting", Mieke Bal**Part II. Instituting Evidence**"Collective Memory and Memoria Rerum: An Architecture for Thinking", Mary Carruthers"Science-Honour-Metaphor: Italian Cabinets of the Sixteenth and Seventeenth Centuries", Giuseppe Olmi"Natural History and the Emblematic World View", William B. Ashworth Jr."The Museum: Its Classical Etymology and Renaissance Genealogy", Paula Findlen"Inventing Assyria: Exoticism and Reception in Nineteenth-Century England and France", Frederick N. Bohrer**Part III. Building Shared Imaginaries/Effacing Otherness**"Double Visions", Homi K. Bhabha"Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936", Donna Haraway"From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London", Carol Duncan"Museums and the Formation of National and Cultural Identities", Annie E. Coombes"Creating Identity: Exhibiting the Philippines at the 1904 Louisiana Purchase Exposition", Beverly K. Grindstaff"Performing Identity: The Museal Framing of Nazi Ideology", Sandra Esslinger"The Cosmic Theme Park of the Javanese", Shelly Errington**Part IV. Observing Subjects/Disciplining Practice**"Introduction to Museum Without Walls", André Malraux"Texts/Contexts : Of Other Spaces", Michel Foucault"Power/Knowledge - Constructed Space and the Subject", Paul Q. Hirst"Museums: Managers of Consciousness", Hans Haacke"The Exhibitionary Complex", Tony Bennett"Orientalism and the Exhibitionary Order", Timothy Mitchell"China in Britain: The Imperial Collections", Craig Clunas**Part V. Secularizing Rituals**"The Museum of Modern Art as Late Capitalist Ritual: An Iconographical Analysis", Carol Duncan, Alan Wallach"Animals as Cultural Signs: Collecting Animals in Sixteenth-Century Medici Florence", Claudia Lazzaro"Remarks on the Collection of Rudolf II: The Kunstkammer as a Form of Representation" Thomas Da Costa Kaufmann"Philip Hainhofer and Gustavus Adolfus's Kunstschränk", Hans-Olof Boström"Museums in Eighteenth-Century Rome", Francis Haskell, Nicholas Penny"The Genesis and Early Development of the Royal Museum in Stockholm: A Claim for Authenticity and Legitimacy", Magnus Olausson, Solfrid Söderlind"The Cultural Logic of the Late Capitalist Museum", Rosalind Krauss"Collision", Neil Cummings, Marysia Lewandowska**Part VI. Inclusions and Exclusions: Representing Adequately**"Cultural Reflections", Moira Simpson"Histories of the Tribal and the Modern", James Clifford"Always True to the Object, in our Fashion", Susan Vogel"From Primitivism to Ethnic Arts", Rasheed Araeen"Museums are Good to Think: Heritage on View in India", Arjun Appadurai, Carol A. Breckenridge

- "Remaking Passports : Visual Thought in the Debate on Multiculturalism", Néstor García Canclini
"Our (Museum) World Turned Upside Down: Re-Presenting Native American Arts", Janet Catherine Berlo, Ruth B. Phillips
"The Museum of Contemporary Art, Los Angeles: An Account of Collaboration Between Artists, Trustees and an Architect", Jo-Anne Berelowitz
"The Identity Card Project And The Tower Of Faces At The United States Holocaust Memorial Museum", Andrea Liss
"Where is 'Africa'? : Re-viewing Art and Artifact in the Age of Globalization", Ruth B. Phillips.



Gerard Corsane (ed.), *Heritage, Museums and Galleries: An Introductory Reader*, Routledge, London-New York/NY 2005.

"Bringing the reader the very best of modern scholarship from the heritage community, this comprehensive reader outlines and explains the many diverse issues that have been identified and brought to the fore in the field of heritage, museums and galleries over the past couple of decades. The volume:

- presents overviews and useful starting points for critical reflection
- focuses more specifically on selected issues of significance, looking particularly at the museum's role and responsibilities in the postmodern and postcolonial world
- concentrates on issues related to cultural heritage and tourism
- dedicated to public participation in heritage, museum and gallery processes and activities".

Contents:

"Issues in Heritage, Museums and Galleries : A Brief Introduction", Gerard Corsane

Part 1. Heritage/Museums/Galleries: Background and Overview

"The Debate on Heritage Reviewed", Robert Lumley

"The Uses and Abuses of Heritage", Brian Graham, Gregory John Ashworth, John E. Tunbridge

"Ideas of Museums in the 1990s", Julia D. Harrison

"The Informed Muse: The Implications of 'The New Museology' for Museum Practice", Deirdre C. Stam

"A Blurring of the Boundaries", Elaine Heumann Gurian

"The Art Museum as Ritual", Carol Duncan

"Visiting with Suspicion: Recent Perspectives on Art And Art Galleries", Chris Whitehead

Part 2. Highlighting Key Issues

"The Reburial Issue in the Twenty-First Century", Jane Hubert, Cressida Fforde

"Illicit Antiquities: The Theft of Culture", Neil Brodie

"Heritage Management in Southern Africa: Local, National and International Discourse", Webber Ndoro, Gilbert Pwiti

"The Search for Legitimacy: Museums in Aotearoa, New Zealand: A Maori Viewpoint", Arapata T. Hakiwai

"Multiculturalism and Museums: Discourse about Others in the Age of Globalization", Jan Nederveen Pieterse

"Museums and the Re-Shaping of Memory", Patricia Davison

"Tolerance, Trust and the Meaning of 'Sensation'", Robert R. MacDonald

"Museums, Galleries and Heritage: Sites of Meaning-Making and Communication", Rhiannon Mason

"Presenting the Past: A Framework for Discussion", Peter Stone

"Understanding the Social Impact of Museums, Galleries and Heritage through the Concept of Capital", Andrew Newman

Part 3. Heritage and Cultural Tourism

"Heritage : A Key Sector in the 'New' Tourism", Richard Prentice

"The Politics of Heritage Tourism Development: Emerging Issues for the New Millennium", Linda K. Richter

"A People's Story: Heritage, Identity and Authenticity", Sharon Macdonald

"The Southeast Asian 'Living Museum' and its Antecedents", Michael Hitchcock, Nick Stanley, King Chung Siu

"Repackaging the Past for South African Tourism", Leslie Witz, Ciraj Rassool, Gary Minkley

Part 4. Democratizing Museums and Heritage

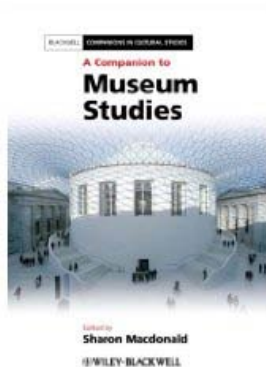
"'Social Exclusion Zone' and 'The Feel Good Factor'", Andrew Newman

"Learning Community: Lessons in Co-creating the Civic Museum", David Thelen

"Building a Community-Based Identity at Anacostia Museum", Portia James

"Community Museums : The Australian Experience", Phillip Gordon

"Places, 'Cultural Cornerstones' and the Ecomuseum", Peter Davis.



Sharon Macdonald (ed.), *A Companion to Museum Studies*, Wiley-Blackwell, Malden/MA-Oxford 2006.

"A Companion to Museum Studies captures the multidisciplinary approaches 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".

Contents:

1. "Expanding Museum Studies: An Introduction", Sharon Macdonald

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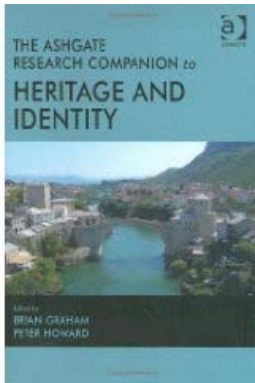
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Brian Graham, Peter Howard (eds.), *The Ashgate Research Companion to Heritage and Identity*, Ashgate, Aldershot-Burlington/VT 2008.

“Heritage represents the meanings and representations conveyed in the present day upon artefacts, landscapes, mythologies, memories and traditions from the past. It is a key element in the shaping of identities, particularly in the context of increasingly multicultural societies. This Research Companion brings together an international team of authors to discuss the concepts, ideas and practices that inform the entwining of heritage and identity. They have assembled a wide geographical range of examples and interpret them through a number of disciplinary lenses that include geography, history, museum and heritage studies, archaeology, art history, history, anthropology and media studies. This outstanding companion offers scholars and graduate students a thoroughly up-to-date guide to current thinking and a comprehensive reference to this growing field”.

Contents:

“Introduction: Heritage and Identity”, Brian Graham, Peter Howard

Part I. The Context of Heritage and Identity

“The History of Heritage”, David C. Harvey

“Heritage, Memory and Identity”, Sara McDowell

“Heritage, Memory and Identity”, Hilda Kean

Part II. Markers of Heritage and Identity

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“Heritage and ‘race’”, Jo Littler

“‘We Are Here, Yet we Are not Here’: The Heritage of Excluded Groups”, Keld Buciek, Kristine Juul

“The Contestation of Heritage: The Enduring Importance of Religion”, Rana P.B. Singh

“Heritage from Below: Class, Social Protest and Resistance”, Iain J.M. Robertson

“Heritage, Gender and Identity”, Laura Jane Smith

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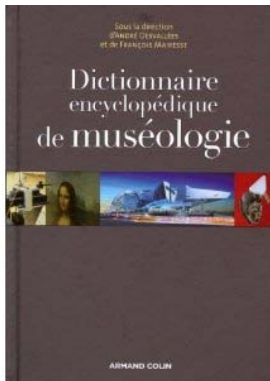
“The Contestation of Heritage: The Colonizer and the Colonized in Australia”, Roy Jones, Christina Birdsall-Jones

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“New Museologies and the Ecomuseum”, Peter Davis

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“European Landscapes: Heritage, Participation and Local Communities”, Werner Krauss
“Cultural Diversity, Heritage and Human Rights”, William Logan.



François Mairesse, André Desvallées (eds.), *Dictionnaire encyclopédique de muséologie*, Armand Colin, Paris 2011.

“At the confluence of several social sciences, museology questions the museum field: its richness and diversity, its functioning, the missions and the place of the museum in our societies. From the Museum star with sumptuous architecture to the small local museum, a showcase for a community, through a variety of museum experiences (Cybermusée, paper museums, mobile museum), the museology reflects the significant extension given to the very notion of museum.

21 encyclopaedic articles present the fundamental concepts that shape the contemporary museum context. Communication, management, heritage and many others give rise to a neat and thorough enlightenment, under the form of essays which cover the issues faced by museums today; a dictionary of 500 terms related to museology is here proposed for the first time in the Francophone world; 3 visual paths punctuate the work with an abundant iconography”.

Contents:

“Préface”, Julien Anfruns

“Avant-propos”, Nelly Decarolis

“Discours préliminaire”, François Mairesse, André Desvallées, Bernard Deloche

I. Articles Encyclopédiques

1. “Architecture”, André Desvallées, François Mairesse

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5. “Éthique”, Bernard Deloche, Martin Schärer

6. “Exposition”, André Desvallées, Martin Schärer, Noémie Drouguet

7. “Gestion”, François Mairesse

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9. “Médiation”, Raymond Montpetit

10. “Muséal”, Bernard Deloche

11. “Muséalisation”, François Mairesse

12. “Musée”, François Mairesse

13. “Muséographie”, François Mairesse

14. “Muséologie”, François Mairesse, André Desvallées

15. “Objet”, François Mairesse, Bernard Deloche

16. “Patrimoine”, André Desvallées, François Mairesse, Bernard Deloche

17. “Préservation”, Yves Bergeron

18. “Profession”, Serge Chaumier, François Mairesse

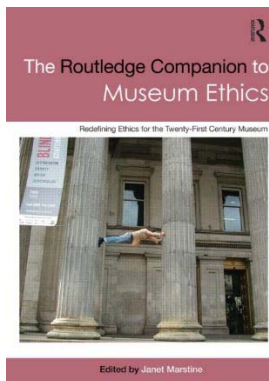
19. “Public”, François Mairesse

20. “Recherche”, Yves Bergeron, Jean Davallon

21. “Société”, Serge Chaumier

II. Dictionnaire de Muséologie

André Desvallées, François Mairesse.



Janet C. Marstine (ed.), *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, Routledge, London-New York/NY 2011.

“Routledge Companion to Museum Ethics is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum. Through twenty-seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth, rather than a burden of compliance. The volume represents diverse strands in museum activity from exhibitions to marketing, as ethics is embedded in all areas of the museum sector. What the contributions share is an understanding of the contingent nature of museum ethics in the twenty-first century—its relations with complex economic, social, political and technological forces and its fluid ever-shifting sensibility. It argues for a museum ethics discourse defined by social responsibility, radical transparency and shared guardianship of heritage. And it demonstrates the moral agency of museums: the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of institutions to generate self-reflective and activist practice”.

Contents:

Part One: Theorizing Museum Ethics

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4. “Museums and the End of Materialism”, Robert R. Janes
5. “Changing the Rules of the Road: Post-colonialism and the New Ethics of Museum Anthropology”, Christina Kreps
6. “‘Aroha mai: Whose Museum?’ The Rise of Indigenous Ethics within Museum Contexts: A Maori-tribal Perspective”, Paul Tapsell
7. “The Responsibility of Representation: A Feminist Perspective”, Hilde Hein

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10. “An Experimental Approach to Strengthen the Role of Science Centers in the Governance of Science”, Andrea Bandelli, Elly Konijn
11. “Peering into the Bedroom: Restorative Justice at the Jane Addams Hull-House Museum”, Lisa Yun Lee
12. “Being Responsive to be Responsible: Museums and Audience Development”, Claudia B. Ocello
13. “Ethics and Challenges of Museum Marketing”, Yung-Neng Lin
14. “Memorial Museums and the Objectification of Suffering”, Paul Williams

Part Three: The Radical Potential of Museum Transparency

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16. "Dance through the Minefield": The Development of Practical Ethics for Repatriation", Michael Pickering

17. "Visible Listening-Discussion, Debate and Governance in the Museum", James M. Bradburne

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19. "Why is this here?": Art Museum Texts as Ethical Guides", Pamela Z. McClusky

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21. "Sharing Conservation Ethics, Practice and Decision-Making with Museum Visitors", Mary M. Brooks

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22. "The Body in the (White) Box: Corporeal Ethics and Museum Representation", Mara Gladstone, Janet Catherine Berlo

23. "Towards an Ethics of Museum Architecture", Suzanne MacLeod

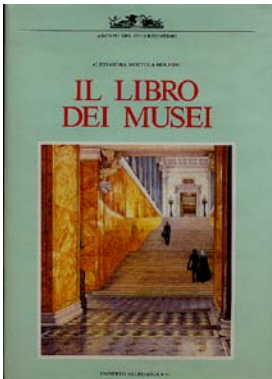
24. "Museum Censorship", Christopher B. Steiner

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The Idea of Museum: Historical Perspectives

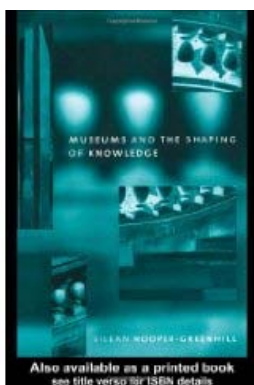


Alessandra Mottola Molfino, *Il libro dei Musei*, Umberto Allemandi, Torino 1991.

“What are actually the museums, ‘monster phenomena’ (new cathedrals, new theaters, new stadiums, new squares) of our time? Where do they come from, what is their purpose, how do they work, how have they changed and how they change our lives, how do they are and how they will be? Alessandra Mottola Molfino reconstructs the story, but also the critical analysis of art and archeology museums from the eighteenth century to the present, their relationships with collectors and the market, with the modern types of American and German museums, with the old private collections, with the architects, experts, the devout pilgrims and casual visitors. It goes so far as to outline which already is the future of museums, real ‘time machines’ aimed to rediscover our roots, comfortable signs of stability in an era of uncertainty and change: not only places of collection of works and documents, but also visual and mental scenarios of emotions”.

Contents:

Capitolo primo. La forma museo; Capitolo secondo. I musei della ragione; Capitolo terzo. I musei della colpa; Capitolo quarto. Collezionismo e musei; Capitolo quinto. Museo ‘opera chiusa’; Capitolo sesto. Museologia vs museografia; Capitolo settimo. Il museo prossimo venturo; Capitolo ottavo. Musei Americani vs musei Europei; Capitolo nono. I nuovi musei.



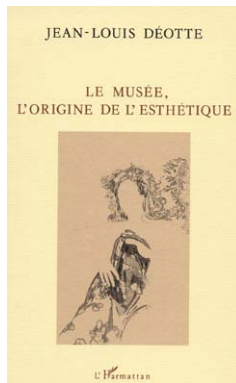
Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge*, Routledge, London-New York/NY 1992. Ital. ed. *I musei e la formazione del sapere: Le radici storiche, le pratiche del presente*, il Saggiatore, Milano 2005.

“Museums have been active in shaping knowledge over the last six hundred years. Yet what is their function within today’s society? At the present time when funding is becoming increasingly scarce, difficult questions are being asked about the justification of museums. *Museums and the Shaping of Knowledge* presents a critical nature of museums. Through the examination of case studies, Eilean Hooper-Greenhill reveals a variety of different roles for museums in the production and shaping of

knowledge. Today, museums are once again organizing their spaces and collections to present themselves as environments for experimental and self-directed learning”.

Contents:

1. What is a Museum?; 2. The First Museum of Europe?; 3. The Palace of the Prince; 4. The Irrational Cabinet; 5. The ‘Cabinet of the World’; 6. The Repository of the Royal Society; 7. The Disciplinary Museum; 8. A Useful Past for the Present.



Jean-Louis Déotte, *Le Musée, l'origine de l'esthétique*, L'Harmattan, Paris 1993.

“There is a power of art of the museum - a *poétique* in the strongest sense that must be restored against criticism unveiled by a Quatremère de Quincy or a Valéry. For the opening of this public institution is indissociable from aesthetic criticism, art history and, finally, from art itself, which, for the very first time, reaches itself, in the visibility. Not that this true setting arbitrarily produces art. But in the sense that the exhibitor, true frame, separates it from what it is not: the destination (theological, metaphysical, political, etc.). And so, little by little, making the museum the world of men absent for art, it leaves room for a temporality which is not that of historical events. The one of art history, where art constantly invents itself, and more enigmatic, a more original temporality of art's periods donation. Therefore, museum would not be a sad accident occurred to art in the middle of the XVIIIth century: it is its place. This analysis, based on Kant, Salles, Adorno, Benjamin, Malraux, Bataille, Blanchot, Lyotard, Derrida, Lacoue-Labarthe, Nancy, is required to access to what, even for the most contemporary art, still represents its *intérieur*”.

Contents:

Préface: Le programme de W. Benjamin

Introduction

Adorno: Destination ou suspension, Deux mondes de noms; Ch. Jacob: Alexandrie; J.L. Nancy: Critique; J. Derrida: Apocalypse; M. Blanchot: Archiver pour juger; E. Quinet: Assurer la permanence du monde commun; Kant: L'exigence de publicité des œuvres; J.F. Lyotard: L'immémorial second et le non-inscriptible

Première Section: La suspension

Quatremère De Quincy: Un art de serre, La matière du musée

Deuxième Section: Destinations

H. Arendt: La destination civico-esthétique; E. Panofsky: Caractéristiques de la destination projective, Maladresse des peintres ou résistance des dieux; Passage du musée; La dialectique muséale; L. Marin: La surface comme membrane; Cézanne: Membrane et différence des temps; Diderot: Le paradoxe du personnage peint; Bataille: Manet, de l'extinction en peinture; Kleist: La peinture de paysage comme art de chambre

Troisième Section: Le jugement esthétique

G. Salles: Goûter une collection, Confusion des genres; Kant: Un objet d'occasion, Transmettre!, Echapper au pouvoir (de la représentation), Les objets archéologiques sont-ils d'occasion?, Le Musée selon l'ornement, la beauté idéale ou l'Idée esthétique, Le Musée entre Idée de la raison et Idée esthétique, Les musées ont-ils une âme?

Quatrième Section: La bifurcation allemande

F. Schlegel: Peut-on répondre à la question de l'art?, Le fragment romantique, La communauté négative; W. Benjamin: Pourquoi y-a-t-il une multiplicité d'œuvres plutôt qu'une seule?, La méthode critique de la ruine, Une architecture d'intérieur, L'enfance au musée, Théorie et pratique de la collection, Le collectionneur est un allégoricien, L'exposition de l'exclu, L'art post-moderne est allégorique

Cinquième Section: La bifurcation française

Lévi-Strauss: Expôts et grands récits communautaires; G.H. Rivière: Les apories de l'exposition de l'homme au Musée de l'homme; Picasso: L'invention de l'art exotique; Blanchot: Le musée, l'histoire, le temps; La création artistique; De l'absence du monde au monde de l'absence

Sixième Section: Le musée à l'épreuve des immatériaux

H. Arendt: L'exposition spéculative; Buren: Paradoxes des musées d'art contemporain, Le musée comme banque de données; C. Ginzburg: Remarques sur un prétexte de maîtrise; G. Deleuze: Les deux temporalités

Conclusion

Le Péruzin: Qu'est-ce que la matière d'une œuvre?

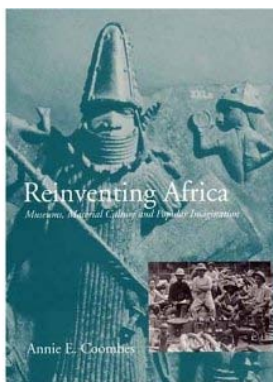


Roland Schaer, *L'invention des musées*, Gallimard, Paris 1993. Ital. ed. *Il Museo tempio della memoria*, Electa/Gallimard, Milano-Paris 1996.

"In the beginning was a myth, the Museum of Alexandria, where the origin of the word get lost. The 'treasures' of ancient temples and medieval churches testify, long before the Renaissance, of a practice of collecting. But it is the Seventeenth century, after the flowering of cabinets de curiosité, that invented the museum, as an organized form of experience. If monarchy had already engaged itself in the conservation of works of art, it is the French Revolution that discovered the concept of heritage. The museum then becomes a institution. The Nineteenth and Twentieth centuries mark its golden age. From Alexandria to the Grand Louvre, Roland Schaer traces a history of museums around the world, the one of the inestimable treasures acquisition, but also the one with the very idea of memory of places and men".

Contents:

I. Des muses aux musées; II. Diffuser les lumières; III. Les fondations révolutionnaires; IV. L'âge d'or; V. Les musées et la modernité; VI. Témoignages et documents.

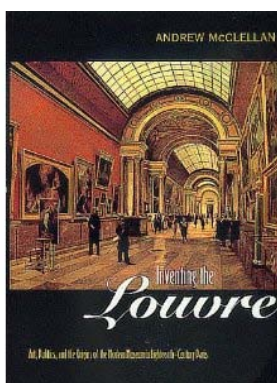


Annie E. Coombes, *Reinventing Africa: Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England*, Yale University Press, New Haven/CT-London 1994.

“Between 1890 and 1918, British colonial expansion in Africa led to the removal of many African artifacts that were subsequently brought to Britain and displayed. Annie Coombes argues that this activity had profound repercussions for the construction of a national identity within Britain itself—the effects of which are still with us today. Through a series of detailed case studies, Coombes analyzes the popular and scientific knowledge of Africa which shaped a diverse public’s perception of that continent: the looting and display of the Benin “bronzes” from Nigeria; ethnographic museums; the mass spectacle of large-scale international and missionary exhibitions and colonial exhibitions such as the “Stanley and African” of 1890; together with the critical reaction to such events in British national newspapers, the radical and humanitarian press and the West African press. Coombes argues that although endlessly reiterated racial stereotypes were disseminated through popular images of all things “African,” this was no simple reproduction of imperial ideology. There were a number of different and sometimes conflicting representations of Africa and of what it was to be African—representations that varied according to political, institutional, and disciplinary pressures. The professionalization of anthropology over this period played a crucial role in the popularization of contradictory ideas about African culture to a mass public”.

Contents:

1. Material Culture at the Crossroads of Knowledge: The Case of the Benin ‘Bronzes’; 2. Voices in the Wilderness: Critics of Empire; 3. Aesthetic Pleasure and Institutional Power; 4. The Spectacle of Empire 1: Expansionism and Philanthropy at the Stanley and African Exhibition; 5. The Spectacle of Empire 2: Exhibitionary Narratives; 6. Temples of Empire: The Museum and its Publics; 7. Containing the Continent: Ethnographies on Display; 8. ‘For God and For England’: Missionary Contributions to an Image of Africa; 9. National Unity and Racial and Ethnic Identities: The Franco-British Exhibition of 1908; Epilogue: Inventing the ‘Post-Colonial’.

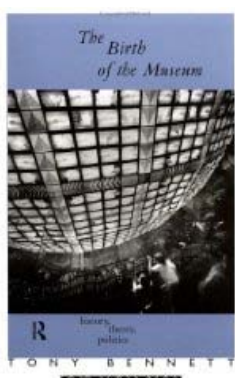


Andrew McClellan, *Inventing the Louvre: Art, Politics and the Origins of the Modern Museum in Eighteenth-Century Paris*, University of California Press, Berkeley/CA-Los Angeles/CA-London 1994.

“Founded in the final years of the Enlightenment, the Louvre—with the greatest collection of Old Master paintings and antique sculpture assembled under one roof—became the model for all state art museums subsequently established. Andrew McClellan chronicles the formation of this great museum from its origins in the French royal picture collections to its apotheosis during the Revolution and Napoleonic Empire. More than a narrative history, McClellan’s account explores the ideological underpinnings, pedagogic aims, and aesthetic criteria of the Louvre. Drawing on new archival materials, McClellan also illuminates the art world of eighteenth-century Paris”.

Contents:

Introduction; The Luxembourg Gallery, 1750-79; D’Angiviller’s Louvre Project; The Revolutionary Louvre; The Musée Central des Arts; Alexandre Lenoir and the Museum of French Monuments; Conclusion; Appendix I. Arrangement of Paintings in the Luxembourg Gallery, 1750; Appendix II. D’Angiviller’s *Grands Hommes* of France, by Salon; Appendix III. Partial Reconstruction of the Hanging Scheme at the Musée Central des Arts in 1797-8.



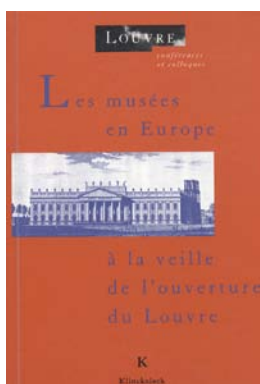
Tony Bennett, *The Birth of the Museum*, Routledge, London-New York/NY 1995.

“In a series of richly detailed case studies from Britain, Australia and North America, Tony Bennett investigates how nineteenth- and twentieth-century museums, fairs and exhibitions have organized their collections, and their visitors. Discussing the historical development of museums alongside that of the fair and the international exhibition, Bennett sheds new light upon the relationship between modern forms of official and popular culture.

Using Foucaultian perspectives *The Birth of the Museum* explores how the public museum should be understood not just as a place of instruction, but as a reformatory of manners in which a wide range of regulated social routines and performances take place”.

Contents:

1. The formation of the museum; 2. The exhibition complex; 3. The political rationality of the museum; 4. Museums and 'the people'; 5. Out of which past?; 6. Art and theory : the politics of the invisible; 7. Museums and progress: narrative, ideology, performance; 8. The shaping of things to come : Expo '88; 9. A thousand and one troubles: Blackpool Pleasure Beach.



Edouard Pommier (ed.), *Les Musées en Europe à la veille de l'ouverture du Louvre*, Klincksieck-Musée du Louvre, Paris, 1995.

"In commemoration of the bicentennial of its opening, November 18th 1793, the Louvre Museum has organized an international symposium on the status of museums in Europe in the second half of the eighteenth century. By the time the project ends designed in Louis XVI age, there were already genuine museums in Dresden and Florence, Rome and Vienna, Verona and Kassel, Munich and London ... Experts gathered to mark the anniversary were intended to provide elements of reflection on the culture of the museum which then broadcasts, and to study some conditions, and the artistic theories, the role of the teaching Academies, the dream of a cosmic temple of the arts, sciences and arts, moral or educational work of art, the technical or legal precedent, the influence of power and the national idea, the architectural implications. These writings are neither a record nor a manifesto, but a modest and fervent tribute to the museum of the Enlightenment that is one of the most precious tokens of our European identity".

Contents:

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"Collections privées et publiques. Les prémices du musée public en Allemagne", Henning Bock

"L'invention du musée en France et ses justifications dans la littérature artistique", Dominique Poulot

"La notion de patrimoine artistique et la formation du musée au XVIIIe siècle", Robert W. Scheller

2.L'architecture des musées

"Ce que le musée du Louvre n'était pas en 1793. De certains musées pourvus d'une rotonde à coupole, lieux de débats érudits", Marcin Fabianski

"Le musée Fridericianum à Kassel (1769-1779): un incunable de la construction du musée au siècle des Lumières", Hans-Christoph Dittscheid

"Musée et Panthéon. L'origine du concept architectural du musée", Volker Plagemann

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"L'Académie clémentine de Bologne et le musée 'public' dans l'Europe du XVIIIe siècle", Andrea Emiliani

"Les musées à Naples au temps de Charles et de Ferdinand de Bourbon (1734-1799)", Arturo Fittipaldi

"Recherches archéologiques et formation des collections publiques en Italie centrale et septentrionale au XVIIIe siècle", Giuseppe Olmi

"Leçons italiennes: les musées vus par les voyageurs français au XVIIIe siècle", Krzysztof Pomian

4.Aspects idéologiques

“Le goût et les nations débats, polémiques et jalousies au moment de la création des musées au XVIIIe siècle”, Werner Oechslin

“Les problèmes de la création d’un musée national au XVIIIe siècle en Angleterre”, Nell MacGregor

“Conception et philosophie bourgeoises du musée en Allemagne à la fin du XVIIIe et au début du XIXe siècle”, Klaus Herding

“Le rôle de l’Église dans la formation des premiers musées au Portugal à la fin du XVIIIe siècle”, Fernando António Baptista Pereira

“Les Lumières et la curiosité. Utilité et divertissement dans les musées de Grande-Bretagne à la fin du XVIIIe siècle”, Arthur MacGregor

5.L’organisation des musées

“La fantaisie des custodes’. De la préhistoire de la profession de conservateur en France et en Allemagne au XVIIIe siècle”, Tom Holert

“Les premiers musées d’art en Europe et leur public”, Per Bjurstrom

“Rapports entre la théorie de l’art et la disposition des tableaux au XVIIIe siècle”, Andrew McClellan

“La classification comme principe la transformation de la Galerie impériale de Vienne en ‘histoire visible de l’art’”, Debora J. Meijers

“Tourisme et bien public à propos des catalogues des musées à la fin du XVIIIe siècle”, Antoine Schnapper.



Luca Basso Peressut (ed.), *Stanze della meraviglia. I musei della natura tra storia e progetto*, Clueb, Bologna 1997.

“Visiting the Museum of Natural History in Chicago, Thomas Mann writes in his diary: ‘Excited. Sort of biological drunk. Feeling that this is the reason for my writing and love and suffer, my humanity ... No gallery of art may arouse as much interest in me.’

Place eclectic conservation of natural curiosity, open to friends of the prince or of the wise collector, in the Renaissance, place of storage of materials essential to the study, extended only to the cultivators of science in the seventeenth century, a place of research and public education in the wake of revolution, visited by the people in the eighteenth century. These are the first milestones of the wonderful history of natural history museums, botanical gardens, zoos, nature reserves: areas of scientific research, production and dissemination of ideas, places of social and cultural identity, discovery, wonder and excitement. Spaces that the architects interpret and create in a new dimension.”

Contents:

“La curiosità: il suo posto in un museo”, Bruno Bettelheim

“Filosofia del museo”, Giovanni Pinna

Parte prima. Per una storia naturale della visione

“Possedere la natura”, Paula Findien

“L’arca di Noè. La natura ‘in mostra’ e le sue meraviglie”, Giuseppe Olmi

“Lo sguardo curioso, classificatore, biologico. L’ordine della natura e il museo di storia naturale”, Jens Erik Kristensen

“Alle radici dei musei naturalistici all’aperto. Orti botanici, giardini zoologici, parchi e riserve naturali”,
Lionella Scazzosi

“Crisi di identità dei musei di storia naturale alla fine del XX secolo”, Pere Alberch

Parte seconda. Progettare lo spazio

“Architetture della scienza esposta. Le metamorfosi del museo naturalistico”, Luca Basso Peressut

“Non solo pelle e ossa. Presente e futuro nei musei di scienze naturali in Germania”, Bodo-Michael Baumunk

“Ecology Gallery al Natural History Museum, Londra”, Jan Ritchie

“La memoria e l’oblio. Grande Galérie du Muséum, Parigi”, Paul Chemetov

“Progettare il museo del XXI secolo. American Museum of Natural History, New York”, Ralph Appelbaum

“Museo dei ghiacciai, Fjærland. Intervista a Sverre Fehn”, Gennaro Postiglione

“Museo del vulcano, Saint-Ours-les-Roches. Un Centro europeo del vulcanismo in Alvernia”, Gennaro Postiglione

“Museo della natura, Berlino”, Heinz Tesar

“Museo regionale di scienze naturali, Torino. Un’esperienza progettuale in corso e di lunga data”,
Mario Federico Roggero

“Museo nazionale di storia naturale, Firenze”, Alberto Breschi

Parte terza. I musei scientifici delle università. Una tradizione italiana

“Per un dibattito sulla museologia scientifica e naturalistica italiana. La rete dei musei universitari”,
Giorgio Dragoni

“Museo di storia naturale e del territorio, Certosa di Calci”, Marco Franzini, Marco A.L. Zuffi

“La Specola, Firenze. A colloquio con il direttore, Marco Vannini”, Monica Pedone

“Museo geologico, Palermo. Dialogo tra un geologo e un urbanista sul museo scientifico, strumento di conoscenza e formazione”, Enzo Burgio, Maurizio Carta.



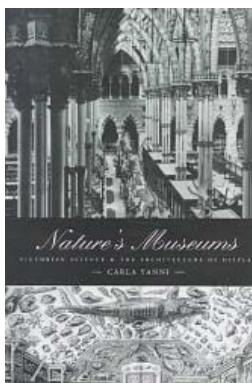
Dominique Poulot, *Musée, nation, patrimoine 1789-1815*, Gallimard, Paris 1997.

“The claim of a national heritage seems nowadays clear. This evidence hides a chaotic genesis, that collective memory has forgotten behind the agreed praise of institutions or the accommodating execration of ‘vandalism’. Reopening the case calls for a critique of patrimonial reason, as well as a denial of commemorative history. The fanaticism for the future does not avoid the Revolution to call back past centuries: their legacy, refreshed by freedom, must call to emulation, educate people and provide new lessons to posterity. The iconoclastic censorship and the patriotic inventory, both Enlightenment’s heirs, intend to exhaust the infinite detail of French richness by following sort orders, antiquarians’ ambitions and museums’ greed. Once removed trivia and threatening symbols, the country has its past as a resource, subject to the principles of utility and enjoyment. To cross this representation requires thus an unprecedented effort in thinking the time for a heritage. Dominique Poulot reconditions words and practices in order to unfreeze conservation strategies, assertions of values and claims made by artists or scholars. It shows how the concern of powers, the work of interpretation and the publics’ interests gradually understand the singularity of the interrupted tradition, rebuild its heritage and finally insert it in the course of progress. By now images and objects

enrol themselves to the human spirit's court, increasing the amount of energy of an 'old people', but also providing a key to the present by awakening its dead".

Contents:

1. Le sens de l'héritage et l'âge de la critique; 2. Le vandalisme révolutionnaire et les politiques de conservation; 3. L'invention des musées et les stratégies de l'utilité 4. La culture du musée et les imaginaires de l'authenticité.

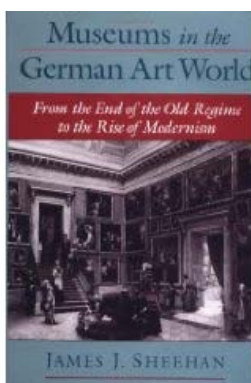


Carla Yanni, *Nature's Museums: Victorian Science and the Architecture of Display*, The Johns Hopkins University Press, Baltimore/MD 1999.

"One of the signal developments of the Victorian era, observes art historian Carla Yanni, was the building of great museums, accessible to both scholars and the interested public, to house large collections of fossils, minerals and other relics of the natural world. Some of these museums, such as London's Pantheon, offered astonishing and sometimes fictitious spectacles: in the Pantheon, for example, 'stuffed animals were staged in frightening battles', while a great artificial swamp filled with sculptures of dinosaurs ringed the Sydenham Crystal Palace. Others, such as the incomparable Natural History Museum of London, became clearing houses for the exchange of scientific ideas in the age of Darwin and Huxley. By the 1880s science museums of all kinds had become popular destinations for family outings, and also the subject of considerable debate, with some scholars objecting to the supposed vulgarisation of knowledge to which spectacles inevitably led. But, Yanni notes, in their many forms these museums also became the 'primary places of interaction between natural science and its diverse publics', allowing greater participation in learning and ultimately serving science well".

Contents:

Introduction; 1. Museum Vision: 'Sight unseen before'; 2. Displays of Natural Knowledge in the 1830s and 1840s; 3. Nature as Creation: The Oxford University Museum; 4. Nature as Natural Resource: The Edinburgh Museum of Science and Art; 5. Nature in Conflict: The Natural History Museum in London; 6. Still Life: Natural History Museums Today; Conclusion: The Role of Architecture in the Social Construction of Knowledge; Epilogue: Two More Arks - The Museum of Creation and the Museum of Jurassic Technology.

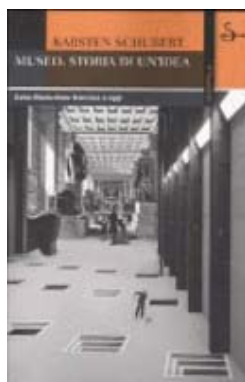
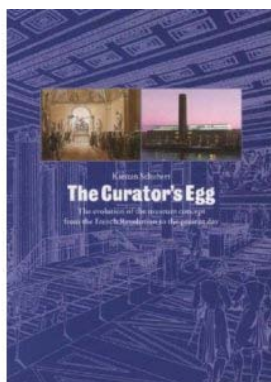


James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, Oxford University Press, Oxford-New York/NY 2000.

“Combining the history of ideas, institutions, and architecture, this study shows how the museum both reflected and shaped the place of art in German culture from the late eighteenth century to the early twentieth century. On a broader level, it illuminates the origin and character of the museum’s central role in modern culture. James Sheehan begins by describing the establishment of the first public galleries during the last decades of Germany’s old regime. He then examines the revolutionary upheaval that swept Germany between 1789 and 1815, arguing that the first great German museums reflected the nation’s revolutionary aspirations. By the mid-nineteenth century, the climate had changed; museums constructed in this period affirmed historical continuities and celebrated political accomplishments. During the next several years, however, Germans became disillusioned with conventional definitions of art and lost interest in monumental museums. By the turn of the century, the museum had become a site for the political and cultural controversies caused by the rise of artistic modernism. In this context, Sheehan argues, we can see the first signs of what would become the modern style of museum architecture and modes of display”.

Contents:

Introduction; 1 Eighteenth-Century Origins. I. Art, Morality, and History; II. Court and Public; III. Princely Spaces; 2 Museums and the Age of Revolution, 1789-1830. I. The Ideal of an Aesthetic Community ; II. Art and the Civic Order; III. The First museums; 3 The Museum Age, 1830-1880. I. Past and Present; II. Museums as Public Institutions; III. Monumental Museums; 4 Museums and Modernism, 1880-1914. I. Critiques of a Museum Culture; II. Museums in an Expanding Art World; III. Toward the Modern Museum; Conclusion.



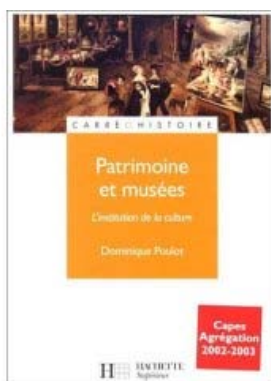
Karsten Schubert, *The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day*, One-Off Press, London 2000. Ital. ed. *Museo. Storia di un'idea. Dalla rivoluzione francese a oggi*, il Saggiatore, Milano 2004.

“Art dealer, publisher, and writer Karsten Schubert traces the concept of the museum from the opening of the Louvre, through to the mid-20th century shift from heralding ancient work to supporting living artists, to the current popularity of buildings by ‘starchitects’. This landmark third edition adds a provocative essay, ‘Democracy of Spectacle’, discussing the recent trend of museums

adopting a populist and income-based business model. Schubert includes an engrossing history of the Metropolitan Museum and MoMA from 1930-1950, and of the unprecedented success of museums in the 1980s and 1990s in Europe and the United States”.

Contents:

Beginnings; Paris and London, 1760-1870; Berlin, 1900-1930; New York, 1930-1950; Europe, 1945-1970; Paris, 1970-1980; After the Centre Pompidou; The “discovery” of the audience; Artists ; Politics; Architecture 1: making and remaking museums; An experiment: the global museum; Architecture 2: museum makeovers; Modes of display; Bouvard and Pécuchet: epilogue; Democracy of spectacle: the museum revisited.



Dominique Poulot, *Patrimoine et musées: L'institution de la culture*, Hachette, Paris 2001.

“The nineteenth century has forged a new conception of art and history; it replaces the spirit of curiosity and the taste for the sublime that led, under the Ancien Régime, the reading of the past. Across Europe, specialized institutions, laws and regulations concurred to awaken a national feeling, which led, on the eve of 1914, to confuse heritage and homeland. The concept of heritage developed during the twentieth century makes cultural practices a form of education to collective values. World wars and sectarian clashes reveal how destroying the adversary culture, including its past, is a decisive issue. Unprecedented international organizations intend to ensure a broader conservation of works and legacies, sometimes against the interests of tourism or globalized art market. Today, behind the widely shared rituals of museums or monuments visit, the imperative to preserve and pass on imposes itself to everyone: in the name of now global cultural and wise principles but, more likely, to appropriate and to recognize some “heritage causes”, which are all homes to sociability and local development projects. The author shows how the set of standards and practices designed in last three centuries the figures the venerable, mobilizing each time more or less rebuilt identities or traditions. The instant and sensitive recognition aroused by the sight of ‘his’ heritage is the result of a long history, that of the institution of culture, between memory and territory”.

Contents:

1. Collections, disciplines, spectacles

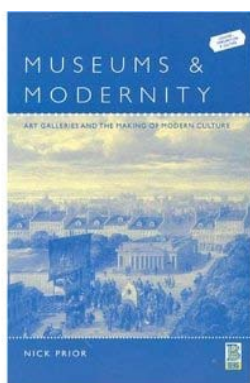
Des collections au musée; De la tradition antiquaire à l'archéologie nationale

2. Musees, nations, patrimoine

L'invention patrimoniale de la Révolution; Les musées dans l'Europe du XIXe siècle; Les musées en France au XIXe siècle; L'invention du monument historique

3. Publics, identites, cultures

De la patrie-patrimoine à sa contestation (1914-1970); La modernisation des musées; Un nouveau patrimoine.



Nick Prior, *Museums and Modernity: Art Galleries and the Making of Modern Culture*, Berg, Oxford-New York/NY 2002.

“Museums have been the subject of intense debate in recent years and their history and development raise important questions. What was modern about the art museum? Why did museums emerge when and where they did? How were museums involved with the development of modern art worlds? What was the relationship between art galleries and their audiences and who were the key people involved with their inception? Focusing on the role of national art galleries in continental Europe, England and Scotland, this book explores in depth the interrelationship between artistic and exhibitionary forms, as well as between power and governance in those places where the roots of modern culture were being laid most visibly. Drawing upon debates concerning modernity, Prior investigates how the boundaries of art and culture have been determined within the museum world. In particular, he looks at the interface between the project of the nation and the gallery and how galleries were involved in making certain social groups or bodies feel at home and others excluded”.

Contents:

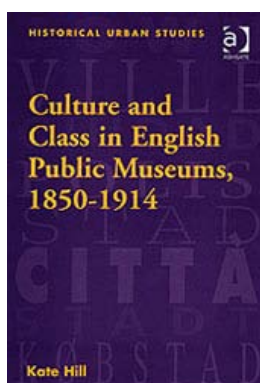
Part I. Museums and Modernity in Europe and England

1.Introduction; From Court to State: 2.The Emergence of National Art Museums in Continental Europe; 3.'The Peculiarities of the English': The Formation of the National Gallery, London

Part II. Art, Society and the Birth of the National Gallery of Scotland

4.Stirrings of the Modern: Art, Civil Society and the Scottish Enlightenment; 5.The Birth of the National Gallery of Scotland, 1800-59; 6.The High Within and the Low Without: The Social Production of Aesthetic Space in the National Gallery of Scotland, 1859-70

Conclusion.



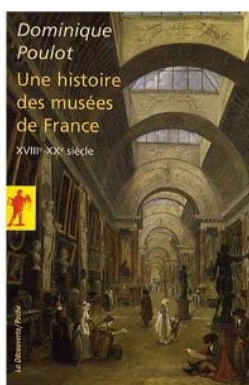
Kate Hill, *Culture and Class in English Public Museums, 1850-1914*, Aldershot-Burlington/VT 2005.

“The nineteenth century witnessed a flowering of museums in towns and cities across Britain. As well as providing a focus for collections of artifacts and a place of educational recreation, this work argues that municipal museums had a further, social role. In a situation of rapid urban growth, allied to social and cultural changes on a scale hitherto unknown, it was inevitable that traditional class and social hierarchies would come under enormous pressure. As a result, urban elites began to look to new

methods of controlling and defining the urban environment. One such manifestation of this was the growth of the public museum. In earlier centuries museums were the preserve of learned and respectable minority, yet by the end of the nineteenth century one of the principal rationales of museums was the education, or 'improvement', of the working classes. In the control of museums too there was a corresponding shift away from private aristocratic leadership, toward a middle-class civic directorship and a growing professional body of curators. By examining urban identities through the cultural lens of the municipal museum, we are able to reconsider and better understand the subtleties of nineteenth-century urban society".

Contents:

General Editors' Preface; 1 Introduction: Interpreting Museums; 2 Negotiating the New Urban Environment; 3 The Public Museum in the Nineteenth Century; 4 The Social Characteristics of Municipal Museums; 5 Reading the Objects; 6 Decoding the Displays and Layout; 7 Consuming the Museum: Museum Visitors; 8 Conclusion.



Dominique Poulot, *Une histoire des musées de France: XVIIIe-XXe siècle*, La Découverte, Paris 2005.

"French museums have been extensively remodeled or rebuilt in a generation: they are currently receiving unanimous commitment from an audience more and more numerous. But this dramatic change has often erased the memory of places behind a celebration of the contemporary museology. Museums as ensembles, are inextricably entwined with knowledge, values and systems of meaning: this is the project of this book. Showing in its founding moment, the public art and knowledge, the museum of nineteenth and twentieth centuries, have been at service of republican and monarchist propaganda, participating in the construction of the nation and collective identities. The late twentieth century saw emergence of a new model, which places culture at the center of public concern and contributes to the the definition of heritage. Far from a stereotypical image of the continuous growth of museums in reconciling a unanimity of art and knowledge, the author shows how political or social issues have always marked the history of these institutions and their more or less successful meetings with visitors".

Contents:

Introduction. Une histoire politique des musées

I. Fondations: La loi de l'appropriation

1. Une culture d'amateurs: Les discours de la collection; Les lieux et l'agencement du collectionnisme; 2. L'espace public du muse: Un espace de gouvernement; La justification administrative du muse; La langue des arts; Les arts et le politique; Le gouvernement des artistes; Le programme d'emploi des arts; L'ateur, une figure politique; 3. L'invention d'une administration: L'enjeu politique de la muséographie; L'affirmation du conservateur; L'invention du musée de province

II. Contestations: Une legitime en débats

4. Le musée révolutionnaire, un musée vandale?: La construction des collections; Une nouvelle idolâtrie?; 5. Le musée universel, une illusion chauvine?: La légitimité des musées, affaire d'opinion?; La construction de la légitimité muséale: la naturalisation des œuvres; 6. Le musée d'histoire nationale, un dispositif partisan?: Représenter l'histoire; Incarner une mémoire?

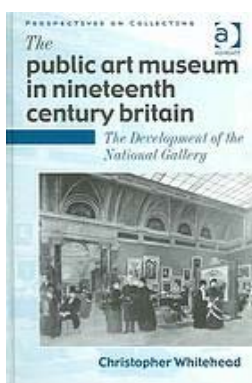
III. Institutions: “Un cadre pour l’avenir”

7. Protester de l’universel: Un musée égyptien?; Un horizon commun des origines; L’Egypte des images; L’histoire insignifiante; 8. Témoigner du contemporain: Un événement monstre et ses images; Survivre à Waterloo; 9. S’inscrire dans le local: L’affirmation des valeurs locales; Enregistrer, développer, réécrire l’histoire de France

IV. Mediations: La logique de la réception

10. L’édification: Le regard cultivé en débat; Des musées actifs; 11. L’utile et l’agréable: Les visites légitimes; Aux marges de l’usage savant; Politiques de la visite; Loisir et sociabilité; Le triomphe du chef-d’œuvre sérieux; Une culture de masse?; 12. L’identité: L’écomusée et ses logiques territoriales; La nouvelle muséologie et ses logiques identitaires

Conclusion. Musées et modèle culturel français.



Christopher Whitehead, *The Public Art museum in Nineteenth Century Britain: The Development of the National Gallery*, Ashgate, Aldershot- Burlington/VT 2005.

“During the mid-nineteenth century a debate arose over the form and functions of the public art museum in Britain. Various occurrences caused new debates in Parliament and in the press about the purposes of the public museum which checked the relative complacency with which London’s national collections had hitherto been run. This book examines these debates and their influence on the development of professionalism within the museum, trends in collecting and tendencies in museum architecture and decoration. In so doing it accounts for the general development of the London museums between 1850 and 1880, with particular reference to the National Gallery. This involves analysis of art display and its relations with art historiography, alongside institutional and architectural developments at the British Museum, the South Kensington Museum and the National Gallery. Every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice, and to comprehend the reasons why no museological grand project emerged in London”.

Contents:

Introduction

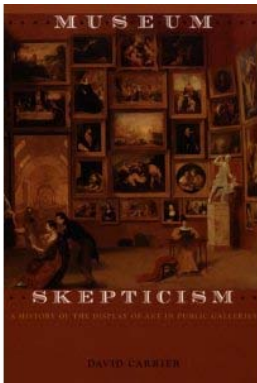
Part I. The Development of a Public Museology

1. Historiography, Connoisseurship and Museum Space; 2. Interior Decoration and Historicism in the Art Museum; 3. Museum Architecture and Moral Improvement; 4. Typology in the London Museums and their Collections; 5. Museums and their Builders in Nineteenth Century Britain

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Appendix: National Gallery Reconstitution, 1855.

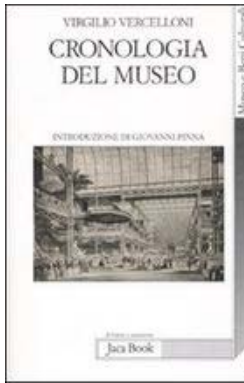


David Carrier, *Museum Skepticism: A History of the Display of Art in Public Galleries*, Duke University Press, Durham 2006.

“In *Museum Skepticism*, art historian David Carrier traces the birth, evolution, and decline of the public art museum as an institution meant to spark democratic debate and discussion. Carrier contends that since the inception of the public art museum during the French Revolution, its development has depended on growth: on the expansion of collections, particularly to include works representing non-European cultures, and on the proliferation of art museums around the globe. Arguing that this expansionist project has peaked, he asserts that art museums must now find new ways of making high art relevant to contemporary lives. Ideas and inspiration may be found, he suggests, in mass entertainment such as popular music and movies. Carrier illuminates the public role of art museums by describing the ways that they influence how art is seen: through their architecture, the contents of their collections, and the narratives they offer museum visitors. He insists that an understanding of the art museum must also take into account the role of collectors, curators, and museum architects. Toward that end, he offers a series of case studies, showing how particular museums and their collections evolved. Among those who figure prominently are: Baron Dominique Vivant Denon, the first director of the Louvre; Bernard Berenson, whose connoisseurship helped Isabella Stewart Gardner found her museum in Boston; Ernest Fenollosa, who assembled much of the Asian art collection now in the Museum of Fine Arts, Boston; Albert Barnes, the distinguished collector of modernist painting; and Richard Meier, architect of the J. Paul Getty museum. Carrier’s erudite consideration of what the art museum is and has been provides the basis for understanding the radical transformation of its public role now underway”.

Contents:

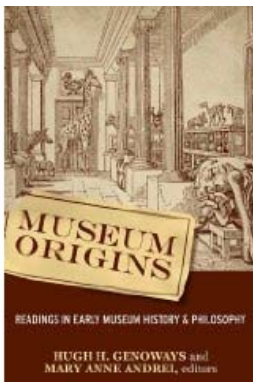
1. “Beauty and Art, History and Fame and Power”: On Entering the Louvre; 2. Art and Power: Time Travel in the Museum; 3. Museum Sceptics; 4. Picturing Museum Skepticism; 5. Art Museum Narratives; 6. Isabella Stewart Gardner’s Museum; 7. Ernest Fenollosa’s History of Asian Art; 8. Albert Barne’s Foundation and the Place of Modernist Art within the Art Museum; 9. The Display of Absolutely Contemporary Art in the J. Paul Getty Museum; 10. The End of the Modern Public Art Museum: A tale of Two Cities; Conclusion. What the Public Art Museum Might Become.



Virgilio Vercelloni, *Cronologia del museo*, Jaca Book, Milano 2007.

“The architect Virgilio Vercelloni died in a tragic accident in 1995, leaving - as well as many writings - a huge archive of images and notes on the life, the form, meaning and development of museums, and some manuscripts, one of which is the chronology which is hereby published twelve years after the death of the author.

The text is presented in the state in which the author had left him, because, for its features, provides an overview of the history of museums and their cultural and scientific development profoundly different from many other stories of museology. During his lifetime Vercelloni has repeatedly emphasized the interpretative power of museums and their being pieces of the mosaic of world culture. In two hundred thirteen entries, emerge the intersections between different disciplines, and the idea of a global immersion in each section of the history. These two elements make the Chronology a sort of universal encyclopedia, an almost interactive one, in that it allows a cross-readings of a period of time from the seventh century BC the nineties of the last century, as well as of all civilization, and thus provides an overview of the history of museums”.



Hugh H. Genoways, Mary Anne Andrei (eds.), *Museum Origins: Readings in Early Museum History & Philosophy*, Left Coast Press, Walnut Creek/CA 2008.

“The museum profession began in the late 19th and early 20th centuries. With the development of institutions displaying natural science, history, and art were the debates over the role of these museum in society. This anthology collects 52 of the most important writings on museum philosophy dating from this formative period to the beginning of XXth Century, written by the many of the American and European founders of the field. Genoways and Andrei contextualize these pieces with a series of introductions showing how the museum field developed within the social environment of the era”.

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“The Life and Times of Anthony Wood, Antiquary, of Oxford, 1632-1695, Described by Himself,

Collected from his Diaries and Papers”, Andrew Clark

“My Design in Forming this Museum”, Charles Willson Peale

“The Mount Vernon Association”, Sara Agnes Pryor

“A Word about Museums”, Edwin Lawrence Godkin

“The History of the Origin and Development of Museums”, H.A. Hagen

Section II. Museum Philosophy

“An address on the Practical Value of the American Museum”, Luigi Palma di Cesnola

“Purposes and Aims of Modern Museums”, Frederic A. Lucas

“The Functions of Museums”, Paul M. Rea

“War Museums”, H. Bolton

“Museums and the People”, Erwin H. Barbour

“State and Local Historical Societies”, Reuben Gold Thwaites

“On the Ideal Relations of Public Libraries, Museums, and Art Gallery to the City”, Oliver C. Farrington

“The Art Museum and the Public”, Mariana Alley Van Rensselaer

“English art Connoisseurship and Collecting”, Sir J.C. Robinson

Section III. The New Museum

“The Use and Abuse of Museums”, W. Stanley Jevons

“The Relationships and Responsibilities of Museums”, G. Brown Goode

“Modern Museums”, William Henry Flower

“Museum Ideals of Purpose and Method”, Benjamin Ives Gilman

“The New Museum”, John Cotton Dana

“The Museum Conscience”, Joseph Grinnell

“Museum Ethics”, L. Earle Rowe

Section IV. Museum Education

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“The Relation of the Museum to the Schools”, Carolyn M. Rea

“If Public Libraries, Why not Public Museums?”, Edward S. Morse

“The Museum in Educational Work”, Frederick Starr

“The Museum, the Original Exponent of Visual Education”, Frank C. Baker

“The Function of the Museum Instructor”, Elizabeth M. Whitmore

“Museums and Other Classified Collections as Instruments of Education in Natural Science”, Henry Scadding

“The Place of Museums in Education”, Thomas Greenwood

“The Museum’s Part in Making of Americans”, Laura W.L. Scales

“The Museum’s Educational Credo”, Winifred E. Howe

Section V. Museum Exhibition

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“The Improvements Effected in Modern Museums of Europe and Australia”, Gerard Krefft

“The Dullness of Museums”, John George Wood

“The Anthropological Exhibits at the American Museum of Natural History”, George A. Dorsey

“Some Principles of Museum Administration”, Franz Boas

“Modern Exhibitional Tendencies of Museums of Natural History and Ethnology Designed for Public Use”, Henry L. Ward

Section VI. Museums and Universities

“On the Educational Uses of Museums”, Edward Forbes

“The Social Museum as an Instrument of University Teaching”, Francis G. Peabody

“The Relation of the Art Museum to a University”, Edward W. Forbes

“Training Museum Workers”, Homer R. Dill

“Museums and Their Purpose”, N.H. Winchell

Section VII. Philosophy of Museums with Living Collections

“Botanical Gardens”, Nathaniel Lord Britton

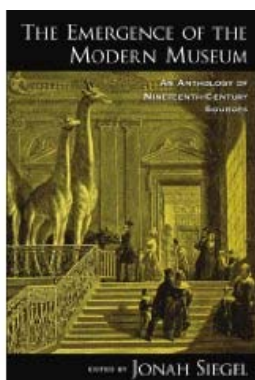
“The Missouri Botanical Garden”, William Trelease

“The Arnold Arboretum: What it is and Does”, Charles Sprague Sargent

"Zoological Gardens: A Critical Essay", Theodore Link

"The Making of a Zoological-Park Masterpiece", William T. Hornaday

"Administration of the Public Aquarium", Charles H. Townsend.



Jonah Siegel (ed.), *The Emergence of the Modern Museum: An Anthology of Nineteenth-Century Sources*, Oxford University Press, Oxford-New York/NY 2008.

"The Emergence of the Modern Museum, a unique compendium of original sources, presents a detailed and dynamic account of the development of the museum and its practices in Britain during a crucial period of formation. From poignant recollections of visits to stately homes to charged debates about the acquisition of the Elgin Marbles or the establishment of an Indian Museum; from early catalogue entries describing the curiosities discovered by Captain Cook to later ones organizing human skulls according to Darwinian principles, this volume offers a representative sample of the diverse, contentious, and often moving ideas that have shaped the modern institution. With original selections, thematic organization, and insightful critical apparatus, this collection makes newly available a wide range of material, including proposals for reform laid out in parliamentary papers, essays by influential theorists and curators, and firsthand accounts of museum-going in the popular press".

Contents:

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1. Private Collections

"A Companion to Mr. Bullock's Museum" (1810), [William Bullock]

"Treasures of Art in Great Britain" (1838/1854), Gustav Friedrich Waagen

"Sketches of the Principal Picture-Galleries in England" (1814), William Hazlitt

2. Toward a Public Art Collection

"Report from the Select Committee of the House of Commons on the Earl of Elgin's Collection" (1816), House of Commons

"Parliamentary Debate on Purchasing the Elgin Marbles" (1816), House of Commons

"Parliamentary Debate on Building the National Gallery" (April 1832), House of Commons

"Parliamentary Debate on Building the National Gallery" (July 1832), House of Commons

"The British Museum" (1836), Anonymous

"The National Gallery" (1847), Anna Jameson

3. The Public in the Museum

"The British Museum" (1837), Anonymous

"Report of the Select Committee on Arts and Their Connexion with Manufactures" (1836), House of Commons

"Report of the Select Committee on National Monuments and Works of Art" (1841), House of Commons

"Report of the Select Committee on the National Gallery" (1850), House of Commons

"The Boy Who Breathed on the Glass in the British Museum" (1916), H. M. Bateman

Part Two. Rationalizing The National Collections

4. Art and the National Gallery

"Testimony Before the Select Committee on the National Gallery" (1853), House of Commons

"Testimony Before the National Gallery Site Commission" (1857), House of Commons

"Thoughts on the New Building to Be Erected for the National Gallery of England" (1853), Gustav Friedrich Waagen

5. *Natural History and the British Museum*

"The British Museum" (1847), W. I. Bieknell

"The British Museum" (1858), Elizabeth Kastlake

"The British Museum. Committee Moved for" (1859), House of Commons

"On the Extent and Aims of a National Museum of Natural History" (1862), Richard Owen

"Topographical Description of the Museum and Its Contents, British Museum (Natural History)" (1893), William Henry Howeri

6. *Pedagogy: South Kensington and the Provinces*

"Extracts from an Introductory Address on the Eimciions of the Science and Art Department" (1857), Henry Cole

"The South Kensington Museum" (1859), Anonymous

"Provincial Museums" (1866), Anonymous

"Report on the System of Circulation of Art Objects on Loan from the South Kensington Museum" (1881), F. R. Sandford

7. *Reform and the Psychology of Museum Attendance*

"The Present State of Modern Art, with Reference to the Advisable Arrangement of a National Gallery" (1867), John Ruskin

"The Use and Abuse of Museums" (1883), W. Stanley Jevons

8. *From Wonders to Signs: Anthropology and Archeology*

"The Modern Museum" (1904), David Murray

"The Ashmolean Museum: Present State and Prospects" (1870), John Henry Parker

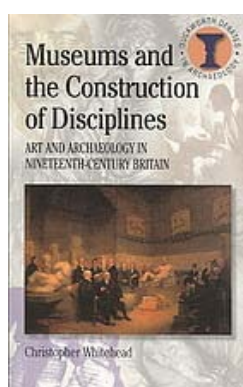
"Catalogue of the Anthropological Collection Lent by Colonel Lane for Exhibition in the Bethnal Green Museum" (1874), Augustus Henry Lane Fox (Pitt-Rivers)

9. *Exhibiting India*

"The India Museum, Whitehall" (1861), Anonymous

"On the Measures Required for the Efficient Working of the India Museum and Library" (1874), J. Forbes Watson

"The Future Treatment of the Indian Collection at the Old South Kensington Museum" (1909), Lord Curzon [et al.],



Christopher Whitehead, *Museums and the Construction of Disciplines: Art and Archaeology in Nineteenth-Century Britain*, Duckworth, London 2009.

"Museums and museum politics were important elements in the development of the disciplines of Archaeology and Art History in nineteenth-century Britain. Here Christopher Whitehead explores some of the key debates and events which led to the conceptual differentiation and physical separation of 'archaeological' and 'artistic' material culture, looking especially at the ways in which objects and histories were contested within museum politics. For example, in the 1850s the status of Egyptian antiquities as 'art' or 'archaeology' was keenly debated, and this related closely to questions

about which kinds of museum should house them and the possible histories and epistemologies in which they might figure. This concise study serves as a basis for a discussion of the continued intellectual legacy of this for our understanding, management and presentation of the past in the museum and in curricula. It is argued that by understanding the politics and circumstances through which the two disciplines were delimited and distinguished from one another we may be able to glimpse, retrospectively, the possibility of alternative art histories and alternative archaeologies”.

Contents:

Preface

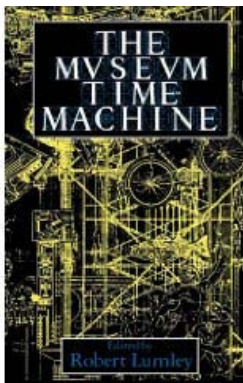
Part I. Museums, Knowledge and Disciplinarity

1. Museums and the Construction of Knowledge; 2. Museum Worlds and the Bounding of Knowledges

Part II. Art and Archaeology in 1850s London

3. Notions of Art and Archaeology in Museum Debate; 4. New Boundaries; 5. Final Thoughts.

Museums Today: Debate and Studies on Major Issues



Robert Lumley (ed.), *The Museum Time Machine: Putting Cultures on Display*, Routledge, London-New York/NY 1988. Ital. ed. *L'industria del museo: Nuovi contenuti, gestione, consumo di massa*, Costa & Nolan, Genova 1989.

“A provocative contribution to the current debate on museums, *The Museum Time-Machine* deals with recent public controversies, such as those over charges, sponsorship, and political interference, but its primary concern is with broader cultural and social questions. The debate is an international one, and this book contains contributions from France and Australia as well as Britain, with comparative material from the USA and Canada”

Contents:

“Introduction”, Robert Lumley

Part 1. The Landscape of Nostalgia

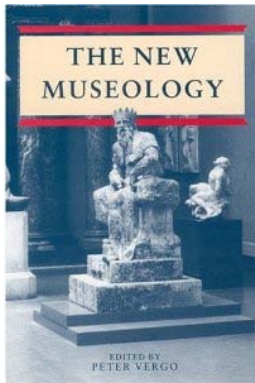
1. “Heritage and ‘the Conserver Society’. The French Case”, Philippe Hoyau
2. “The Making of the English Working Past”, Bob West
3. “Museums and ‘The People’”, Tony Bennett

Part 2. Museums in a Changing World

4. “Policy and Politics”, Sue Kirby
5. “Putting Your House in Order”, Gaby Porter
6. “Tomorrow’s Yesterdays”, Alan Morton
7. “The Future of the Other”, Brian Durrans
8. “‘Astonished and Somewhat Terrified’”, Jeremy Silver

Part 3. Sociology of the Museum Public

9. “The Pompidou Centre and Its Public”, Nathalie Heinich
10. “Counting Visitors or Visitors Who Count?”, Eilean Hooper-Greenhill.



Peter Vergo (ed.), *The New Museology*, Reaktion Books, London 1989.

“Traditionally, museums have concerned themselves with foremost with conservation and classification. But what is conserved, and why? How is it classified? And who does this benefit? Are exhibitions really designed with the visitor in mind? And what qualities of experience are being offered? These are just some of the pressing questions which the authors - museum professionals, historians and critics - raise in this volume. Art collections, museums of childhood, science and photography, theme parks and ‘time machines’, and the Great Exhibitions are among the diverse subjects discussed”.

Contents:

“Introduction”, Peter Vergo

“Museums, Artefacts, and Meanings”, Charles Saumarez Smith

“Objects of Knowledge: A Historical Perspective on Museums”, Ludmilla Jordanova

“The Reticent Object”, Peter Vergo

“Theme Parks and Time Machines”, Colin Sorensen

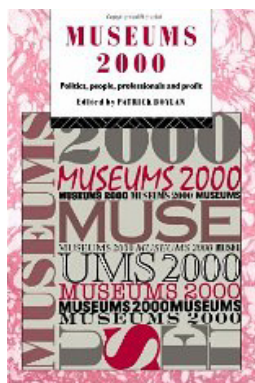
“Education, Entertainment and Politics: Lessons from the Great International Exhibitions”, Paul Greenhalgh

“On Living in a New Country”, Stephen Bann

“The Quality of Visitors’ Experiences in Art Museums”, Philip Wright

“Museum Visiting as a Cultural Phenomenon”, Nick Merriman

“Museums and Cultural Property”, Norman Palmer.



Patrick Boylan (ed.), *Museums 2000: Politics, People, Professionals and Profit*, Routledge, London-New York/NY 1992.

“Museum and art galleries have never been so much in the news as they have been over the past decade. Yet public focus at both professional and non-specialist levels has been remarkable for what has been accidentally or deliberately left out of recent debates. Moving beyond the narrow issues of professional practice, *Museums 2000* probes the political, economic and cultural realities which affect museums today. Because the contributors are drawn from the museum profession and the wider political, academic and business community worldwide, the book is truly international,

reflecting the issues which affect all museums. Proceedings of a Museums Association conference held in London, May 1989, celebrating the Association's centenary".

Contents:

1. "Museums 2000 and the Future of Museums", Patrick J. Boylan
2. "Opening Address: Museums 2000", HRH The Duke of Gloucester
3. "Politics and Museums 1: Politics and the Role of Museums in the Rescue of Identity", Lorena San Roman
4. "Politics and Museums 2: Art and Politics", Eric Moody
5. "People and Museums 1: 'Reading' Museums", Donald Horne
6. "People and Museums 2: People's Participation in Science Museums", Saroj Ghose
7. "Professionals and Museums 1: Museum Professionals-the Endangered Species", Tomislav Sola
8. "Professionals and Museums 2: Rambling Reflections of a Museum Man", Neil Cossons
9. "Profit and Museums 1: Funding Sponsorship and Corporate Support", Paul Perrot
10. "Profit and Museums 2: Now and in the Future. Options and Unique Commercial Opportunities for Museums Now and in the Future", Frans Verbaas.



Adalgisa Lugli, *Museologia*, Jaca Book, Milano 1992.

"The author introduces us to the museum's history and to deeply rooted meanings of museology, starting from the fascination that the museum evokes as a place where still act the unknown or the unexpected".

Contents:

Le ragioni del museo; Quarant'anni di museologia; Museografia; Strumenti; Il sistema degli oggetti.



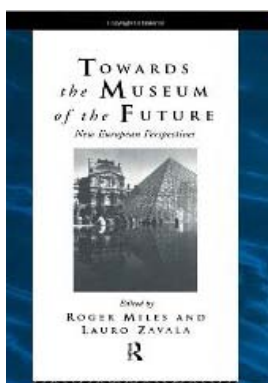
Douglas Crimp, *On the Museum's Ruins*, MIT Press, Cambridge/MA-London 1993.

"*On the Museum's Ruins* presents Douglas Crimp's criticism of contemporary art, its institutions, and its politics alongside photographic works by the artist Louise Lawler to create a collaborative project that is itself an example of postmodern practice at its most provocative. Crimp elaborates the new paradigm of postmodernism through analyses of art practices broadly conceived, not only the

practices of artists—Robert Rauschenberg, Cindy Sherman, Marcel Broodthaers, Richard Serra, Sherrie Levine, and Robert Mapplethorpe—but those of critics and curators, of international exhibitions, and of new or refurbished museums such as the Staatsgalerie in Stuttgart and the Martin-Gropius-Bau in Berlin”.

Contents:

Photographs at the End of Modernism; Photography in the Museum; On the Museum’s Ruins; The Museum’s Old, The Library’s New Subject; The End of Painting; The Photographic Activity of Postmodernism; Appropriating Appropriation; The End of Sculpture; Redefining Site Specificity; Postmodern History; This is not a Museum of Art; The Art of Exhibition; The Postmodern Museum.



Roger S. Miles, Lauro Zavala (eds.), *Towards the Museum of the Future: New European Perspectives*, Routledge, London-New York/NY 1994.

“Towards the Museum of the Future explores, through a series of authoritative essays, some of the major developments in European museums as they struggle to adapt in a rapidly changing world. It embraces a wide range of European countries, all types of museums and exhibitions and the needs of different museum audiences, and discusses the museum as communicator and educator in the context of current cultural concerns. Written against a background of unprecedented change in museums and society, the essays explore how museums are variously attempting to maintain their role in a culturally and politically unstable world. The essays present a wide range of sometimes contradictory views on museums, exhibitions and museum education. They embrace case studies, general reviews and theoretical analyses, and are written from a variety of practical and theoretical points of view. The authors, from seven countries, provide comprehensive coverage ranging not just geographically across Europe, but over most type of exhibitions and audiences in science, history and art museums”.

Contents:

“An Architect’s View of Recent Developments in European Museums”, Ian Ritchie

“Some General Thoughts on Corporate Museum Identity: The Case of the Villa Arson, Nice”, Ruedi Baur, Pippo Lionni, Christian Bernard

“Aims, Strengths and Weaknesses of the European Science Centre Movement”, Melanie Quin

“The Debate on Heritage Reviewed”, Robert Lumley

“Visitor Studies in Germany: Methods and Examples”, Bernhard Graf

“Families in Museums”, Paulette M. Mcmanus

“Travelling Exhibits: The Swedish Experience”, Jan Hjorth

“Why are you Playing at Washing Up Again? Some Reasons and Methods for Developing Exhibitions for Children”, Gillian Thomas

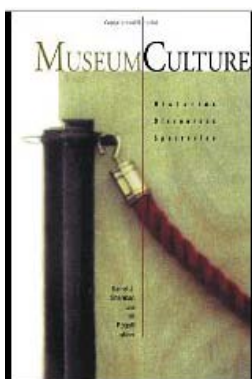
“Museum Education: Past, Present and Future”, Eilean Hooper-Greenhill

“The Rhetoric of Display”, Peter Vergo

“The Medium is the Museum: On Objects and Logics in Times and Spaces”, Roger Silverstone

“Some Processes Particular to the Scientific Exhibition”, Bernard Schiele, Louise Boucher

“The Identity Crisis of Natural History Museum at the End of the Twentieth Century”, Pere Alberch.



Daniel J. Sherman, Irit Rogoff (eds.), *Museum Culture: Histories, Discourses, Spectacles*, University of Minnesota Press & Routledge, Minneapolis/MN-London 1994.

“Museums display much more than artifacts; *Museum Culture* makes us on a tour through the complex of ideas, values and symbols that pervade and shape the practice of exhibiting today. Bringing together a broad range of perspectives from history, art history, critical theory and sociology, the contributors to this new collection argue that museums have become a central institution and metaphor in contemporary society. Discussing exhibition histories and practice in Western Europe, the former Soviet Union, Israel and the United States, the authors explore the ways in which museums assign meaning to art through various kinds of exhibitions and display strategies, examining the political implications of these strategies and the forms of knowledge they invoke and construct. The collection also discusses alternative exhibition forms, the involvement of some museums with the more spectacular practices of mass media culture, and looks at how museums construct their public”.

Contents:

“Introduction: Frameworks for Critical Analysis”, Daniel J. Sherman, Irit Rogoff

Part I. Histories

“The German Art Museum and the History of the Nation”, Detlef Hoffmann

“The Whitechapel Picture Exhibitions and the Politics of Seeing”, Seth Koven

“‘An Elite Experience for Everyone’: Art Museums, the Public, and Cultural Literacy”, Vera L. Zolberg

“Identity as Self-Discovery: The Ecomuseum in France”, Dominique Poulot

“With Open Doors: Museums and Historical Narratives in Israel’s Public Space”, Ariella Azoulay

Part II. Discourses

“The Museum as Metaphor in Nineteenth-Century France”, Chantal Georget

“Quatremère/Benjamin/Marx: Art Museums, Aura, and Commodity Fetishism”, Daniel J. Sherman

“The Struggle Against the Museum; Or, the Display of Art in Totalitarian Space”, Boris Groys

“‘Degenerate Art’ and Documenta I: Modernism Ostracized and Disarmed”, Walter Grasskamp

Part III. Spectacles

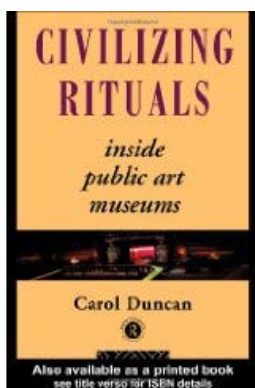
“The Times and Spaces of History: Representation, Assyria, and the British Museum”, Frederick N.

Bohrer

“From Ruins to Debris: The Feminization of Fascism in Germany-History Museums”, Irit Rogoff

“A New Center: The National Museum of Women in the Arts”, Anne Higonnet

“Selling Nations: International Exhibitions and Cultural Diplomacy”, Brian Wallis.



Carol Duncan, *Civilizing Rituals: Inside Public Art Museum*, Routledge, London-New York/NY 1995.

“*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”.

Contents:

The Art Museum as Ritual ; From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London; Public Spaces, Private Interests: Municipal Art Museums in New York and Chicago; Something Eternal: The Donor Memorial; The Modern Art Museum: It’s a Man’s World.



Susan M. Pearce (ed.), *Art in Museums*, Athlone Press, London 1995.

“Art occupies a particular -we might even say peculiar- position in both life and museums. The notion of art is far from self-evident, and its development is bound up with the development of modernism itself, and with modernism’s characteristic institutions, among which should be counted museums and art galleries. The genealogies of ‘art’ and ‘museum. therefore. run hand in hand, and it is to the construction of this mutual genealogy that, one way or another, the papers in this volume are addressed. Several papers in the volume draw out the broad parameters of this history by discussing important. specific locations where the construction of ‘art’ and exhibition achieved significant form. The book canvasses past and contemporary problems of cultural representation and the relationship between the artist, the museum and society”.

Contents:

“Editorial Introduction”, Susan M. Pearce

Part One

1. “The Chantrey Episode: Art Classification. Museums and the State, c1870-1920”, Gordon Fyfe

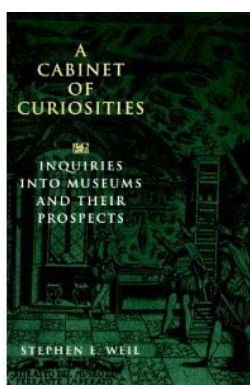
2. “The Origins of the Early Picture Gallery Catalogue in Europe, and its Manifestation in Victorian Britain”, Giles Waterfield

3. “The Devaluation of ‘Cultural Capital’: Post-Modern Democracy and the Art Blockbuster”, Shearer West

4. "The Collection Despite Barnes: From Private Preserve to Blockbuster", Vera L. Zolberg
5. "The Public Interest in the Art Museum's Public", J. Mark Davidson Schuster
6. "Audiences - A Curatorial Dilemma", Eilean Hooper-Greenhill
7. "Extending the Frame: Forging a New Partnership with the Public", Douglas Worts
8. "Revolutionary 'Vandalism' and the Birth of the Museum: The Effects of a Representation of Modern Cultural Terror", Dominique Poulot
9. "Rome, the Archetypal Museum, and the Louvre, the Negation of Division", Jean-Louis Déotte
10. "The Historicity of Art: Royal Academy (1780- 1836) and Courtauld Institute Galleries (1990-) at Somerset House", Mary Beard, John Henderson

Part Two

Reviews edited by Eilean Hooper-Greenhill.



Stephen E. Weil, *A Cabinet of Curiosities: Inquiries into Museums and Their Prospects*, Smithsonian Books, Washington/DC 1995.

"Reflecting critically on the current condition of museums and their possible futures, Stephen E. Weil argues that cultural institutions need to free themselves from a fascination with technique and process to concentrate more intently on purpose. He contends that to succeed, or merely survive, a museum must be able to project clear goals that its supporting community finds of value and must demonstrate its competence to achieve those goals on a sustainable basis.

Emphasizing the important role of the public throughout these essays, the book discusses topics that range from collecting and collectors to public funding and legal issues, from resale royalties to the language used to speak about museums. It is contended that art museums can no longer continue to operate solely on outmoded assumptions concerning the moral persuasiveness of art or the spiritual authority of artists. They must be provided with a sturdier foundation. It is argued that quality, although frequently dismissed as a subjective criterion, may be the only legally permissible basis for certain decisions about public expenditures on the arts. It is also suggested that aesthetic criteria may not in themselves be sufficient for the art museum seeking to regain relevance. Such a museum must broaden its focus to show that works of art are also the complex end products of uniquely human creative acts. Only through such links to its public can the museum of the future hope to flourish".

Contents:

1. Concerning Museums in General; 2. Concerning Art and Art Museums; 3. Concerning Collecting, Collectors, and Collections; 4. Concerning Public Policy; 5. Three Museums Training Exercises; 6. Some Legal and Other Curiosities.



Sharon Macdonald, Gordon Fyfe (eds.), *Theorizing Museums*, Blackwell, Cambridge 1996.

“Museums are key cultural loci of our times. They are symbols and sites for the playing out of social relations of identity and difference, knowledge and power, theory and representation. These are issues at the heart of contemporary anthropology, sociology and cultural studies. This volume brings together original contributions from international scholars to show how social and cultural theory can bring new insight to debate about museums. Analytical perspectives on the museum are drawn from the anthropology and sociology of globalization, time, space and consumption, as well as from feminism, psychoanalysis, experimental ethnography and literary theory. These perspectives are brought to bear on questions of museums’ changing role and position in the representation of the nation–state, of community, and of gender, class and ethnicity”.

Contents:

“Theorizing Museums: An Introduction”, Sharon Macdonald

“Museums and Globalization”, Martin Prösler

“How Societies Remember the Past”, John Urry

“Museums as Contested Sites of Remembrance: The Enola Gay Affair”, Vera Zolberg

“Into the Heart Of Irony: Ethnographic Exhibitions and the Politics of Difference”, Henrietta Riegel

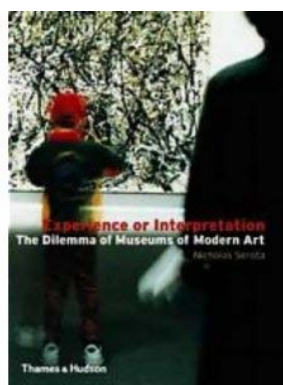
“Seeing Through Solidity: A Feminist Perspective on Museums”, Gaby Porter

“Decoding the Visitor’s Gaze: Rethinking Museum Visiting”, Gordon Fyfe, Max Ross

“The Utopics of Social Ordering: Stonehenge as a Museum Without Walls”, Kevin Hetherington

“Maintaining Boundaries, or ‘Mainstreaming’ Black History in a White Museum”, Eric Gable

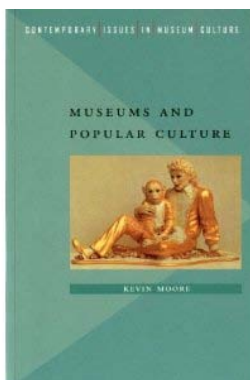
“A Trojan Horse at the Tate: Theorizing the Museum as Agency and Structure”, Gordon Fyfe.



Nicholas Serota, *Experience or Interpretation: The Dilemma of Museums of Modern Art*, Thames and Hudson, London 1996.

“In an age where culture is consumed by a wider public than ever before, galleries and museums are no longer just repositories. They are sites of experience where the mind is often engaged as much as the eye. This work is an account of the changing attitudes to the way art is presented in the modern museum of art. The author examines the relationship between the artist, the public and the curator. He takes the reader into the artist’s studio, itself a paradigm of display, and then on a wide-ranging

international tour of museums, galleries and installations. He provides an expert view of the ways we can expect art to be displayed in the 21st century”.



Kevin Moore, *Museums and Popular Culture*, Cassell, London-Washington 1997.

“Museums were originally established as centres of high culture, intended to showcase the achievements of modern civilization. In the late 1990’s this ideological role has been questioned. This book argues that museums provide the best means with which to understand and interpret popular culture and seeks to unravel the paradox that to adequately reflect popular culture museums need to abandon their traditional forma”.

Contents:

1. Museums in an Age of Paradox; 2. Museums don’t Matter?; 3. Back to Basics?; 4. Stones Can Speak and Objects Sing; 5. ‘Sex and Drugs and Rock’n’Roll ... And Museums?; 6. It’s Coming Home, it’s Coming Home, this Football’s Coming Home; 7. Real Things, Real Places, Real People.

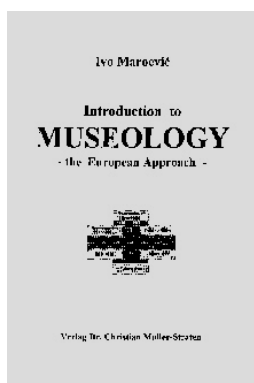


Giovanni Pinna, *Fondamenti teorici per un museo di storia naturale*, Jaca Book, Milano 1997.

“The book discusses the theoretical foundations of the museum, starting with the social role of the museum, the museum as a producer of culture, the ‘sense’ of the museum, the exhibition in the museum, the historicization of science, the two cultures, the teaching of the museum, the eco-museum, the scientific personnel and training, ending with a postscript on the escape from the bureaucracy”.

Contents:

Introduzione; Il ruolo sociale del museo; Il museo come produttore di cultura; Il ‘senso’ del museo; Musei e non musei; Le esposizioni del museo; La storicizzazione della scienza; Le due culture; Neutralità e moralità; La didattica del museo; L’ecomuseo; Il personale scientifico e la formazione professionale; Post scriptum: fuga dalla burocrazia.

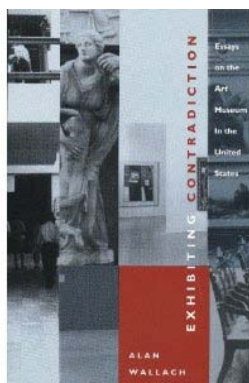


Ivo Maroevic, *Introduction to Museology: The European Approach*, C. Müller-Straten, Munchen 1998.

“In this book, Ivo Maroević shows in a readable way the development of Museology from the earliest stages up to the present. He also gives a rough sketch on the development of museums. But the center of this book is Museology as a modern science. He states that the object of Museology is not the museum. He is not depending so much on theories, but on the working tools of modern Sciences. And he works with an ice-clear selection of terms and definitions, mostly borrowed from other established sciences like information sciences and semiotics. Nevertheless, one of the terms mostly used in this book, is ‘practice’. Trained in the dialectics of reality, he knows very well that science has to learn from practice, and practice without a scientific background will always be mere actionism.”

Contents:

Introduction; Part One: The History of Museology; Part Two: Museography and the Museum; Part Three: The Theory of Museology; Part Four: Museological Functions; Part Five: Instead of a Conclusion.

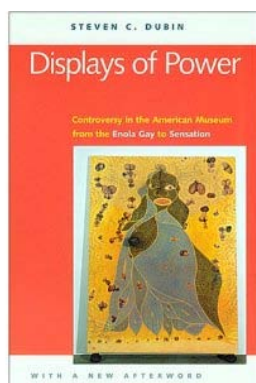


Alan Wallach, *Exhibiting Contradiction: Essays on the Art Museum in the United States*, University of Massachusetts Press, Amherst/MA 1998.

“The author considers the way art museums have depicted and continue to depict American society and the American past. He examines key episodes in the ideological formation of the American art museum and the role of museums in shaping our perception of art, recognizing the centrality and enduring symbolic power of the museum in our culture”.

Contents:

Long-Term Visions, Short-Term Failures: Art Institutions in the United States, 1800-1860; William Wilson Corcoran’s Failed National Gallery; The American Cast Museum: An Episode in the History of the Institutional Definition of Art; Samuel Parrish’s Civilization; The Museum of Modern Art: The Past’s Future; Regionalism Redux; The Battle over “The West As America”; Revisionism Has Transformed Art History but not Museums; Museums and Resistance to History.



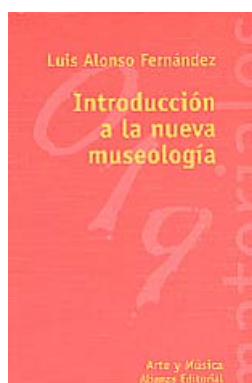
Steven C. Dubin, *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation*, New York University Press, New York/NY-London 1999.

“A signal contribution to the ‘culture wars,’ Dubin dispassionately examines the contemporary American museum as a battleground for the control of expression where elitist and populist camps clash over politically sensitive art. His provocative study gives voice to curators and partisans on all points of the spectrum, making his book something of a lively free-for-all.

Cogently demonstrates that modern museums are crucibles for change rather than pleasant refuges, and that they are expanding the public’s awareness that we live in an increasingly multicultural society and a multinational world”.

Contents:

1. Introduction: Museums as Contested Sites; 2. Crossing 125th Street: Harlem on my Mind Revisited; 3. ‘The Troubles’ in the New World: the Uncivil War over Gaelic Gotham 4. War of the Words: Psychoanalysis and Its Discontents; 5. A Matter of Perspective: Revisionist History and the West as America; 6. Battle Royal: The Final Mission of the Enola Gay; 7. The Postmodern Exhibition: Cut on the Bias, Or Is Enola Gay a Verb?; 8. When Elephants Fight: How Sensation Became Sensational.



Luis A. Fernández, *Introducción a la nueva museología*, Alianza Editorial, Madrid 1999.

“The new museology is an apex science and action, whose genesis and development occurs largely due to the crisis that the museum and museology have been suffering throughout the end of the 20th Century. It is likewise product that has undergone constant change and experience day by day the museum institution. A new museology exists because there is a new museum”.

Contents:

1. Museos y museología en el umbral del tercio milenio; 2. Metodología de una ciencia humana y social; 3. La museología actual, una ciencia de acción; 4. El museo actual y la *nueva museología*; 5. La operatividad social del museo; 6. Museo, patrimonio y comunidad.



Maria Gregorio (ed.), *Musei, saperi e culture: Atti del convegno internazionale*, ICOM-Museo della Scienza e della Tecnologia, Milano 1999.

“The conference, organized in collaboration with the Milan Polytechnic, the National Museum of Science and Technology Leonardo da Vinci and ICOM Italy, was aimed to open the discussion on tools and methodologies with which science museums fulfill their essential function: research and dissemination of knowledge. Museology scholars, representing prestigious museums and universities committed to promoting the art of communicating and to teach through objects on display, discussed with members of the Italian scientific culture the cultural aspects of an action whose purpose is to clear to the public, through the activities of museums, the possibilities and limitations of science”.

Contents:

1. Il ruolo del museo quale mediatore tra culture

“Oggetti reali, esperienze simulate e differenze culturali. Paradossi e tensioni nella progettazione di mostre”, Ivan Karp

“Se vedo meraviglie che non capisco, non sono meraviglie per me”, Maria Camilla De Palma

2. Gli oggetti e la memoria: il ruolo del museo nella comunità civile

“Musei, comunità e memoria”, Gaby Porter

“Cose e tempo: il museo come viaggio e spazio narrativo”, Mario Turci

3. Il museo scientifico quale produttore di saperi

“Il sapere che nasce dalla ricerca sulle collezioni e il loro contesto. L’esperienza del Science Museum di Londra”, Derek Robinson

“Comunicare la propria originalità”, Giovanni Pinna

4. La divulgazione del sapere e il museo

“Musei e università: l’avventura del fare, il fascino del sapere”, Stefano Colonna

“Il museo e la scuola”, Paola Rodari

“Giornalismo scientifico e divulgazione della scienza”, Paola De Paoli

“I musei tra divulgazione e conservazione”, Domenico Lini

5. Il museo scientifico e i tempi della tecnologia

“La memoria tecnologica, il tempo e il museo”, Amalia Ercoli Finzi

“Science centre: come la tecnologia può aiutare la strategia”, Andrea Bandelli

6. Esporre la scienza al museo

“Presentazione/rapresentazione: l’esposizione come discorso scientifico”, Enric Franch

“Informazione e intrattenimento: i musei della tecnica alle soglie del XXI secolo”, Gunter Knerr

“Interattività: corpo, emozione, comprensione”, Pino Zappalà

7. Insegnare la scienza al museo

“A scuola da Leonardo”, Salvatore Sutura.

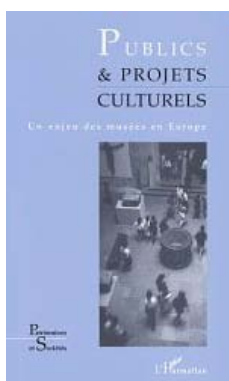


Paul Rasse, *Les musées à la lumière de l'espace public: Histoire, évolution, enjeux*, L'Harmattan, Paris-Montreal 1999.

"The museum is likely to remain as the characteristic cultural institution of the late twentieth century, in which new relationships to culture are invented. Today, museums no longer show solely the prince's tastes, the selection of an 'intelligentsia', the objects of scholarly knowledge; they have expanded their involvement to the society as a whole, to popular cultures, to the world of work, to the environment, and even, for the best of them, to the social or political concerns of the moment".

Contents:

1. Habermas et l'espace public; 2. Le musée contre l'espace public; 3. Retour au public: 4. Le patrimoine en débat dans les musées de société; 5. Esquisse de l'espace public dans la museologie des sciences; 6. Le cercle du grand public; 7. A la recherche d'espaces publics.



Catherine Ballé, Dominique Poulot (eds.), *Publics et projets culturels: Un enjeu des musées en Europe*, L'Harmattan, Paris 2000.

"Museums today are part of a cultural context marked by economic and social complexity and change. The rapidity of changes requires a continuous review of purposes, activity programs and modes of operation of these institutions. Specialists' papers in this book (published after a symposium) analyze new forms of organization of museums, the evolution of their role in society, public policy development, and the implementation of cultural projects".

Contents:

"Avant-propos", Catherine Ballé, Dominique Poulot

"Ouverture des Journées", Françoise Cachin

I. Le temps des musées en Europe

Histoire et musées

"La naissance d'une tradition européenne", Dominique Poulot

"Les musées d'histoire et l'Europe", Marie-Hélène Joly

Expériences muséales: du passé au présent

"La Dulwich Picture Gallery, héritage et nouveau", Desmond Shawe-Taylor

"L'Istituto e Museo di Storia della Scienza de Florence: mise en valeur d'un patrimoine historique", Mara Miniati

"La réunification dans les musées de Berlin: dix ans d'expériences et perspectives d'avenir", Thomas Gaehtgens

II. Les musées, les nations et l'Europe

Contexte nationaux et politiques culturelles

"Être ou ne pas être un musée national, ce n'est pas la question", Hermann Schäfer

"Il y a encore un futur pour les musées au XXIe siècle", Hein Reedijk

"Lc museu Nacional d'Art de Catalunya aux portes de l'an 2000", Eduard Carbonell I Esteller

Unité et diversité de l'Europe culturelle

"Les mythologies historiques des nations européennes", Étienne François

"Les musées, émergence d'un nouveau modèle?", Catherine Ballé

"La culture et l'Union européenne", Christian Pattyn

"Invitation à un parcours : les collections européennes du musée national du Moyen Âge", Elisabeth Clavé

III. Les musées et la mondialisation de la culture

Internationalisation des activités culturelles

"La représentation de l'Europe dans les expositions", Jean-Yves Marin

"La professionnalisation et les nouveaux métiers des musées, une évolution internationale", Elisabeth Caillet

"Une 'Charity' pour l'Europe: le Forum européen des musées", Jean-Jacques Bertaux

Musées, territoires et citoyenneté

"Musenor, le site Internet des musées du Nord-Pas-deCalais", Françoise Baligand

"L'identité régionale en Bretagne, le souffle de l'ouverture", Pascal Aumasson

"Le patrimoine industriel, développement local et réseaux européens", Ian Cowburn

IV. L'enjeu des musées: publics et projets

Les musées et leurs publics

"La politique des publics au Louvre", Claude Fourteau

"Le Deutsches Museum : ses partenaires et ses publics", Walter Rathjen

"L'aventure des publics au capcMusée", Jany Lauga

Les projets culturels : l'expérience française

"Sept musées de civilisation industrielle : 'Musées sans frontières'", Ariane Salmet

"L'Art sur la place", Thierry Raspail

"Un projet pour le Moyen Âge", Víviane Huchard

"Conclusion des Journées", David Caméo



Simona Bodo (ed.), *Il museo relazionale: Riflessioni ed esperienze europee*, Edizioni Fondazione Giovanni Agnelli, Torino 2000.

"What is the relational museum? The deliberately suggestive definition refers to the complex nature of the museum, made up of a network of inner relations inside, as well as external, between the museum, the territory, and society at large. The interplay generated by these relationships defines the museum as a dynamic reality. The European contributions collected in the volume deal with

various aspects of the museum life, all involved the relationships dimension: philosophies, cultural communication techniques, the concepts of an appropriate museum marketing, the strategies developed for building and for conveying its image, organizational logics, educational models, the use of new technologies. In the whole these aspects are functional and organizational translation of a central principle in the discourse about the museum in contemporary society, where it is not only considered as a memory 'treasure chest' and a 'stronghold' for protection and excellence – though these aspects are fundamental and necessary – but also as a place for learning experiences, social aggregation, civil growth, and redefinition of identity of individuals and communities. Papers presented to the seminar held in Turin, 1998."

Contents:

"Introduzione. Perché il museo relazionale?", Simona Bodo, Marco Demarie

"Nuovi valori, nuove voci, nuove narrative: l'evoluzione, dei modelli comunicativi nei musei d'arte", Eilean Hooper-Greenhill

"Ripensare il museo d'arte come risorsa educativa: marketing e curatela rivisitati in risposta a pubblici complessi", Eric Moody

"Costruzione e veicolazione dell'immagine nei musei d'arte: verso nuovi concetti di marketing museale", Fiona McLean

"Leggibilità e accesso: le tecnologie dell'informazione e della comunicazione al servizio del museo d'arte", Anne Fahy

"Politiche del patrimonio e marketing museale in Germania. Prospettive dall'esperienza di Colonia", Andreas Johann Wiesand

"Musei d'arte e politiche di sviluppo del turismo urbano nel caso francese", Jean-Michel Tobelem

"Per un 'immagine sostenibile'. Modelli organizzativi, professionalità, efficacia comunicativa nel caso dei musei di Glasgow", Julian Spalding.



Serge Jaumain (ed.), *Les musées en mouvement: Nouvelles conceptions, nouveaux publics*, Éditions de l'Université de Bruxelles, Bruxelles 2000.

"New technologies, knowledge development, diversification of the leisure market and especially the slow democratization of knowledge jostle the museum world and force museums to reposition themselves. Some twenty researchers and museum professionals from Belgium and Canada questioned the place and role of the Twenty-first Century's museums".

Contents:

"Introduction: Les réponses des musées aux défis de la société modern: analyses et nouvelles perspectives", Serge Jaumain

"La révolution tranquille des musées", Roland Arpin

Le musée et l'université: des rapports complexes

"Musées et universités : des fonctions en redefinition, des missions complémentaires, des collaborations requises", Raymond Montpeth

"De l'historien partenaire à l'historien alibi", Chantal Kesteloot, Cécile Vanderpelen

"L'université et le musée: une cohabitation difficile", Brian Young

“Le musée de Louvain-la-Neuve: de l’université à la cité”, Ignace Vandevirere, Bernard Van Den Driessche

Faut-il avoir peur des entreprises privées ?

“Sponsors: banquiers. censeurs... ou partenaires ?”, Michele Antoine

“iSci. Le centre de sciences et de technologies de Montréal. Une collaboration originale avec le monde des entreprises”, Claude Benoît

Le musée: un outil d’éducation

“Que savons-nous, en Belgique, des publics de nos musées’?”, Dominique Baugard

“Le musée, agent de changement en éducation”, Michel Allard

La rectitude politique a-t-elle sa place au musée ?

“Les Musées et le ‘politiquement incorrect’”, François Mairesse

“L’Afrique en vitrines: vitrines de l’Afrique ?”, Nathalie Nyst, Pierre de Maret

“De l’interprétation des cultures autochtones: rectitude ou déviation?”, Michel V. Cheff

L’ecomusée: un outil d’action sociale

“L’Ecomusée du fier monde de Montréal: histories, patrimoines et espaces urbains”, Joanne Burgess

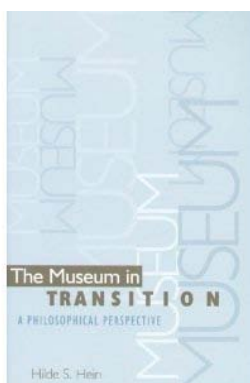
“Musée: une appellation inadéquate pour un pôle de développement urbain? L’expérience de ‘La Fonderie’”, Guido Vanderhulst

Les nouvelles technologies de l’information et de la communication

“Rêve du millénaire. Les musées et la technologie intelligente”, Victoria Dickenson,

“Survol de l’utilisation des NTIC dans les institutions muséales du Québec. Dix années d’actions par la Société des musées québécois”, Michel Perron

“Les nouvelles technologies de l’information et de la communication au secours de l’éducation informelle”, Walter Staveloz.



Hilde S. Hein, *The Museum in Transition: a Philosophical Perspective*, Smithsonian Books, Washington/DC 2000.

“During the past thirty years, museums of all kinds have tried to become more responsive to the interests of a diverse public by shifting from the presentation of real things to the production of experiences. With exhibitions becoming people-centered, idea-oriented, and contextualized, the boundaries between museums and the ‘real’ world are becoming eroded, and museum professionals now admit to having a hand in the creation of reality. Design and spectacle have become central elements of display, while the integrity of the object, once the focal point of museum exhibition, ultimately has given way to more interpretive devices.

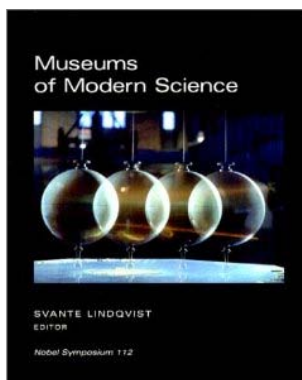
Setting the transition from object-centered to story-centered exhibitions in a philosophical framework, Hilde S. Hein contends that glorifying the museum experience at the expense of objects deflects the museum’s educative, ethical, and aesthetic roles. Referring to institutions ranging from art museums to theme parks, she shows how deployment has replaced amassing as a goal and discusses how museums now actively shape and create values. She is critical of the dominating influence on all museums of an aesthetic of art works in art museums and proposes a more integrative museum aesthetic.

Suggesting that the current emphasis on experience and multiple perspectives may be replacing an old monolithic value with a new one, Hein urges museums to amplify and sharpen their distinctions

from one another. She argues that rather than striving to be all-inclusive, they should render more poignant, more precise, and more precious the magnitude of their audience's differences and the multitude of its agreements".

Contents:

1. Introduction: From Object to Experience; 2. Museum Typology; 3. Museums and Communities; 4. Transcending the Object; 5. Museum Experience and the "Real Thing"; 6. Museum Ethics: The Good Life of the Good Servant; 7. Museums and Education; 8. The Aesthetic Dimension of Museums; 9. Conclusion: The Museum in Transition.



Svante Lindqvist (ed.), *Museums of Modern Science*, Science History Publications & The Nobel Foundation, Canton 2000.

"Attending the symposium were 17 lecturers and four session chairpersons from leading museums of the history of science, science centers and universities. In addition to the lecturers, 43 Swedish researchers, museum curators and science journalists participated as observers. The symposium was divided into four sessions: The Issues: How to Explain Modern Science and How to Reach the Indifferent; The Level of Complexity: The Middle Way Between the Superficial and the Repellant; Virtual Museums: The Challenges of New Technology; and Controversial Science Issues: Neither Apologetic Glorification nor 'the Science War'. The lectures covered ideas about the role of museums in the cultural life of the future, as well as historical retrospectives on science and museums. One important theme was how to present and explain modern science to a broad audience. How is the exhibition medium influenced by new multimedia technology? How can art be used in exhibitions about science? Also important was the discussion of how to reach different categories of visitors. How can visitors be involved and activated, for example through discussion-based exhibitions? One aspect dealt with by the symposium was the role of museums in awakening an interest in science, but also in providing a critical, investigative perspective and addressing controversial issues".

Contents:

"Museums in the New Millennium", Neil Cossons

"Communication of Science in the Deutches Museum: In Search of the Right Formula", Wolf Peter Fehlhammer

"The Musée des Arts Et Métiers: Renovation Issues (1988-1998)", Dominique Ferriot, Bruno Jacomy

"Museums, Communities, and Contemporary Science", Alan J. Friedman

"Beyond Understanding: Curatorship and Access in Science Museums", Jim Bennett

"Object Lessons", Simon Schaffer

"Experimental History of Science", H. Otto Sibum

"Fact and Fancy: Art in the Presentation of Science", Ken Arnold

"New Technologies and the Objects of Science: Reflections on the Use of Multimedia", Paolo Galluzzi

"From Hands-On to Minds-On: Creativity in Science Museums", Saroj Ghose

"In Favor of Scientific Knowledge: The New Museums", Jorge Wagensberg

"Virtual Objects: Threat or Salvation?", Doron Swade

"Context and Controversy", Bernard Finn

"The Power of the Pencil: Renegotiating the Museum-Visitor Relationship Through Discussion Exhibits", Ben Gammon, Xerxes Mazda

"'A-OK' to Y2K: Technological Confidence and History at the End of the Twentieth Century", Robert Friedel

"Communication and Communities: Changing Paradigms in Museum Pedagogy", Eilean Hooper-Greenhill

"Concluding Remarks", John L. Heilbron.



Giovanni Pinna, Salvatore Sutura (eds.), *Per una nuova museologia: L'immateriale valore economico dei musei-La funzione educativa del museo. Atti dei Convegni internazionali, ICOM-Regione Lombardia, Milano 2000.*

"If the profitability of direct management of a museum can only be to the detriment of its educational and social roles, this institution has, however, high indirect profitability, induced by the growth of the local economy produced by the very existence of the museum and its activities. At the same time the cultural authority of the nation leads to economic expansion and to the increase in the level of culture of the country. This means that we should point towards the cultural policy of the museums, not excluding that we should strive for a more direct profitability of museums, through the reorganization of management models".

Contents:

L'immateriale valore economico dei musei

"L'immateriale valore economico dei musei", Giovanni Pinna

"Economic Perspectives on the California Academy of Sciences", Michael T. Ghiselin

"Le financement des musées américains", Jean-Michel Tobelem

"Stato e Regioni per i musei: il nodo della programmazione", Pietro Petrarola

"Musei: il prezzo giusto", Walter Santagata

"Sul progetto di riordinamento e rilancio del Museo nazionale della scienza e della tecnica", Carlo Camerana

"La gestione economica dei musei", Daniele Jalla

"Museo: l'architettura e il suo valore", Luca Basso Peressut

"Il sistema dei musei senesi", Antonio De Martinis

"Museo produttivo?", Domenico Lini, Paolo Pasini

"Un museo è un museo è un museo: dubbi economici sull'economizzazione dei musei", Guido Guerzoni

La funzione educativa del museo

"La funzione educativa del museo", Giovanni Pinna

"Strategie e politiche nella riorganizzazione dei musei di Berlino", Alessandra Galizzi Kroegel

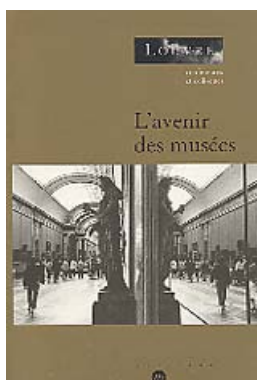
"I musei in Giordania. Processi di costruzione dell'identità nazionale", Irene Maffi

"I musei coloniali italiani fra storia e progetto", Francesco Surdich

"Musei storici e identità", Gianluigi Daccò

"Il sistema museale della Provincia di Modena. Avvio di un progetto", Elena Corradini

- "L'allestimento come progetto di identità", Antonella Huber
"Allestimento e sistemi multimediali: una verifica", Giuliano Gaia
"The Educational Function of Museums", Graham Carter.



Jean Galard (ed.), *L'avenir des musées*, Réunion des musées nationaux, Paris 2001.

"The contributions in this volume offer a comprehensive overview of the threats accumulated on the Museum. In order to discover all the dangers that it may encounter in the future, the inventory is as complete as possible. The conference did not fail to recall the major and best-known concerns: extension of the commercial and market logic, neglecting of the patient research work dedicated to the creation of events, mobilisation of all means in order to access the media coverage. For rare concerns lovers, the agenda includes the delicate issue regarding the return of some ancient works in their original Country, or the claims of 'identity', national, regional, or communitarian. Besides some text characterized by an anxious content, others refer enthusiastically to the future of financial management, enlargement of the public, and new technologies. It is not clear whether the latter seem less alarming than the others. In the book these various themes, that magazines can describe through striking titles, are treated in a composed way. The conference lectures are not neutral. They are not detached, especially because they come from persons who, for the most part, own responsibilities in Museums. They aim to provide all the material necessary for a comprehensive reflection".

Contents:

"Avant-propos", Henri Loyrette

"Introduction", Jean Galard

"L'expansion des musées: constructions, extensions, renovations", Michel Laclotte

1. Vers le règne de l'événement?

"L'exposition-événement", Rodolphe Rapetti

"Les musées, le public, les médias", Anna Detheridge

"Plaidoyer pour un musée vivant", Stefan Kraus

2. Des préoccupations financières croissantes?

"Financement public, mécénat et sponsoring", Bernd W. Lindemann

"Pour et contre le marketing", Guido Guerzoni, Gabriele Troilo

"Les enjeux du tourisme culturel", Paola Marini

"Les musées italiens entre le public et le privé", Antonella Gioli

"Impératifs financiers et nouveaux modèles de fonctionnement", Glenn Lowry

"L'attente des pouvoirs politiques", Thomas Krens

3. Évolutions juridiques

"L'inaliénabilité des Œuvres: la législation européenne", Xavier Buffet Delmas d'Autane

"Le principe de l'inaliénabilité: une remise en question", Chris Dercon

"Quelle politique adopter face à la dispersion du patrimoine?"

Le cas de l'Afghanistan et du Pakistan", Osmund Boppearachchi

"Les musées archéologiques et les objets provenant de fouilles illicites", Daniel Graepler

“Exister au présent grâce au passé: la question de la restitution des antiques”, Kostas Kotsakis

4. Les voies nouvelles de la recherche et de la diffusion

“Le musée est-il encore un lieu de recherche?”, Jochen Sander

“Mnemonic des musées, amnésie des archives”, Hal Foster

“L’impact des nouvelles technologies sur les recherches et l’enseignement dans les musées”, Maxwell L. Anderson

“Les répercussions des nouveaux médias”. Kim H. Veltman

“Le musée à l’ère de sa reproductibilité virtuelle”, François-René Martin

5. Pour une redéfinition du rôle des musées

“Les musées des arts décoratifs à la recherche d’un nouveau discours?”, Jane Pavitt

“Le musée: lieu de représentation d’une identité”, Sally Price

“Action éducative et amélioration de l’accessibilité des musées pour une diversification du public”, Caroline Lang

“L’art contemporain échappe-t-il à la collection?”, Didier Semin

“Les musées des beaux-arts et le beau”, Ivan Gaskell

“Croire à la présence encore”, Roland Recht

“Conclusion”, Anna Detheridge, Philippe Durey, Marc Étienne, Jean Galard, Athanasios Kalpaxis, Dominique Poulot.



Peter Noever (ed.), *The Discursive Museum*, Hatje Cantz, Ostfildern 2001.

“This text explores the question of whether a museum can be viewed as a conceptual structure capable of liberating itself from visual and imaginary contents. It points to possible future forms of a museum and looks at the trend toward global museum mergers and its implications”.

Contents:

“On the Subject”, Peter Noever

“McDonald’s or MAK?”, Magdalena Jetelová

“On the Pauperization of the Imagination”, Magdalena Jetelová, Pavel Liška

“God and Garbage: Museums as Creators of Time”, Bazon Brock

“Wild Shores: Material for Art”, Elisabeth Schweeger

“An Anachronistic Dialog”, Elisabeth Schweeger, Ernst Pöppel

“Against the Discursive Museum”, James Cuno

“V(-MUSEUM)²=?”, László Földényi

“Place of Reflection or Place of Sensation?”, Hans Belting

“Synergy-Museum”, Joshua Decker

“The Mobile Collection: Dejanov/Heger’s Car Synergy”, Joshua Decker, Plamen Dejanov, Svetlana Heger

“The Invisible Collection: Strategies for the Future”, Gregor Eichinger ... [et al.]

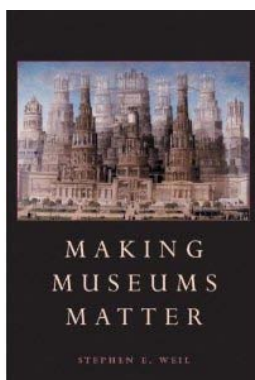
“We’ll Stick with It: Any Interference in the Soundlessness, Timelessness, Motionlessness, and Lifelessness of the True Museum is Disrespectful”, Gerhard Merz, Herbert Molderings

“Art Meets Business: New Ways in Sponsoring”, Arne Johannsen ... [et al.]

“Museums: The Mausoleum, the Laboratorium, the Meditation Chamber & the Rave”, Vito Acconci,

Hans Ulrich Obrist

"Art Institutions in Conflict Between Monoculture and Cosmopolitanism", Marina Abramovic ... [et al.]



Stephen E. Weil, *Making Museums Matter*, Smithsonian Institution Press, Washington/DC 2002.

"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" "Museums matter, according to Weil, when their staff's traditional object-related skills are directed towards enriching both the individual lives and the general well-being of the communities they serve. What makes museums so special, he says, is the varied ways in which they may choose to perform that service. Museums have the potential to kindle individual ambition, to strengthen community ties, to stimulate inquiry, to impart knowledge, to provide aesthetic experiences, and ever so much more".

Contents:

1.The Museum in Pursuit of Excellence

Organization-Wide Quality: A Theory of Museums and Immodest Proposal; (F)Fetmu; From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum; Fantasy Islands; Museums: Can and do they Make a Difference?; New Words, Familiar Music: The Museum as Social Enterprise; Transformed from a Cemetery of Bric-a-brac

2.The Museum as a Workplace

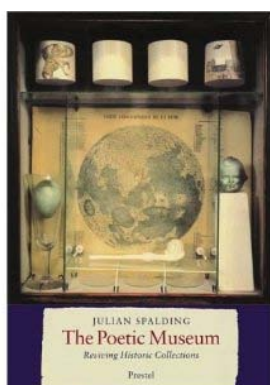
The Distinctive Numerator; A Parable of Rocks and Reasons; Romance versus Realism: A Reflection on the Nature of Museums; Museum Publishing: Some Revolutions in Progress; If Content is Out, Aesthetics Must Be In; The Museum at The End of Time; Collecting Then, Collecting Today: What's the Difference?; Twenty-one Ways to Buy Art

3. The Museum as Palace

Courtly Ghosts and Aristocratic Artifacts; Reduced to Art; John Cotton Dana's New Museum

4.The Museum in the Public Sphere

The Museum and the Public; The American Legal Response to the Problem of Holocaust Art; Fair Use and the Visual Arts: Please Leave some Room for Robin Hood; Cloning and Copyright; Fair Use and Museum Use: How Close is the Overlap?; Not money, Control.

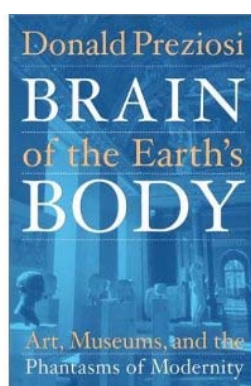


Julian Spalding, *The Poetic Museum: Reviving Historic Collections*, Prestel Verlag, Munich-London-New York/NY 2002.

“In this controversial book, a former director of award-winning museums offers a unique and inspired vision for the future of museums and their visitors. In the rush to modernise, some museums have replaced almost all their collections with interactive exhibits and computers while others have put everything they can on display, turning their museums into pastiche cabinets of curiosity. Author Julian Spalding maintains that both approaches devalue visiting museums and galleries. The frontiers of knowledge are no longer collectible as they were during the Enlightenment, when museums became a central way of understanding natural and human history. Using examples as varied as the Louvre in Paris, the Holocaust Museum in Washington, D.C., the State Museum of Political History in St. Petersburg, and the Asian Civilizations Museum in Singapore, Spalding illustrates how to use objects and artefacts to create profound and poetic insights into the past. Writing for the visitor as well as the professional, he investigates every aspect of museum work from collecting to financing, buildings to displays, revealing entrenched habits which must be reformed to reach a wider and increasingly sophisticated public. Most importantly, Spalding describes how his own ideal, the Poetic Museum, would transform traditional museums and greatly extend their audience”.

Contents:

1. Old Things and Old Thoughts; 2. Grains of Truth; 3. Collections and Collectors; 4. With or Without Objects; 5. Looking at Things; 6. Elitism and Populism; 7. Work and Play; 8. The Family Silver; 9. Borrowed Robes; 10. The Poetic Museum.



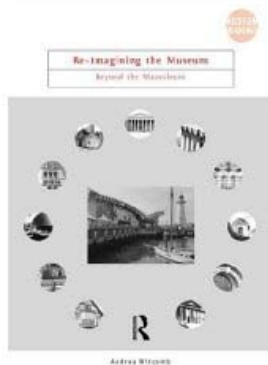
Donald Preziosi, *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity*, University of Minnesota Press, Minneapolis/MN-London 2003.

“Originally delivered as the 2001 Slade Lectures in the Fine Arts at Oxford University, the book makes its deeply complex argument remarkably accessible and powerfully clear. Concentrating on a period from the beginning of the nineteenth century to the beginning of the twentieth, Donald Preziosi presents case studies of major institutions that, he argues, have defined-and are still defining-the possible limits of museological and art historical theory and practice. These include Sir John Soane’s Museum in London, preserved in its 1837 state; the Crystal Palace Exhibition of 1851; and four museums founded by Europeans in Egypt in the late nineteenth century, which divided up that

country's history into 'ethnically marked' aesthetic hierarchies and genealogies that accorded with Europe's construction of itself as the present of the world's past, and the 'brain of the earth's body'" "case studies of major institutions, that [...] have defined –and are still defining- the possible limits of museological and art historical theory and practice" "Addressed equally to the theoretical and philosophical foundations of art history, museology, history, and anthropology" (back cover).

Contents:

1. Haunted by Things; 2. Practicing the Self; 3. Holy Terrors and Teleologies; 4. Romulus, Rebus, and the Gaze of Victoria; 5. The Astrolabe of Enlightenment; 6. The Crystalline Veil and the Phallic Imaginary; 7. The Museum of What You Shall have Been; 8. The Limit(s) of (Re)presentation.

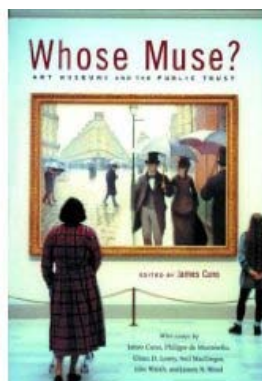


Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum*, Routledge, London-New York/NY 2003.

"*Re-Imagining the Museum* presents new interpretations of museum history and contemporary museum practices. Through a range of case studies from the UK, North America and Australia, Andrea Witcomb moves away from the idea that museums are always 'conservative' to suggest they have a long history of engaging with popular culture and addressing a variety of audiences. She argues that museums are key mediators between high and popular culture and between government, media practitioners, cultural policy-makers and museums professionals".

Contents:

1. Unmasking a Different Museum: Museums and Cultural Criticism; 2. Floating the Museum; 3. From *Batavia* to *Australia II*: negotiating Changes in Curatorial Practices; 4. 'A place for all of us'? Museums and Communities; 5. Beyond the Mausoleum: Museums and the Media; 6. Interactivity in Museums: The Politics of Narrative Style.



James Cuno (ed.), *Whose Muse?: Art Museums and the Public Trust*, Princeton University Press, Princeton/NJ 2004.

"During the economic boom of the 1990s, art museums expanded dramatically in size, scope, and ambition. They came to be seen as new civic centers: on the one hand as places of entertainment,

leisure, and commerce, on the other as socially therapeutic institutions. But museums were also criticized for everything from elitism to looting or illegally exporting works from other countries, to exhibiting works offensive to the public taste. *Whose Muse?* brings together five directors of leading American and British art museums who together offer a forward-looking alternative to such prevailing views. While their approaches differ, certain themes recur: As museums have become increasingly complex and costly to manage, and as government support has waned, the temptation is great to follow policies driven not by a mission but by the market. However, the directors concur that public trust can be upheld only if museums continue to see their core mission as building collections that reflect a nation's artistic legacy and providing informed and unfettered access to them. The book, based on a lecture series of the same title held in 2000-2001 by the Harvard Program for Art Museum Directors, also includes an introduction by Cuno and a roundtable discussion among the participating directors".

Contents:

"Introduction", James Cuno

"A Pentecost in Trafalgar Square", Neil MacGregor

"The Object of Art Museums", James Cuno

"Pictures, Tears, Lights, and Seats", John Walsh

"The Authorities of the American Art Museum", James N. Wood

"A Deontological Approach to Art Museums and the Public Trust", Glenn D. Lowry

"Art Museums, Inspiring Public Trust", Philippe de Montebello

"Round Table Discussion", James Cuno, Philippe de Montebello, Anne d'Harnoncourt, Glenn D. Lowry, John Walsh, James N. Wood.



Federico Ferrari, *Lo spazio critico. Note per una decostruzione dell'istituzione museale*, Luca Sossella Editore, Bologna 2004.

"An *œuvre* is an *œuvre* only when it becomes open intimacy of someone who is writing it and of someone else who is reading it: the space deployed by the mutual contestation of the power to say and the power of understanding, the power to show and the power to look. It is within this space that, in addition to the artist and the public, the critic and the curator are moving. These are the characters that make up the plot of the book".

Contents:

Entrata. Fra sé e sé; Edificio 1. Topografia; Edificio 2. Deposizioni della memoria; Edificio 3.

Laboratorium; Uscita. Incontri sulla soglia.



Pierre-Alain Mariaux, François Mairesse, André Desvallées, Philippe Sénéchal (eds.), *L'objet de la muséologie*, Institut d'Histoire de l'art, Neuchatel 2005.

"Starting from questions concerning the existence of an object of museology, these contributions offer an overview on the issues of museum theory and practice. Everyone agrees that museology, an applied science according to Georges-Henri Rivière, focuses on museums' organization and particularly on the way of preserving and displaying the collections. The recent developments of cultural engineering companies, which have given a great boost to the reflections of museographical nature, give to museology and its players the mission to reflect on their purpose, as long as they still have one. The contributions in this book attempt to answer to a double question: is there an object of museology? If so, which one is it? The answers given offer an overview on current issues of museological theory and practice, and, above all, on its new objects in the concrete and conceptual sense of the word".

Contents:

"Mausolée, ouverture critique", Pierre Alain Mariaux

"Brève histoire de la muséologie. Des Inscriptions au Musée virtuel", François Mairesse, André Desvallées

"L'objet dans tous ses états: mot/musée/motion", Annette Viel

"Le non-objet de la muséologie", Ninian Hubert Van Blyenburgh

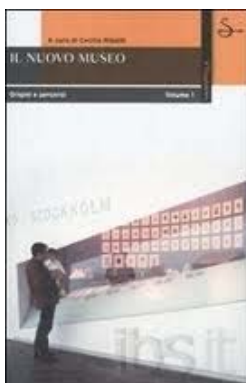
"L'opération scénographique: le façonnage des objets en musealité", Francesco Panese

"De Rats aux Petits coq-à-l'âne, comment exposer la science? Une rétrospective sur les expositions du Muséum d'histoire naturelle de Neuchâtel", Christophe Dufour

"Repenser le Victoria & Albert Museum. Enjeux et débats", Philippe Sénéchal

"Hors-sol?": une exposition sans objet", Ola Söderström

"Le musée virtuel", Bernard Deloche.



C. Ribaldi (ed.), *Il nuovo museo: Origine e percorsi*, il Saggiatore, Milano 2005.

"How have museums changed in the past thirty years? How was the idea of revolutionizing display criteria born? Why has relating with other cultures deeply affected museum's policy and practice? How and why has the relationship with visitors radically changed? Why has the image of the Guggenheim Museum in Bilbao reached such a media highlight? In which way does globalization

affect museum institution? The collected essays, written by relevant museologist from all over the world, attempt to find an answer to all these questions and make the book a basic tool to reconstruct the picture of the existing museum situation. It is an anthology of translated relevant essays on museology and museum studies”.

Contents:

“Prefazione”, Daniele Jalla

“Introduzione”, Cecilia Ribaldi

Prima Parte. Il museo nella società. Nascita della cultura di massa e crisi dell’istituzione

“Il museo: tempio o forum”, Duncan E Cameron

“Intermediari tra il museo e la comunità”, John Kinard

“Il museo d’arte moderna, animazione e contestazione”, Pierre Gaudibert

“Il ruolo del museo d’arte e del museo di scienze umane e sociali”, Georges Henri Rivière

Seconda Parte. L’ingresso nel postmoderno

“Sulle rovine del museo”, Douglas Crimp

“Il complesso espositivo”, Tony Bennett

“Il museo d’arte e i riti di cittadinanza”, Carol Duncan

“Oggetti di conoscenza: una prospettiva storica sui musei”, Ludmilla Jordanova

Terza Parte. Fine della grande narrazione

“Storia postmoderna al Musée d’Orsay”, Patricia Mainardi

“Il museo e la mostra ‘a-storica’. L’ultima trovata degli arbitri del gusto o un fenomeno culturale importante?”, Debora J. Meyers

Quarta Parte. Il museo e la cultura “altra”

“Il percorso dei musei etnologici”, Robert Goldwater

“Il museo: questioni di significanza”, Gyan Prakash

“Oggetti reali, esperienze simulate e differenze culturali. Paradossi e tensioni nella progettazione di mostre”, Ivan Karp.



Dominique Poulot, *Musée et Museologie*, La Découverte, Paris 2005. Ital. ed. *Musei e museologia*, Jaca Book, Milano 2008.

“Within a generation, museums have become, all over the world, one of the mostly appreciated and frequented cultural institutions. The concern of the public, nowadays central issue, highlights a cultural development policy, while the growth of collections nourishes a redefinition of heritages. The organization of institutions, more professional, responds to political a social requirements, but also to unusual ethical and communicative constraints; in particular, the requirements of mediation and exhibit lead to the development of new professions. The analysis of the institution finds itself at the junction between cultural anthropology, organizations or labor sociology and history of objects. However, the book is not limited to the history and the political and social demands the museum is called to cope with, but it also projects itself in the current debate on museology, the science that stands at the crossroads between cultural anthropology, organizations or labor sociology and history

of objects, and that oversees the major activities of the museum - preserve, study, exhibit, communicate - and gave birth in the last few years to a new world of professionalism”.

Contents:

I. Qu'est-ce qu'un musée?

Les définitions du musée; Les fonctions du musée

II. L'espace et le temps des collections

Entre passé et présent: représenter la construction des patries; Entre culture et nature: représenter l'espace social

III. Histoire des musées

Les premiers musées européens; Les musées au XIXe siècle; Le XXe siècle: 1914-1989

IV. Les musées de France

L'art, le musée et l'État; La réorientation libérale des musées; La fondation d'une politique culturelle

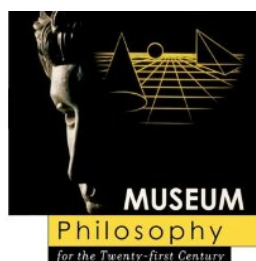
V. Le paysage contemporain des musées

Une croissance récente et significative des établissements; Un ensemble de mutations; La nouvelle mythologie des musées

VI. La muséologie

Une tradition pragmatique et intellectuelle; Les enjeux contemporains; Une science sociale en construction

Conclusion.



Hugh H. Genoways (ed.), *Museum Philosophy for the Twenty-first Century*, AltaMira Press, Lanham/MD 2006.

“What underlying philosophy and mission should museums pursue in the first half of the twenty-first century? In *Museum Philosophy for the Twenty-first Century*, twenty-four authors use the lenses of a variety of disciplines to answer this essential question. Museum professionals offer their answers alongside philosophers, historians, political scientists, educators, sociologists, and others in a wide-ranging exploration of institutions from art museums to zoos. Hugh H. Genoways’s collection offers philosophical and ethical guidelines, describes the ways specific institutions illustrate different philosophies, examines major divisions in the museum community, and explores outreach and engagement between the museum and its larger community. Both established museum professionals and students of museum studies will benefit from this insightful look into the foundation and future of their field”.

Contents:

“Assuming Responsibility: Lessons from Aesthetics”, Hilde Hein

“Mind as Verb”, David Carr

“The Museum: Where Civilizations Clash or Clash Civilizes?”, Timothy W. Luke

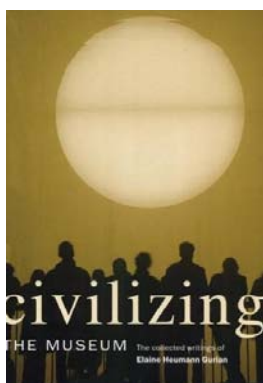
“Legal and Ethical Considerations in Museum Acquisitions”, Marilyn Phelan

“Connection, Recollection, and Museum Missions”, Sherene Suchy

“Museums and Restlessness”, Jean-Paul Martinon

“Philosophy and the Ends of the Museum”, Donald Preziosi

- "The Moral Obligations Incumbent upon Institutions, Administrators, and Directors in Maintaining and Caring for Museum Collections", Michael A. Mares
- "As Long as The Grass Will Grow: My Teaching Philosophy", Chuck Dailey
- "Science Centers: Creating a Platform for Twenty-first Century Innovation", Lesley Lewis, Jennifer L. Martin
- "Renewing the Social Contract at Berkeley", Douglas Sharon
- "Museums and (In)justice", Jennifer Eichstedt
- "Open Minds: Inclusive Practice", Helen Coxall
- "African American Museums in the Twenty-first Century", Christy S. Coleman
- "Learning by Looking: The Future of Museums", Franklin W. Robinson
- "A Plea for Silence: Putting Art back into the Art Museum", Didier Maleuvre
- "Values, Advocacy, and Science: Toward an Empirical Philosophy for Zoo and Aquarium Leadership", Terry L. Maple, Suma Mallavarapu
- "Current Trends in Governance and Management of Museums in Europe", Patrick J Boylan
- "To Members of the Museum Profession", Hugh H. Genoways
- "The Power of Museum Pedagogy", Eilean Hooper-Greenhill
- "Defining our Museum Audience: An Extraordinary Opportunity", Jeffrey H. Patchen
- "How Can Museums Attract Visitors in the Twenty-first Century?", Scott G. Paris
- "Community Choices, Museum Concerns", Robert R. Archibald.



Elaine H. Gurian, *Civilizing the Museum: The Collected Writings of Elaine Heumann Gurian*, Routledge, London-New York/NY 2006.

"Drawing on thirty-five years of experience, and involvement in groundbreaking museums, Gurian presents twenty-two essays that explore the possibilities for making museums more central and relevant to society. The twenty-two essays are organized around five main themes: museum definitions; civic responsibility and social service; architectural spaces; exhibitions; spirituality and rationality. And these themes address the elements that would make museums more inclusive such as: exhibition technique; space configurations; the personality of the director; the role of social service; power sharing; types of museums; the need for emotion humour and spirituality. Without abandoning the traditional museum processes, Gurian shows how museums can honour tradition whilst embracing the new".

Contents:

Introduction, Reflections on 35 Years in the Museum Field

1. The Importance of 'And'. About Opportunities, Possibilities, Taxonomy, and Definitions.

The Concept of Fairness, a Debate at the American Association of Museums, 1990; The Importance of 'And'. A Comment on 'Excellence and Equity', 1992; The Molting of Children's Museums. An Observation, 1998; What is the Object of this Exercise? A Meandering Exploration of the Many Meanings of Objects in Museums, 1999; Choosing Among the Options: An Opinion about Museum Definitions, 2002; Timeliness: A Discussion for Museums, Joy Davis, Elaine Heumann Gurian, and Emlyn Koster, 2003

2. A Safer Place: Museums in a civil society

The Museum as a Socially Responsible Institution, 1988; Turning the Ocean Liner Slowly: About the Process of Change in Large Institutions, 1990; The Opportunity for Social Service, 1991; A Savings Bank for the Soul. About Institutions of Memory and Congregant Spaces, 1996

3. Space, the Final Frontier: Museums, Construction, Architecture, and Space Planning

Function Follows Form: How Mixed-Used Spaces in Museums Build Community, 2001; Threshold Fear? Architecture Program Planning 2005; Free at Last? A Fragment about Free Admission

4. Noodling around with Exhibition Opportunities

-Answers to the Ten Questions I am Asked Most Often. A Review of Exhibitions and Learning, 1981; Noodling Around with Exhibition Opportunities. The Potential Meanings of Exhibition Modalities, 1991; Let's Empower All Those Who Have a Stake in Exhibitions. About the Uses, Meaning and Failings of the Team Approach, 1990; Reluctant Recognition of the Superstar. A Paean to Individual Brilliance, and How it Operates, 1992; A Blurring of the Boundaries, 1995; The United States Holocaust Memorial Museum: History or Metaphor, 1993

5. Spirituality - The End of the Age of The Rational

A Jew Among the Indians -- How Working Outside of One's Own Culture Works, 1991; Repatriation in Context -- The Important Changes Brought to Museums by Indigenous Communities, 1991; Singing and Dancing at Night: A Biographic Meaning to Working in the Spiritual Arena, 2004.

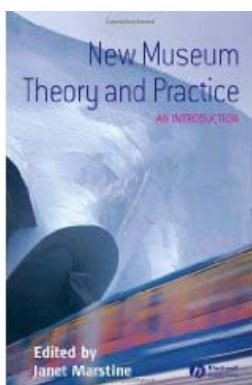


Pietro C. Marani, Rosanna Pavoni, *Musei. Trasformazioni di un'istituzione dall'età moderna al contemporaneo*, Marsilio, Venezia 2006.

“The volume traces the evolution of the Museum since the mid-eighteenth century to the present. The role of museologist, to change the definition of museum, the concept of a public utility, and specificity of the Italian American Museum, are examples of two different concepts and strategies, to the different options today, ranging from the spectacular to the close relationship of Museum with the local community, from the conception of the museum as a tool for local marketing to the confirmation of its ‘sacred’ role. A series of cards also includes a summary illustration of examples of museums, different types and identity in order to provide tools for work and study”.

Contents:

Premessa; Il museologo e la museologia: identificazione di una professione; Definizioni di museo; Il concetto di pubblica utilità e la messinscena dell'ideologia 1753-1899, 'Migliorare la vita': nascita e sviluppo del modello Americano; Il rinnovato rapporto tra contenitore e contenuti: la via italiana alla museologia del dopoguerra. L'esempio dei musei d'arte; La scelta: il museo dell'oggetto versus il museo della narrazione; Il museo come organismo complesso: una nuova idea di museo in risposta alle nuove richieste della società; Il trionfo dell'architetto. Il museo come opera d'arte e la sua negazione; Alla ricerca di nuovi patrimoni: musei e territorio; La legislazione italiana, l'idea di beni culturali e il museo; Schede dei musei; Appendice. Idee di museo: breve raccolta di citazioni.



Janet Marstine (ed.), *New Museum Theory and Practice: An Introduction*, Blackwell Publishing, Malden/MA-Oxford 2006.

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

Contents:

“Introduction”, Janet Marstine

Part I. Defining New Museum Theory

A. Surveys and Groundwork

“The Architecture is the Museum”, Michaela Giebelhausen

“Feminist Curatorial Strategies and Practices Since the 1970s”, Katy Deepwell

“New Art, New Challenges: The Changing Face of Conservation in the Twenty-First Century”, Rachel Barker, Patricia Smithen

B. Case Studies in Contemporary Practice

“How We Study History Museums: or Cultural Studies at Monticello”, Eric Gable

“Spectacle and Democracy: Experience Music Project as a Post-Museum”, Chris Bruce

“Revealing and Concealing: Museums, Objects, and the Transmission of Knowledge in Aboriginal Australia”, Moira G. Simpson

“Restructuring South African Museums: Reality and Rhetoric within Cape Town”, Julie L. McGee

Part II. Looking to the Future: Theory into Practice

“The Critical Museum Visitor”, Margaret Lindauer

“Visiting the Virtual Museum: Art and Experience Online”, Lianne McTavish

“Reframing Studio Art Production and Critique”, Helen Klebesadel

“The University Museum/Gallery: A Site for Institutional Critique and a Focus of the Curriculum”, Lyndel King, Janet Marstine

“Museum Archives as Resources for Scholarly Research and Institutional Identity”, Lois Marie Fink.



Hildegard Vieregg, *Museumswissenschaften: Eine Einführung*, Utb, Stuttgart 2006.

“This is the first introduction to Museum Studies, offering its readers a clear representation of the the Museum topics: the volume offers a collection of concepts concerning the Museum functions and tasks, the history of the Museum, the different types of Museums. The book provides an international perspective, proposing innovative and spectacular Museum concepts in different countries and continents. A chapter dedicated to the education and mediation function of Museums, as well as information for aspiring curators and other related vocations, complete the richly illustrated volume.”

“How did the term museum developed? Which are the responsibilities of a museum? Museums are places in which to the society and its values are represented. After introducing functions and responsibilities of museums, through various documents, as well as a historical overview, the author takes the reader through museum tour around the world. The Museum of Mayan Culture in Guatemala, the National Museum of the American Indian in Washington, or the beautiful Lindenhof Castle in Upper Bavaria, serve as examples of archaeological, ethnological, and cultural history museums, which are always illustrated through pictures. Examples of art history museums are also presented and discussed in another chapter. Some example represent contemporary history and political museums, such as the Simon Wiesenthal Centre. ‘Problems of knowledge transfer’ and ‘targeted projects’ are finally discussed in the final two chapters. The opposition must be resolved: an example of the problems mentioned about the mediation of resistance in art. Among the targeted projects also some children’s projects are mentioned. The ‘Discovery Stations’ of American museums in this Country are still an exception, as Vieregg. Attention is dedicated also to ‘migrants, people with various disabilities and young people from deprived areas’, as the author the concludes in the last chapters”.

Contents:

I. Funktionen und Aufgaben von Museen und Documentationen; II. Museumsentwicklung; III. Ideen und Impulse für Museen; IV. Schauplatz Museum; V. Vermittlungsansätze in Museen und Asstellungen; VI. Fragen an Museen; VII. Literaturhinweise; VIII. Museumsorganisationen und Studiengänge.



Stefania Zuliani (ed.), *Il museo all'opera. Trasformazioni e prospettive del museo d'arte contemporanea*, Bruno Mondadori, Milano 2006.

“Extraordinary creative enclosure, urban object of unquestionable symbolic value, controversial temple of the late capitalism, the museum occupies a privileged position, not just in the presentation and communication of the work of contemporary art, but also in its production and critical placement. Powerful magnet of financial stream and at the same time crossroads of unprecedented artistic practices, Wunderkammer and prison, monument to the constituted authority and at the same time room for freedom that escapes common rules, the museum devoted to the art of present time is emerging as a complex entity, contradictory at times, hard to circumscribe. From the analogy between museum and mausoleum recently theorized by Adorno to the recent Bilbao effect of the Guggenheim designed by Gehry, from the ‘museum sore’ of blanchotian memory to the late ‘trendy place’ aura: what emerges from this study is an extremely rich mapping of the ‘museum phenomenon’, a plural analysis which, through the contributions of some of the major scholars and practitioners, aims not to draw a definitive picture of the current context, but to start a reflection and a critical debate which starting from the present contradictions to succeed in identifying lines and paths for the future”.

Contents:

“Il museo all'opera. Le ragioni di una riflessione”, Stefania Zuliani

Il museo d'arte contemporanea: attualità e luoghi di un dibattito

“Il permanente e il precario nei musei d'arte contemporanea”, Renato Barili

“L'architettura dei musei d'arte contemporanea”, Benedetto Gravagnuolo

“Museo, post-museo, trans-museo”, Franco Purini

“Il museo in competizione: vincoli e opportunità di sviluppo”, Alfonso Siano

“Le stazioni, il museo”, Angelo Trimarco

Il pubblico, gli spazi, i racconti del museo d'arte contemporanea

“Museologia o storia del museo? L'insegnamento della disciplina e l'arte contemporanea”, Franca Varaio

“L'educazione alla contemporaneità: una sfida per il museo moderno”, Maria Antonella Fusco

“L'importanza della funzione educativa nei musei d'arte contemporanea. Il Dipartimento educazione del Castello di Rivoli”, Alessandro Demma

“Post produzione della memoria. Il museo tra committenza e mercato”, Federico Ferrari

“Nuovi musei tra iperconsumo e ipertrofia”, Stefania Suma

“Obiettivo museo”, Stefania Zuliani

Musei d'arte contemporanea in Campania: esperienze e progetti

“Musei d'arte contemporanea in Campania”, Achille Bonito Oliva

“Il museo aperto. L'esperienza del MADRE”, Eduardo Cicelyn

“Identità e vocazione del museo d'arte moderna e contemporanea. La situazione a Napoli”, Lóránd Egyi

“La Certosa di Padula: da luogo della conservazione a laboratorio del contemporaneo”, Maria Giovanna Sessa

“Una Fortezza per l'Arte. Le attività della Soprintendenza speciale per il polo museale napoletano nel Castel Sant'Elmo”, Angela Tecce

“PAN/Palazzo delle Arti Napoli: Dipartimento cultura e documentazione. Un'ipotesi di lavoro”, Olga Scotto di Vettimo

“Le fondazioni per l'arte contemporanea in Campania”, Eugenio Viola.



Simon J. Knell (ed.), *Museums in the Material World*, Routledge, London-New York/NY 2007.

"Museums in the Material World seeks to both introduce classic and thought-provoking pieces and contrast them with articles which reveal grounded practice. The articles are selected from across the full breadth of museum disciplines and are linked by a logical narrative, as detailed in the section introductions. The choice of articles reveals how the debate has opened up on disciplinary practice, how the practices of the past have been critiqued and in some cases replaced, how it has become necessary to look beyond and outside disciplinary boundaries, and how old practices can in many circumstances continue to have validity".

Contents:

1. "Museums, Reality and the Material World", Simon J. Knell

Part One. The Objective World

"Introduction to Part One", Simon J. Knell

2. "The Value of Natural History Collections in Latin America Conservation", Paisley S. Cato

3. "Characterization of Voucher Specimens", Welton L. Lee, Bruce M. Bell, John E. Sutton

4. "Home Thoughts From Abroad: An Evaluation of the SAMDOK Homes Pool", Elizabeth Stavenow-Hidemark

5. "Ceramics as Testaments of the Past: Field Research and Making Objects Speak", Barbara E. Frank

6. "In Praise of Connoisseurship", David Carrier

7. "Material Culture", Michael Shanks, Christopher Tilley

Part Two. The Subjective World

"Introduction to Part Two", Simon J. Knell

8. "On a New Foundation: The American Art Museum Reconceived", Stephen E. Weil

9. "The Art of Art History", Donald Preziosi

10. "Our (Museum) World Turned Upside Down: Re-Presenting Native American Arts", Janet Catherine Berlo, Ruth B. Phillips

11. "History as Deconstruction", Alun Munslow

12. "Processual, Postprocessual and Interpretive Archaeologies", Michael Shanks, Ian Hodder

13. "Artefacts and the Meaning of Things", Daniel Miller

Part Three. The Consumed World

"Introduction to Part Three", Simon J. Knell

14. "The Aristocracy of Culture", Pierre Bourdieu

15. "Stakeholder Relationships in the Market for Contemporary Art", Derrick Chong

16. "Organising Art: Constructing Aesthetic Value", Jonathan Vickers

17. "How Hello Kitty Commodifies the Cute, Cool and Camp", Brian J. McVeigh

18. "The Sociology of Consumption", Colin Campbell

19. "Inalienable Wealth", Annette B. Weiner

20. "Consuming Fossils and Museums in Early Nineteenth-Century England", Simon J. Knell

21. "Dustup in the Bone Pile: Academics v Collectors", Virginia Morell

Part Four. The Transient World

"Introduction to Part Four", Simon J. Knell

22. "Bones of Contention: The Repatriation of Native American Human Remains", Andrew Gulliford

23. "Contesting the West", Alan Trachtenberg

24. "Abraham Lincoln as Authentic Reproduction: A Critique of Postmodernism", Edward M. Bruner
 25. "After Authenticity at an American Heritage Site", Eric Gable, Richard Handler
 26. "Diversity, Identity and Modernity in Exile: 'Traditional' Karenni Clothing", Sandra Dudley
 27. "Tangible Reminders of Sept. 11th", Glenn Collins
 28. "On the Rocks", Philip S. Doughty
 29. "Endangered Species and the Law", Valerius Geist
 30. "Museums, Collections and Biodiversity Inventories", Pere Alberch.



Simon J. Knell, Suzanne MacLeod, Sheila Watson (eds.), *Museum Revolutions: How Museums Change and are Changed*, Routledge, London-New York/NY 2007.

"This single-volume museum studies reference title explores the ways in which museums are shaped and configured and how they themselves attempt to shape and change the world around them. Written by a leading group of museum professionals and academics from around the world and including new research, the chapters reveal the diverse and subtle means by which museums engage and in so doing change and are changed. The authors span over 200 years discussing national museums, ecomuseums, society museums, provincial galleries, colonial museums, the showman's museum, and science centres. Topics covered include: disciplinary practices, ethnic representation, postcolonial politics, economic aspiration, social reform, indigenous models, conceptions of history, urban regeneration, sustainability, sacred objects, a sense of place, globalization, identities, social responsibility, controversy, repatriation, human remains, drama, learning and education".

Contents:

Part 1. Shaping Museums and Manifestos

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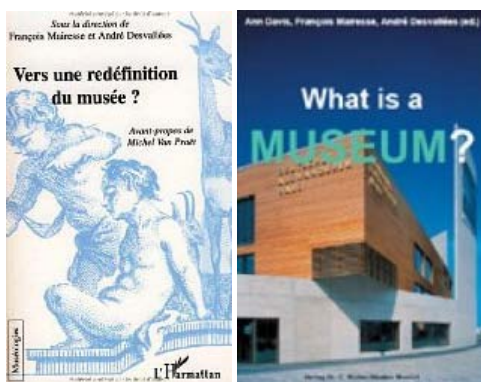


Dina Bailey [et al.], *Museums of Ideas: Commitment and Conflict*, MuseumsEtc, Edimburgh-New York/NY 2011.

"Traditionally, museums have been established on the basis of collections. However, some of today's most challenging and dynamic museums are those founded on the basis of ideas. Their themes may span human rights, social inclusion, peace, war, health, gender, climate change... Their size, budget, scope and ambitions may differ, but they are all driven and committed in a way which tends to set them apart. *Museums of Ideas: Commitment and Conflict* provides an insight into the operation of these committed, often pioneering, sometimes challenging, institutions, and highlights what can be learned from their experiences - and applied to benefit the broader museum community and its users".

Contents:

- "Freedom: The Ongoing Need for Courage, Cooperation and Perseverance as the Struggle Continues", Dina Bailey
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- "The Victims Museum, Afghanistan: Dealing with the Recent Past", Sophia Milosevic
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- "Changing Places: From Black-and-White to Technicolor", Tom Hanchett
- "The Liberation War Museum and Eye-Witness Accounts", Mofidul Hoque
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- "Mechanisms of Violence: A Historical Tool for Human Rights Education", Marzia Gigli
- "An Ideal Museum of the English Language", Christopher Mulvey
- "History Cannot Be Read Without Bromine: The Museum of Historical Memory", Svetlana Muravska
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- "Migration and the Red Star Line Museum", Luc Verheyen, Bram Beelaert
- "Diversity, Democracy and the Modern Museum: Conflicting Goals in the 21st Century?", Hamish Robertson, Jeffrey Cohen
- "Making the Transition from Collections to Community", Elizabeth Stewart
- "Museums: Mirrors of Culture", Janne Vilkkuna, Pirjo Vuorinen.



François Mairesse, André Desvallées (eds.), *Vers une redéfinition du musée?*, L'Harmattan, Paris 2007. Eng. ed. *What is a Museum?*, C. Müller-Straten, München 2011.

"Intangible heritage, virtual museums, tourist alibi, marketization of heritage... at the very beginning of the 21st century, museums are facing upheavals whose consequences are hardly perceptible. Can

we still talk about ‘museums’ describing some of these new spaces? At a time when the International Council of Museums (ICOM) is trying to give a proper definition of museums, its committee proposes, through this series of essays, some milestones that will help to understand current challenges that museums are facing and to define their new boundaries”.

Contents:

Avant-propos.

“Le paradoxe du Goéland”, Michel Van Praët

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Commentaires sur la Déclaration de Calgary.

“La définition du musée”, Jennifer Harris

“Sur le Musée”, Lynn Maranda

“Définition du musée”, Anita B. Shah

“Réflexions sur la notion de musées” Olga Nazor

“Définition du musée”, Bernard Deloche

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“La définition du musée: étendue et motifs”, Tomislav Sola

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“Considérations pour une ‘alétheia’ du phénomène musée”, Andrés Sansoni

“Vers la nouvelle définition d’un musée” Ivo Maroevic

“Musée et museologie - définitions en cours”, Tereza Scheiner

“Musée/Thésaurus”, François Mairesse



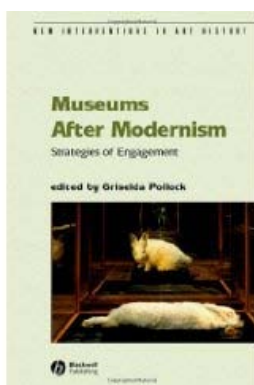
Matteo Merzagora, Paola Rodari, *La scienza in mostra. Musei, science centre e comunicazione*, Bruno Mondadori, Milano 2007.

“In recent years, there has been a flowering of science museums who have a totally innovative concept: interactive, exciting, entertaining museums, which present themselves as gyms of scientific reasoning for all. In parallel, the traditional scientific collections, valuable for their historical value and the research that accompanies them, seem to acquire new life, opening to the public through conferences, meetings, educational workshops. Science museums are visibly changing their role from mere object containers to sites for construction of scientific citizenship”.

Contents:

“Prefazione. Il museo scientifico nella società della conoscenza”, Pietro Greco

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Griselda Pollock, Joyce Zemans, *Museums After Modernism: Strategies of Engagement*, Blackwell Publishing, Malden/MA-Oxford 2007.

“Museums After Modernism is a collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production, consumption and distribution of art. The book features expert artists, curators and art historians who grapple with many of the vibrant issues in museum studies, while paying homage to a new museology that needs to be considered. Examines the key contemporary debates in museum studies. Includes original essays by noted artists, curators, and art historians”.

Contents:

“Un-Framing the Modern: Critical Space/Public Possibility”, Griselda Pollock

“Women’s Rembrandt”, Mieke Bal

“Museums and the Native Voice”, Gerald McMaster

“Exhibiting Africa after Modernism: Globalization, Pluralism and Persistent Paradigms of Art and Artifact”, Ruth B. Phillips

“Mirroring Evil, Evil Mirrored: Timing, Trauma and Temporary Exhibitions”, Reesa Greenberg

“A Place for Uncertainty : Towards a New Kind of Museum”, Vera Frenkel

“The Ballad of Kastriot Rexhepi : Notes on Gesture, Medium and Mediation”, Mary Kelly

Riksställningar: Swedish Traveling Exhibitions”, Ulla Arnell

“Reframing Participation in the Museum : A Syncopated Discussion”, Janna Graham, Shadya Yasin

“There is no Such Thing as a Visitor”, Judith Mastai

“‘Anxious Dust’: History and Repression in the Archives of Mary Kelly”, Judith Mastai

“On Discourse as Monument: Institutional Spaces and Feminist Problematics”, Juli Carson.



Hartmut John, Anja Dauschek (eds.), *Museen neu Denken: Perspektiven der Kulturvermittlung und Zielgruppenarbeit*, transcript, Bielefeld 2008.

“In nearly two decades German Museums have provided high adaptation and modernization of services - from new ways of mobilizing financial resources through management-led forms of organization, to the improvement of the relation with the customer and the quality of service. Its political legitimacy as an institution, that could be strengthened, is although not sustainable. On the contrary: everywhere the structure and substance of the facilities become more fragile.

Nevertheless are the challenges that museums increasingly afford a consequence of the sole structural crisis of our public finances? Are the problems caused only by the fact that museum-related services and offers lack in business criteria? Or, in adapting to the actual or perceived 'constraints' of the market, have the Museums started thinking about principles, objectives, contents and concepts of their work?

This book wants to raise awareness about the constant extension and enhancement of the services, not necessarily related to the improvement of the visitors, to the development of new audience segments, and to the strengthening of the 'Standings' in Museums as public institutions. Rather, today it appears necessary to consider the intense cultural mission of a Museum and its *raison d'être* in the society, in order to be successful in the long term.

The volume presents Museums in Germany, Great Britain, the Netherlands and Switzerland, as the result of some aligned working groups, aware about the issues of cultural competency and education, informal holistic Lifelong Learning, adult education and educative-based experiences".

Contents:

"Einleitung", Hartmut John, Anja Dauschek

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Museen im globalen Wandel

"Museums, Lifelong Learning and Civil Society", Gail Dexter Lord

Lernort Museum – neu verortet: Erwachsenenbildung – free-choice-learning, erlebnisorientiertes Lernen

"Kontemplativer Musentempel, Bildungsstätte und populäres

Entertainment-Center. Ansprüche an das Museum und (neue) Strategien der Museumsvermittlung", Birgit Mandel

"Lebenslanges Lernen als neuer gesellschaftlicher Imperativ und der Beitrag der Museen", Ellinor Haase

"Learning in Museums. New Perspectives and Policies in the UK", David Anderson

"PINK - eigene Wege zur Kunst. Kunstvermittlung für besondere Zielgruppen in der Pinakothek der Moderne", Susanne Kudorfer, Ute Marxreiter

"Merkwürdig - Lernen im Museum oder Lernen in Erlebniswelten. Was können Museen von lernbasierten Erlebnisorten lernen?", Kurt Grötsch

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"Inhalte - Bauen - Zukunft. Perspektiven auf das Neue Landesmuseum in Zürich", Andres Furger, Thomas Sieber,

"'Wegen Umbau geöffnet!' Zur Neupräsentation des Amsterdamer Rijksmuseums", Peter Sigmond

"Das offene Museum. Zukunftsperspektiven im LWL-Landesmuseum für Kunst und Kulturgeschichte in Münster", Hermann Arnhold

"Ansätze zu einer Neuorientierung im LWL-Landesmuseum für Kunst und Kulturgeschichte in Münster: Die Zukunftswerkstatt", Anja Dauschek, Josef Grün

Museen im gesellschaftlichen Wandel – Wandel wohin?

"Jenseits der Leuchttürme. Museumsentwicklung als Gesellschaftspolitik" Bernd Meyer,

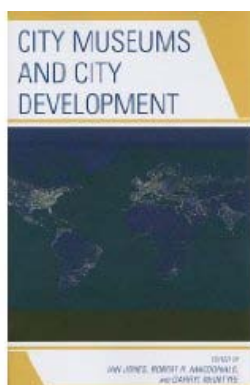
"Wie können die Museen eine aktive Rolle im gesellschaftlichen Wandel spielen?", Iris Magdowski

"Museum à la carte oder: Besucher neu denken!", Roger Münch

"'Renaissance in the Regions' – Museums and Social Policy in the UK", Sue Wilkinson

"The Role of Museums in Urban Regeneration", David Fleming

"Abschied von Illusionen. Die Voraussetzung für 'Museen neu denken'", Harald Siebenmorgen.



Ian Jones, Robert R. MacDonald, Darryl McIntyre (eds.), *City Museums and City Development*, AltaMira Press, Lanham/MD 2008.

“Traditionally, city museums have been keepers of city history. Many have been exercises in nostalgia, reflecting city pride. However, a new generation of museums increasingly focuses on the city’s present and future as well as its past, and on the city in all of its diversity, challenges, and possibilities. Above all, these museums are gateways to understanding the city—our greatest and most complex creation and the place where half the world’s population now lives. In this book, experts in the field explore this ‘new’ city museum and the challenge of contributing positively to city development. In this book, experts in the field explore the new city museum, examining the role of the city museum in urban development, the problems posed in dealing with contemporary history, and the impact of intangible heritage on the work of city museums”.

Contents:

1. “Cities and Museums about Them”, Ian Jones
2. “City Museums and the Geopolitics of Globalization”, Georges Prévélakis
3. “Museums of Cities and the Future of Cities”, Chet Orloff
4. “‘The Novelties of the Town’: Museums, Cities, and Historical Representation”, Eric Sandweiss
5. “The Prospect of a City Museum”, Jack Lohman
6. “Thinking the Present Historically at the Museum of Sydney”, Caroline Butler-Bowdon, Susan Hunt
7. “A City Museum for Stuttgart: Some Issues in Planning a Museum for the Twenty-First Century”, Anja Dauschek
8. “Taipei City Museum in the Making” Chi-jung Chu, Szu-yun Chang
9. “Museums and Urban Renewal in Towns”, Max Hebditch
10. “The Development of the City of Kazan: The Museum Aspect”, Gulchachak Rakhimzyanovna Nazipova
11. “Defining a Research Agenda for City Museums in a Peripheralizing World”, Geoffrey Edwards, Marie Louise Bourbeau
12. “From Urban Blocks to City Blogs: Defining Attributes for the City Museum of Today”, Marlen Mouliou.



Anne-Solène Rolland, Hanna Murauskaya (eds.), *De nouveaux modèles de musées?: Formes et enjeux des créations et rennovations de musées en Europe XIXe-XXIe siècles*, L'Harmattan, Paris 2008.

"Around the world are created or renovated major museums, often combining a strong architectural gesture, a renewed approach to collections and a more social view of the museum. What models for the existing museums? How the creators of museums do they use these models? How they invent new forms? *Les musées de la Nation, Créations, transpositions, renouveau* takes a fresh look on the world of museums".

Contents:

"Introduction", Anne-Solène Rolland, Hanna Murauskaya

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"Le musée national suisse et ses modèles privés et industriels", Chantal Lafontant-Vallotton

"La réouverture du musée des arts décoratifs : analyse des nouveaux enjeux muséographiques",

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"Ceci n'est pas un musée': le développement des fondations privées

d'art contemporain en Europe dans les années soixante, Julie Verlaine

"Le musée d'art contemporain et le modèle du *Museum* alexandrine: étude de l'idée non réalisée du

Musée d'Art Actuel de Jerzy Ludwiński", Tomasz de Rosset

Chapitre 3: Le musée monographique, un modèle singulier

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"Le Musée Pompon, un musée éphémère de sculpture française dans les années trente", Claire

Maingon

"Quel modèle pour les musées littéraires? L'exemple de la Maison de Balzac", Yves Gagneux

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"Les modèles de musées: spatialités et temporalités, étude des dynamiques de localisations en

Picardie", Anne Hertzog

"Le musée de l'Agglo d'Elbeuf: identités et modèles", Nicolas Coutant

"Conserver ou réanimer la Provence: le *Museum Arlaten* entre ethnographie et identité", Véronique

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"Réinventer le propos du *Museum Arlaten*: une mise en abyme du musée ethnographique",

Dominique Séréna-Allier

"Montrer une collection internationale d'art contemporain: un ou plusieurs modèles? La place des

différents pays sur les cimaises du *Centre Georges Pompidou*, de la *Tate Modern*, du *MoMA* et dans le

monde international de l'art", Alain Quemin

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"La création de la Cité nationale de l'histoire de l'immigration (CNHI): vers un nouveau modèle du

musée de société ou la reinvention du musée d'histoire coloniale ?", Mary Stevens

“Des limitations dans les écomusées: l'éthique des communautés contre le modèle des musées”, Lysa Hochroth

Chapitre 6: Le musée, un lieu d'échanges interculturels?

“Le Louvre à Abu Dhabi ou la quête du cosmopolitisme”, Céline Hullo-Pouyat

“Le Louvre à Abu Dhabi. Exemple de musée universel ou d'universalisation du concept de musée”, Francesca de Micheli.

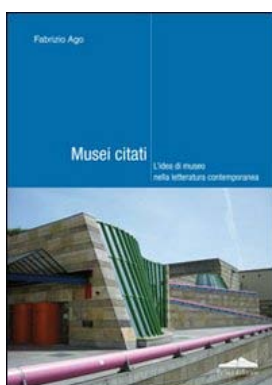


Calum Storrie, *The Delirious Museum: A Journey from the Louvre to Las Vegas*, I.B. Tauris, London-New York/NY 2008.

“The Delirious Museum presents an original view of the idea of the museum in the twenty-first century, re-imagining the possibilities for museums and their displays and re-examining the blurred boundaries between museums and the cities around them. On his quest for the Delirious Museum, Storrie takes a journey that begins in the Louvre and continues through Paris, London, Los Angeles and Las Vegas. He encounters on his way the museum architecture of John Soane, Carlo Scarpa and Daniel Libeskind, the exhibitions of El Lissitzky and of Frederick Kiesler, and the work of artists as varied as Marcel Duchamp, Andy Warhol, Marcel Broodthaers, Sophie Calle and Mark Dion”.

Contents:

1. The Louvre: An Absence; 2. The Endless Museum: A ‘House of Dreams’; 3. Beneath the Museum, the Street; 4. The Totalmuseum: Exhibitions/Experiments; 5. This is a not Museum; 6. From Soane to Soane; 7. The Mausoleum: Where Death Ends; 8. Carlo Scarpa: The Labyrinth in Time; 9. The Spiral in Ruins; 10. After the Wall: Studio Libeskind; 11. Los Angeles: The Hidden Museum; 12. Las Vegas: The Past Sure is Tense.



Fabrizio Ago, *Musei citati: L'idea di museo nella letteratura contemporanea*, Felici, Pisa 2009.

“A museum can be visited, listened to, enjoyed, experienced, but also read. Fabrizio Ago, attentive connoisseur of museums at all latitudes, leads to an imaginary journey between museums in the world, through a rich sequence of pieces collected from literary essays, fables for children, travel chronicles, novels by famous and less known writers, simple stories, interviews and newspaper articles, poems, theater pieces, personal blogs, phrases written on the visitors’ books”.

Contents:**Premessa.****Introduzione. Saggistica museale**Esperienze di visita; Didattica museale**Saggistica letteraria. Trattazioni specialistiche; Brani estemporanei**Reportages. Cronache di viaggio; Viaggi immaginari; Articoli di giornali; IntervisteNarrativa. Romanzi incentrati su di un museo; Museo come indizio per il racconto; Citazioni come sottofondo della narrazione; Romanzi epistolariPoesia e Teatro. Il museo in versi; Pièces teatraliLa voce del pubblico. Brani da quotidiani; Pagine web personali; Citazioni dai libri delle firmeConclusioni. Percezione e presentazione del museo; Contributo ad una nuova immagine del museo; Verifiche rispetto alle aspettative della ricerca.

Stefano Chiodi (ed.), *Le funzioni del museo: Arte, museo, pubblico nella contemporaneità*, Le Lettere, Firenze 2009.

“Perhaps more than any other place, contemporary museum make visible the symbolic mechanisms, communication devices, trends and expectations of the cultural landscape. To the issues common to artistic creation in the contemporary scene and to the museum was dedicated the international conference *Le funzioni del museo/Functions of the Museum*, sponsored by MAXXI-National Museum of XXI Century Arts held in Rome in April 2009, during which confronted artists, scholars, critics and curators. This book collects and expands the range of ideas advanced at that time, giving readers an overview of the most significant theoretical positions, along with a selection of theoretical texts, ‘historic’ and recent. The book’s pages allow us to reconstruct, from its earliest manifestations in the late sixties until now, the evolution of the Institutional Critique, the artistic trend that has put the museum in the center of the work of creation, and provide the critical tools necessary to deal critically theoretical, aesthetic and social ‘dilemmas’ that museums are now facing”.

Contents:“Il sistema museo”, Anna Mattiolo“Le funzioni del museo”, Stefano Chiodi“L’arte e le istituzioni: riempire (e cancellare) dei vuoti”, John Welchman“Il museo nell’epoca della cultura di massa” Boris Groys“Funzione del museo”, Daniel Buren“All the Art That’s Fit to Show”, Hans Haacke“L’idraulico di Wittgenstein”, Joseph Kosuth“Un mio amico dice che l’arte è un’invenzione europea”, Jimmie Durham“Dalla critica delle istituzioni a un’istituzione della critica”, Andrea Fraser“Essere un po’ fuori. L’artista e il museo”, Cesare Pietroiusti“I dilemmi del museo d’arte contemporanea”, Maria Vittoria Marini Clarelli“I derivati dell’arte e il museo dopo la crisi della postmodernità”, Federico Ferrari“Doppio legame. Sull’iniziativa, l’immaginazione, le istituzioni l’architettura”, Wouter Davidts“Modi italiani di critica istituzionale”, Maria Grazia Messina.

"Esistenza e spettacolo", Giorgio Verzotti

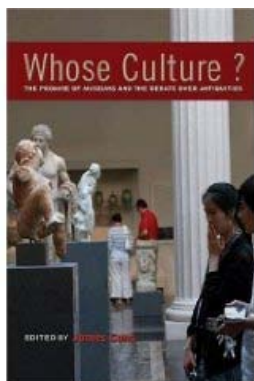
"Vitrine de référence", Stefania Zuliani

"Conflitti. Politica. Costruzione. Privacy. Ossessione", Ana Janevski

"Il reale è un millefoglie estendibile all'infinito", Marc-Olivier Wahler

"Il museo all'opera", una conversazione con Gianfranco Maraniello

"Institutional critique: vademecum", Claudia Marfella.



James Cuno (ed.), *Whose Culture?: The Promise of Museums and the Debate over Antiquities*, Princeton University Press, Princeton /NJ 2009.

"The international controversy over who 'owns' antiquities has pitted museums against archaeologists and source countries where ancient artifacts are found. In his book *Who Owns Antiquity?*, James Cuno argued that antiquities are the cultural property of humankind, not of the countries that lay exclusive claim to them. Now in *Whose Culture?*, Cuno assembles preeminent museum directors, curators, and scholars to explain for themselves what's at stake in this struggle - and why the museums' critics couldn't be more wrong"

"Defending the principles of art as the legacy of all humankind and museums as instruments of inquiry and tolerance, *Whose Culture?* brings reasoned argument to an issue that for too long has been distorted by politics and emotionalism"

"antiquities are the cultural property of humankind, not of the countries that lay exclusive claim to them" "an internationalist approach to the protection and ownership of ancient cultural heritage, [...] against its nationalization by modern states on political and ideological grounds".

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"Archaeologists, Collectors, and Museums", Sir John Boardman

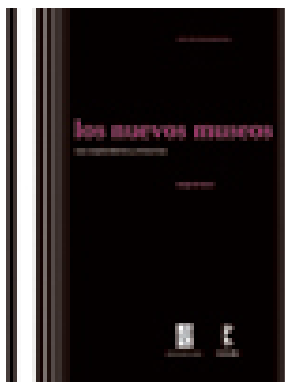
"Censoring Knowledge : The Case for the Publication of Unprovenanced Cuneiform Tablets", David J. Owen

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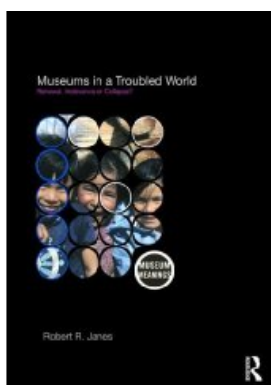


Sergio Di Nucci, *Los nuevos museos/The New Museums: Sus esplendores y miserias/Its Splendors and Miserias*, Ediciones FADU, Buenos Aires 2009.

“During the last thirty years, the Museum institution was characterized by a spectacular success. But it also underwent a transformation that lead enthusiasts and critics to agree that only for linguistic habit we should continue to speak of ‘Museum’. This book outlines the metamorphosis in the communication statutes of the Museum, which turned from a space where heritage was exhibited and preserved to a new mass medium, and even to contract its spatial location, that was re-gained through the potentialities offered by new technologies. This transformation develops from preservation and pedagogy, to the entertainment industries. A new demand is raising, concerning a new architecture and design, developed as staging and completion of the premises of this new Museum. The exhortation to radically change museum institutions is not a personal attack, if we consider at what extent this exhortation is widespread. If Art Museums are subjected to a renewed flow of political and social demands, it will be necessary to consider them as part of the so-called high culture. The purpose of this work is to analyze the accuracy of these considerations”.

Contents:

Introducción; 1. La tradición museal y sus descontentos; 2. La nueva museología, madre del nuevo museo. O al revés; 3. Las guerras culturales; 4. Arquitectura Construcciones; 5. Las guerras por el patrimonio; 6. El Estado de Bienestar y la decadencia del “viejo” sistema de museos. El caso de la Gran Bretaña; 7. Los éxitos y las decepciones en la instauración del nuevo museo; Conclusiones.



Robert R. Janes, *Museums in a Troubled World: Renewal, Irrelevance or Collapse?*, Routledge, London-New York/NY 2009.

“Museums are rarely acknowledged in the global discussion of climate change, environmental degradation, the inevitability of depleted fossil fuels, and the myriad local issues concerning the well-being of particular communities – suggesting the irrelevance of museums as social institutions. At the same time, there is a growing preoccupation among museums with the marketplace, and museums, unwittingly or not, are embracing the values of relentless consumption that underlie the planetary difficulties of today. *Museums in a Troubled World* argues that much more can be expected of museums as publicly supported and knowledge-based institutions. The weight of tradition and a lack of imagination are significant factors in museum inertia and these obstacles are also addressed.

Taking an interdisciplinary approach, combining anthropology ethnography, museum studies and management theory, this book goes beyond conventional museum thinking. Robert R. Janes explores the meaning and role of museums as key intellectual and civic resources in a time of profound social and environmental change. The book's conclusions are optimistic and constructive, and highlight the unique contributions that museums can make as social institutions, embedded in their communities, and owned by no one".

Contents:

"Foreword", Elaine Heumann Gurian

Prologue

Time Immemorial; The Willow Lakers; The Curator; The Exhibit Technician; The Chief Executive Officer; The Future

1. Museums and Irrelevance

Troubling Questions; Sobering Assumptions; Uncertainty, Elitism and Myopia

2. A Troubled World

The Absence of Stewardship; A Troubled World; Our Lethal Footprint; A Virtual Impression; Killing Our Relatives - Close and Distant; Enter Museums; Homogenizing the Ethnosphere; Diagnosing the Assault on Stewardship

3. It's a Jungle in Here: Museums and their Self-Inflicted Challenges

The Three Agendas; The Fallacy of Authoritative Neutrality; The Lone Museum Director; Management Myopia; The Consequences of Hierarchy: Learning from Hunters; Museum Exhibitions: Ploughing Old Ground; Collections: Museums as Consumption

4. Debunking the Marketplace

Corporatism Has Arrived; Back to the Beginning; A Clash of Values; The Anatomy of Failure; Courting the Corporatists: A Cautionary Tale; Business Literacy; Methods Aren't Values

5. Searching for Resilience?

Resilient Innovators; Why Resilience?; Resilient Values; Assuming Responsibility

6. The Mindful Museum

Mindfulness; Museum Chatter; Thinking Orthogonally; Museum Mindfulness; Museums for a Troubled World

7. Museums: Stewards or Spectators?

A Brief Retrospective; The Consequences of Ignoring the Present; Renewal - Denial is Not An Alternative; In Praise of Museums.



Ken Arnold [et al.], *New Thinking: Rules for the (R)evolution of Museums*, MuseumsEtc, Edimburgh-New York/NY 2010.

"This collection of essays by leading international museum practitioners focuses on the across-the-board innovations taking place in some of the world's most forward-thinking museums – and charts the new directions museums will need to take in today's increasingly challenging and competitive environment.

Among the twenty world-class organisations sharing their innovative experiences are: Canada Agriculture Museum; Canadian Museum for Human Rights; Conner Prairie Interactive History Park;

Cooper-Hewitt National Design Museum, Smithsonian Institution; Imperial War Museum; Liberty Science Center; Miami Science Museum; Museum of London; National Museum of Denmark; Royal Collection Enterprises; Smithsonian American Art Museum; Victoria & Albert Museum; Wellcome Collection.

Contents:

Among the topics covered are:

Capacity Building and Cultural Ownership; Collective Conversations; Confessions of a Long-Tail Visionary; Creating A Utopian Experience; Crossing The Threshold: Design To Engage; Engaging the Public; Ethnographic Research: A Fresh Eye on Marketing; How Museums Speak; Inclusive Without Knowing It: How Can Visitor Research Help?; How To Increase Your Visitor Spend; Interpreting the Second World War; Serving Children When Parents Come Along; Souvenirs of Here: Diversity, Practical Museology, and Happiness

Among the contributors to this volume are:

Ken Arnold; Victoria Dickenson; Jeff Gates; Wayne LaBar; Nuala McGourty; Eithne Nightingale; Ellen Rosenthal; Frazer Swift; Gillian Thomas; Margot Wallace.



Joachim Baur (ed.), *Museumsanalyse: Methoden und Konturen eines neuen Forschungsfeldes*, transcript, Bielefeld 2010.

“How can museums be examined scientifically? Which are the available methodological approaches? How to implement them at a profit? The contributions of this book represent a relevant selection of methods to investigate the shimmering museum institution. International experts from various disciplines lead into the respective theoretical foundations and practical research approaches. The volume thus serves as an analytical ‘toolbox’ for working on case studies, providing important impetus for fundamental debate in the booming field of museology”.

Contents:

“Museumsanalyse: Zur Einführung”, Joachim Baur

“Was ist ein Museum? Vier Umkreisungen eines widerspenstigen Gegenstands”, Joachim Baur

“Museen erforschen. Für eine Museumswissenschaft in der Erweiterung”, Sharon Macdonald

Methoden.

“Geschichtswissenschaft: Das Museum als Quelle”, Thomas Thiemeyer

“Ethnographie: Das Museum als Feld”, Eric Gable

“Kultursemiotik: Zeichenlesen in Ausstellungen”, Jana Scholze

“Geschichten im Raum. Erzähltheorie als Museumsanalyse”, Heike Buschmann

“Besucherforschung in Museen: Evaluation von Ausstellungen”, Volker Kirchberg

Perspektiven.

“Resonanzräume. Das Museum im Forschungsfeld Erinnerungskultur”, Katrin Pieper

“Objekte der Wissenschaft. Eine wissenschaftshistorische Perspektive auf das Museum”, Anke Heesen

“Das Museum als öffentlicher Raum in der Stadt”, Volker Kirchberg

“Internationale Perspektiven der Museumsforschung”, Hanna Murauskaya, Giovanni Pinna, Maria Bolaños.



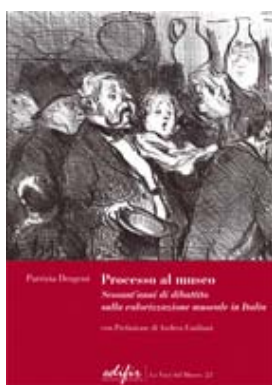
Bernard Deloche, *Mythologie du musée: De l’uchronie à l’utopie*, Le Cavalier Bleu, Paris 2010.

“As product exported today from the Western World, the Museum is actually an institution cut off from life, which was mythologically established, or even on alternate history (a private world of history). If it reflects our need for a stable identity reference, it nonetheless represents a fire door with contemporary social realities. Should it close its doors or can it be renovated? In the wake of various utopias proposed in the late Twentieth Century, some Museums try to escape from any form of dogmatism by opening to a deliberate questioning.

The Museum, as the world of culture, is steeped in a clear evidence. This evidence is based and supported by such institutions, so as no space remains for doubts, to the point that no step back seems possible: curators, guardians and visitors are enrolled in a irreversible process, unconditional and blind. So we imagine the kick in the anthill that caused the recent controversies involving both the exotic aestheticization of the Musée du Quai Branly, as well as the Louvre in Lens and Abu Dhabi, not to mention the thorny issue about inalienability of public collections and the ‘commodification’ of culture ... How to define the Museum today? Which role does it play in our society and which image does it refer to in relation to culture and the Museum Institution?”.

Contents:

1.Genèse d’une uchronie; 2. L’uchronie décryptée; 3. Le musée sauvé par l’utopie?; Conclusion.



Patrizia Dragoni, *Processo al museo. Sessant’anni di dibattito sulla valorizzazione museale in Italia*, Edifir, Firenze 2010.

“The book reconstructs the complicated political debate on the complex legal and cultural matters about how the exploitation of Cultural Heritage, and then the ‘Museum’, has developed in Italy over roughly a century, and especially from the second post-war period. The museum, which occupies a small part of this enhancement, assumes considerable significance as an instrument designed to acquire and disseminate knowledge and eligible to compete, opening up to the territory, for the same purposes of conservation and valorization of cultural heritage. There is also an attempt to

understand when and why the terms of cultural enhancing have become synonym for generating income for a greedy desire to currency speculation in detriment to its ideal value”.

Contents:

Presentazione; I. Verso il Novecento in Europa e negli Stati Uniti; II. La situazione in Italia fra le due guerre; III. 1945-1953. Criteri generali di riordinamento; IV. Gli anni '50; V. La commissione Franceschini; VI. Gli anni Settanta fra conservazione, contestazione e innovazione: museo sociale e museo del territorio; VII. Gli anni Ottanta: il museo come risorsa economica; VIII. Gli anni Novanta; IX. Nuovo millennio.



Kurt Dröge, Detlef Hoffmann (eds.), *Museum Revisited: Transdisziplinäre Perspektiven auf eine Institution im Wandel*, transcript, Bielefeld 2010.

“‘Exhibition Depot’ or ‘Cultural Event’? Despite their diversity, Museums follow certain standards - from the entrance to the permanent exhibition. The trans-disciplinary contributions of this Book overcome the distinctions between Art, Archeology or History, deriving exemplary observations within Museum Studies. The result is a multi-faceted description of the Museum as an institution in transition. Critical observations concerning practical issues show the Museum in its variety - whether national or local Museum, and Künstlerhaus or Industrial Exhibition. Classical methods of Museum practice are analyzed as innovative media concepts”.

Contents:

Einführung, Kurt Dröge, Detlef Hoffmann

Ausstellungskonzepte im Wandel

“Ausstellungen und Museen der Elektrizitätswirtschaft zwischen Museumsanspruch und Corporate Communication”, Tobias Deterding

“Textilindustriemuseen und ihre Ausstellungsmethoden”, Anja Otten

“Carlo Scarpas Projekte für Dauerausstellungen. Der Umgang mit Bausubstanz und Kunstpräsentation in historischen Museumsgebäuden”, Eleni Tsitsirikou

“Archäologische Museen zwischen Tradition und Innovation”, Karen Aydin

“Zwischen Wunderkammer und Pictorial Turn. Zum Umgang mit Naturkunde im Museum am Beispiel Oldenburg”, Anette Dittel

“‘Was Ihr wollt!’ Partizipatorisches Ausstellen aus der Perspektive der Kunstvermittlung”, Antje Neumann

Museumssammlungen und Institutionengeschichte

“Sammlungsarchäologie. Annäherung an eine Ruine der Museumsgeschichte”, Ulfert Tschirner

“‘Der Sammler und die Seinigen’. Die Gemäldesammlung des Aeltermann Lürman in Bremen”, Andrea Weniger

“Die Sammlungs- und Ausstellungstätigkeit der Kunsthalle Bremen unter Emil Waldmann 1914-1932”, Verena Borgmann

“Zur Wissensvermittlung in Museum und Schule”, Christina Pössel

Innenansichten – Analysen, Novationen, Vergleiche

“Eingangssituationen in deutschen Museen. Geschichtliche, analytische und kritische Anmerkungen”, Melanie Richter

“Schaudepots. Zu einer ergänzenden Form der musealen Dauerausstellung”, Vera Beyer

“Selectie 1: achter de schermen – Annäherungen an Modemuseen”, Katrin Rief

“Produktpolitik als Instrument des Marketings an Kunstmuseen am Beispiel ausgewählter Sonderausstellungen”, Bettina Kratz

Ausstellungen im Medienkontext und -Konflikt

“Museum contra Eventkultur? Zur Doppelausstellung ‘Heiliges Römisches Reich Deutscher Nation 962 bis 1806’ in Magdeburg und Berlin”, Tobias Müller

“Museum und nationale Identität. Überlegungen zur Geschichte und Gegenwart von Nationalmuseen”, Aikaterini Dori

“Magazinfiktion im Objektlabyrinth. Die aktuelle Dauerausstellung des DHM”, Susanne Ruth Hennig

“Die Fotografie der deutsch-deutschen Grenze in den Präsentationen ausgewählter Grenzmuseen”, Antje Havemann

“Flucht ins Museum? Flucht im Museum? Das Ostpreußische Landesmuseum Lüneburg zwischen Mythos, Erinnerung, Geschichte und Gegenwart”, Ulrich Müller

“‘Maikäfer flieg...’ Kindheitserfahrungen, Erinnerungsobjekte und Dinggeschichten”, Karina Probst

“Topkapi. Zur Geschichte der Orient-Rezeption im Museum”, Sibylle Tura

Umgang mit Kunst und Künstlern

“‘Damit jeder Fürst was anders habe’. Überlegungen zum Pommerschen Kunstschränk und zu seiner musealen Präsentation”, Katja Schoene

“Heimatmalerei, Lebensreform und Museum. Hugo Duphorn als widersprüchlicher Künstler um 1900 und um 2000”, Ulrike Steffen

“Zur strukturellen Entwicklung von Künstlerhäusern in Norddeutschland”, Anke Otto

“Zur Ausstellungsinszenierung der documenta 12 (2007) im Museum Fridericianum”, Linda Reiner

“Über das Kuratieren im OFF-Bereich”, Magdalena Ziomek-Beims

Museums- und Gedenkstättenlandschaften

“Die Musealisierung der Landschaft in den Abruzzen. Stillstand oder Chance für die Zukunft?”, A. Hossain

“Die Freilichtbühne ‘Stedingsehre’ Bookholzberg im Kontext vergleichbarer NS-Kultstätten. Ein Konzept für ein zukünftiges Dokumentationszentrum”, Heike Hummerich

“Regionale Museumsberatung in Deutschland. Institutionalisierte Betreuung von Museen”, Stephanie Buchholz

“Heimatismuseen mit Leitbild und Entwicklungskonzept? Das Beispiel Leer”, Swantje Heuten.



Fredi Drugman (Mariella Brenna ed.), *Lo specchio dei desideri: Antologia sul museo*, Clueb, Bologna 2010.

“Architect, Professor of Architectural Design, so as of Exhibition Design and Museography at Politecnico di Milano, he led a troubled and passionate life in PCI. Fredi Drugman (1927-2000) has been an active promoter of the idea of Museum as a place devoted to the enhancement of culture and science, to social and political debate, and to the civil life of men. From the first projects of ‘diffused museums’, to the last studies for the Museum of the Polytechnical Culture, which he thought it could cross the whole central complex of Politecnico, then emerge in the scientific departmental researches and in the re-activated ‘specola astronomica’ in the Chancellor building, the planning

thinking of Fredi Drugman seduced and constantly stimulated colleagues, students, authorities, anyone was in contact with his visionary intelligence”.

Contents:

“Fredi Drugman contemporaneo”, Mario Turci

“L’attitudine al progetto”, Mariella Brenna

Prologo. Una moltitudine di luoghi illuminati...

Franco Albini: memoria e ragione (1988); Patrimonio museale: il suo consumo culturale e turistico (1989)

Parte prima. Il museo diffuso

La riforma dei musei. Per una nuova gestione dei beni culturali (1976); Il museo diffuso (1982); Attorno al museo infinito (1986); Il museo diffuso in recenti esperienze italiane (1991); I musei del territorio (1996); Ghiaccio bollente, un museo (1997)

Parte seconda. Musei per il sapere

Museo ex machina (1985); Architettura museo di se stessa? (1988); Nel segno di Leonardo: dal Quartiere latino alla Città degli studi in Milano(1994); Lezioni a Brera (1996); Musei della cultura materiale, Spunti di riflessione sui musei della scienza, Un sogno a occhi aperti per questa nostra città, Un museo d’arte moderna, straordinario esempio di radicamento nel territorio: Louisiana; Ipotesi per un museo del Politecnico (1997); Architetti per la scienza. Acrobati giocolieri visionari (1998); Il museo da vedere (1999)

Parte terza. Culture in mostra

Per un museo della specie, non per specialisti (1990); Il sogno della Ragione genera mostre (1991); Una meravigliosa risonanza (1995); Imparare dalle cose (1998)

Parte quarta. Appunti per un ritratto

“Un ricordo di Fredi Drugman”, Matilde Baffa

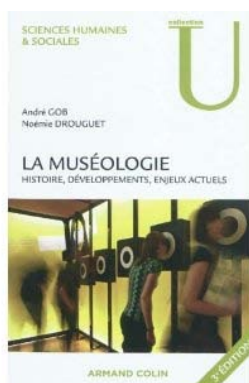
“Fredi Drugman e la didattica del progetto museale”, Gianni Ottolini

“Ricordo di un’amicizia e una collaborazione”, Roberto Togni

“MuseoPoli’: per una cultura del museo”, Maria Gregorio

Il laboratorio continua...

“Sognando musei infiniti”, Luca Basso Peressut.



André Gob, Noémie Drouguet, *La muséologie: Histoire, développements, enjeux actuels*, Armand Colin, Paris 2010.

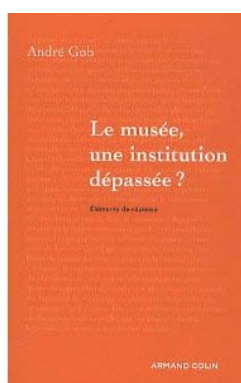
“Rising discipline, museology find itself at the crossroads between different social-science fields: sociology, pedagogy, communication sciences, history. It focuses on museums as a whole, whatever their nature (art museums, science museums, society museum, etc.). This introduction to museology aims to cover the wide range of perspectives on museums , to show their interrelationship and to highlight the way in which the several functions that a museum is called to perform within society equilibrate themselves. Through a variegated iconography, authors also propose their very own point of view on museum, a museology that underlines the political dimension of museum institution.”

“The first three chapters propose to delineate the museum field by addressing the issue of definition, role and function of the museum in society, as well as that of museum public. The four main social

functions assigned to the museum are then presented: exhibition, conservation, scientific and animation. Finally, the last two chapters deal with the architecture and the different management of museums, two points which characterize the museum as institution. The discussed topics are supported by many examples based on the experiences of several museums, mainly European. Having the museological renewal of the late XXth century questioned the importance given to objects and collection, the position given to the public today is becoming increasingly central to the museum process. While acknowledging the difficulty and the importance of balancing the museum missions, the authors themselves highlight the different sectors taking visitors into account. Activities should be thus defined with them according to their expectations, in order to reach the widest audience possible. The historical point of view, apart from a brief introductory chapter, and the matter of the current challenges are touched upon throughout the dealt topics. The question of mediation, musealization of monuments and sites under the influence of cultural tourism or the restitution of cultural property are, for instance, mentioned. The book does not undertake extensive analysis, nor put into perspective the covered topics. Overflying current issues, this book is nonetheless a good introduction to museology giving many lines of thought and several illustrations”.

Contents:

1. Définition et diversité des musées; 2. Des musées pour quoi ? Rôles et fonctions du musée; 3. Des musées pour qui ? Le public des musées; 4. L'exposition: la fonction de présentation; 5. Le musée dans une perspective patrimoniale: la fonction de conservation; 6. La recherche au musée: la fonction scientifique; 7. Le musée comme acteur culturel: la fonction d'animation; 8. L'architecture des musées; 9. L'institution muséale.



André Gob, *Le musée, une institution dépassée ?*, Armand Colin, Paris 2010.

“Has the museum, as noble institution of preservation, cultural transmission and openness to the world, lived? Is it on the way to join the paradise of our betrayed ideals, or the hell of exhausted formulas? What about his soul, in any case?

The commercialization of culture has challenged its selfless nature and drives to consider collections as valuable assets; Guggenheim, the Louvre and others are becoming brands, which are exportable and somehow saleable. The pressure of audiovisual media and amusement parks and the desire to satisfy an audience as wide as possible lead moreover to emphasize the dramatic; the ‘event’ overrides the ‘permanent’, the success primes on knowledge, as the anecdotal on the essential. Between the started drift, certain dead-ends and possible ways forward, between the quickly charming call of the grandeur of the cultural plan engendered by the lights and the easily demagogic seductions of today marketing, it is hard to figure out. Yet the question can not leave the cultivated man unconcerned. The future of the museum is a major civilization issue, no less. Enlightened museologist, André Gob gives us the tools for understanding the ongoing process and calls for the revival of an ambitious and diversified museum projec, adapted but not enslaved to our societies’ needs and rhythms, and widening the work started in the classical period with unprecedented progresses”.

Contents:

1. Qu'est-ce qu'un musée ?; 2. Et si on parlait argent ?; 3. Visiteur ou spectateur ?; 4. Une collection, est-ce bien nécessaire ?; 5. Quels musées pour quelles identités ?



Rachel Madan, *Sustainable Museums: Strategies for the 21st Century*, MuseumsEtc, Edimburgh-New York/NY 2010.

“How can museums remain resilient in uncertain times? How can they thrive under changing economic, legislative and cultural conditions? In *Sustainable Museums: Strategies for the 21st Century*, museum sustainability expert Rachel Madan covers new territory for any museum that is interested in becoming more sustainable. *Sustainable Museums* provides a system enabling you to start making changes that are both transformational and lasting. It will help you create a museum that is resilient, confident and secure in its sustainability approach. (And as well as lots of advice, it provides a host of international case studies along the way)”.

Contents:**Strategies**

Introduction; A Short History of Sustainability; Your Vision; Developing a Foundation for Leadership; Get Your Team Together; Assess Your Impact; Developing a Sustainability Strategy; Targets and Milestones; Developing Policies and Plans; Communicating Sustainability; Implementation; Conclusion.

Case studies

01. Heritage Lottery Fund; 02. Ruskin Museum; 03. Balboa Park Cultural Partnership; 04. National Museums Liverpool; 05. Massachusetts Audubon Society; 06. Connecticut Science Center; 07. The Beacon Museum; 08. Lakeland Arts Trust; 09. John G Shedd Aquarium; 10. Manchester United Museum and Tour Centre; 11. Smithsonian National Zoo; 12. The Harris Museum, Preston; 13. Minnesota Historical Society; 14. Manchester Museum; 15. Manchester Art Gallery; 16. Ball State University Museum of Art; 17. Museum of Science and Industry, Manchester; 18. Heide Museum of Modern Art; 19. Gressenhall Farm and Workhouse; 20. Detroit Zoo; 21. Musée de la Civilisation; 22. RETHINK; 23. Isabella Stewart Gardner Museum; 24. Oregon Museum of Science and Industry; 25. Abbot Hall Art Gallery; 26. Manchester Art Gallery; 27. British Library; 28. Warrington Museum; 29. The Design Museum; 30. Walker Art Center; 31. Renaissance South East; 32. North Carolina Museum of Art; 33. Normandy American Cemetery Visitor Center; 34. Chabot Space & Science Center; 35. National Museums Liverpool; 36. Jane Addams Hull-House Museum; 37. Abasuba Community Peace Museum.



Jennifer Barrett, *Museums and the Public Sphere*, Wiley-Blackwell, Malden/MA-Oxford-Chichester 2011.

“*Museums and the Public Sphere* investigates the role of museums in England, Hong Kong, Australia and the United States in engaging in public discourse, and gauges their ability to operate as sites of democratic public space. Explores the role of museums around the world as sites of public discourse and democracy; Examines the changing idea of the museum in relation to other public sites and spaces, including community cultural centers, public halls and the internet; Offers a sophisticated portrait of the public, and how it is realized, invoked, and understood in the museum context; Includes relevant examples and discussions of how museums can engage with their publics’ in more complex, productive ways”

“focus on the importance of spaciality and vision in the history of museums and public spaces”

“investigates the role of museums around the world as sites of democratic public space” “examines the implications of a more complex understanding of how the public is realized, invoked and understood in the museum context”.

Contents:

1. The Public Sphere; 2. Historical Discourses of the Museum; 3. The Museum as Public Space; 4. Audience Community, and Public; 5. The Museum as Public Intellectual.



Isabella Pezzini, *Semiotica dei nuovi musei*, Laterza, Bari 2011.

“Considered as an institution of the past for a long time, today the Museum is running through a blessed period, in a deeply renewed structure. From the architectural point of view, it empowered its role as urban icon, assigning a strong identity to places that lost it or that aim to recreate a new one, and to become a landmark for the touristic and cosmopolitan flows that characterize our age. Nevertheless changes occurred not only on the Museum physical features: also the relationship that these new spaces develop with the pieces of art modified its traditional meaning. By rejecting the role of a simple box, as neutral as possible, these Museums, artworks themselves, start to dialogue with the collections. The new concept of Museum spaces and pathways involves also the visitors, that are stimulated by a cultural policy scheduled on international events and temporary exhibitions. The book analyses some case studies, as Ara Pacis Museum in Rome by Richard Meier, the first contemporary architecture work in the old city centre; Punta della Dogana by Tadao Ando and the Fondazione Vedova by Renzo Piano in Venice, two different ways of restoring and converting ancient buildings; Musée du Quai Branly in Paris by Jean Nouvel, that melt non-western art and cultural heritage in a urban isle where exhibition design and the collections work as a whole”.

Contents:

Introduzione. Lo spazio semiotico del museo: Il museo, chimera del nostro tempo; Il museo e la metropoli, l'esposizione e il suo pubblico; L'approccio semiotico: il museo come metafora della cultura; Modelli semiotici per lo studio del museo; Il museo come testo: il metodo

1. Bilbao, effetto Guggenheim. Il museo icona globale

2. Roma, Ara Pacis. Il presente e l'antico

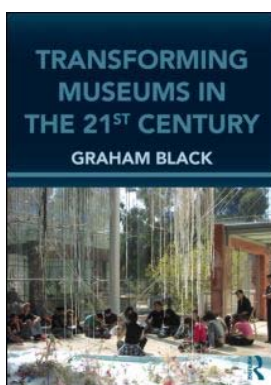
3. Berlino, il Museo Ebraico e il Monumento alle vittime dell'Olocausto

4. Venezia, Punta della Dogana e Fondazione Vedova. Due restauri per l'arte contemporanea

5. Parigi, Quai Branly. Il dialogo delle nature e delle culture

6. Istanbul, il Museo dell'innocenza. Letteratura e museo

7. San Giovanni Rotondo, le chiese di padre Pio. Il sacro museo.



Graham Black, *Transforming Museums in the 21st Century*, Routledge, London-New York/NY 2011.

“In his book, Graham Black argues that museums must transform themselves if they are to remain relevant to 21st century audiences – and this root and branch change would be necessary whether or not museums faced a funding crisis. It is the result of the impact of new technologies and the rapid societal developments that we are all a part of, and applies not just to museums but to all arts bodies and to other agents of mass communication.

Through comment, practical examples and truly inspirational case studies, this book allows the reader to build a picture of the transformed 21st century museum in practice. Such a museum is focused on developing its audiences as regular users. It is committed to participation and collaboration. It brings together on-site, online and mobile provision and, through social media, builds meaningful relationships with its users. It is not restricted by its walls or opening hours, but reaches outwards in partnership with its communities and with other agencies, including schools. It is a haven for families learning together. And at its heart lies prolonged user engagement with collections, and the conversations and dialogues that these inspire.

Sitting alongside Graham Black’s previous book, *The Engaging Museum*, we have a clear vision of a museum of the future that engages, stimulates and inspires the publics it serves, and plays an active role in promoting tolerance and understanding within and between communities”.

Contents:

Introduction: Change or Die

Part I: From Visitor to User

1. Getting to Know our Users Better 2. Stimulating Visits; Building Relationships 3. Welcoming and Supporting the Museum User

Part II: The Engaging Museum

4. Informal Learning 5. Museums and Formal Learning 6. Conversations Around Collections 7.

Stimulating Family Conversations in the Museum 8. From Engaging Communities to Civil Engagement

9. Endpiece: the Future of the Museum Exhibition.



Maria Vittoria Marini Clarelli, *Il museo nel mondo contemporaneo. La teoria e la prassi*, Carocci, Roma 2011.

“The target of the book is people working or willing to work in a Museum, but the text is not strictly a museology manual. Even if scientifically argued, the book suggests new challenges that the contemporary panorama opens for this institution, which up to now has always been able to adapt to the cultural and social changes. The proposed thesis concentrates on the Museums constantly looking for a balance between contradictions: preserving heritage for the visitor of tomorrow, showing it to the visitor of today; combining intellectual effort and leisure; offering quality within a frame of public fruition; to be a place where we not only imagine but even experience our role as citizens of the world, this is what makes the Museum still vibrant”.

Contents:

Prefazione

Parte prima. La nozione di museo

1. Lo studio del museo: Museologia e museografia; La museologia come scienza; Museologia, comunità e territorio; La linea postmoderna; Gli orientamenti attuali

2. Il processo di musealizzazione: La natura conflittuale del museo; La fase di separazione; La fase di ricomposizione; La fase di esposizione

3. Il museo come istituzione: Le definizioni; La permanenza nel tempo; L'assenza dello scopo di lucro; Il servizio alla società

4. Il museo come servizio: L'apertura al pubblico; I compiti e i fini del museo

Parte seconda. L'organizzazione

5. L'organizzazione e la gestione: Gli standard di qualità dei musei; I modelli organizzativi; La gestione

6. Le professioni del museo: La Carta nazionale delle professioni museali; La direzione; Ambito della ricerca, cura e gestione delle collezioni; Ambito dei servizi e rapporti con il pubblico; Ambito dell'amministrazione, gestione e relazioni pubbliche; Ambito delle strutture, allestimenti e sicurezza; I rapporti interni ed esterni

Parte terza. Le funzioni

7. Acquisizione e conservazione: Le politiche di acquisizione; I procedimenti di acquisizione; Conservazione e sicurezza; La conservazione preventiva; La conservazione attiva e il restauro

8. Ricerca: La ricerca nel museo; Lo studio degli oggetti; Lo studio dei visitatori

9. Esposizione permanente e temporanea: Le fasi dell'esposizione; L'ordinamento; L'allestimento; I percorsi di visita; Mostre e musei; L'organizzazione delle mostre; La gestione dei prestiti

10. Comunicazione: Comunicazione ed educazione; La comunicazione nella progettazione dell'esposizione; La comunicazione esterna; Il sito web

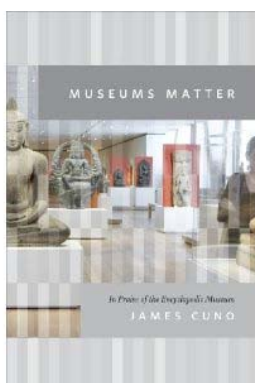
Parte quarta. Dal museo ai musei

11. Tipi e relazioni: le scienze e le arti: La tipologia museale; Le scienze; Le arti

12. Tipi e relazioni: le storie e le culture: L'archeologia; Le storie; Etnografia, demologia e antropologia

13. Nuove forme e nuove relazioni: I luoghi e le comunità; I musei etnografici nell'epoca post-coloniale; I musei di esplorazione e i centri per la scienza; Musei di massa e musei globali; I Musei memoriali; Nuove relazioni

Appendice. Il Codice etico dell'ICOM per i musei.



James Cuno, *Museums Matter: In Praise of the Encyclopedic Museum*, University of Chicago Press, Chicago 2011.

“The concept of an encyclopedic museum was born of the Enlightenment, a manifestation of society’s growing belief that the spread of knowledge and the promotion of intellectual inquiry were crucial to human development and the future of a rational society. But in recent years, museums have been under attack, with critics arguing that they are little more than relics and promoters of imperialism. Could it be that the encyclopedic museum has outlived its usefulness? With *Museums Matter*, James Cuno, president and director of the Art Institute of Chicago, replies with a resounding ‘No!’ He takes us on a brief tour of the modern museum, from the creation of the British Museum - the archetypal encyclopedic collection - to the present, when major museums host millions of visitors annually and play a major role in the cultural lives of their cities. Along the way, Cuno acknowledges the legitimate questions about the role of museums in nation-building and imperialism, but he argues strenuously that even a truly national museum like the Louvre can’t help but open visitors’ eyes and minds to the wide diversity of world cultures and the stunning art that is our common heritage. Engaging with thinkers such as Edward Said and Martha Nussbaum, and drawing on examples from the politics of India to the destruction of the Bramiyan Buddhas to the history of trade and travel, Cuno makes a case for the encyclopedic museum as a truly cosmopolitan institution, promoting tolerance, understanding, and a shared sense of history - values that are essential in our ever more globalized age”.

Contents:

Introduction

One. The Encyclopedic Museum; Two. The Discursive Museum; Three. The Cosmopolitan Museum;

Four. The Imperial Museum

Epilogue.



Andrew Dewdney, David Dibosa, Victoria Walsh (eds.), *Post Critical Museology: Theory and Practice in the Art Museum*, Routledge, London-New York/NY 2012.

“*Post Critical Museology* examines the current status of learning and knowledge practices in the art museum and investigates how to understand the challenges presented by the visual cultures of global migration and new media. The book locates the discussion of the future of the art museum in

the realm of public participation and engagement with art and the museum. It provides a new analytical synthesis of the art museum through accounting for the agency of different communities of users and using theoretical approaches associated with science and technology studies. In the book's terms the art museum is continually made and remade through related networks and instead of an approach that starts with traditional hierarchies of cultural knowledge and value, it develops an analysis of the art museum in terms of an extended set of objects and performances and examines the points of relationship between them. In this way the book shows how the art museum in the first decade of the twenty-first century is no longer governed by the civic and civilizing mission of the nineteenth century, nor ruled by the logic of Modernist rationalism, but instead, can be seen as an institution seeking a new social role and identity and currently still struggling to understand and negotiate wider cultural signifying systems, government policy and market forces. Locating its critique in a constructive relationship to international progressive museological thinking and practice, the book calls for a new alignment in what it announces as post-critical museology. An alignment that is committed to rethinking what an art museum in the twenty-first century could be, as well as what knowledge and understanding its future practitioners might mobilize in a rapidly changing social and cultural context".

Contents:

Part 1: Practices of Exhibition Practices

1. Practices of Objects 2. Identity and Difference 3. The Organizational Body 4. Practices of Audience and the Limits of Gallery Education

Part 2: Practices of Collection and Display: The National Collection of British Art

5. Identity, Diasporic Narratives and Spectatorship 6. Canonical Practices, Modernism and Globalization 7. The Space of the Museum 8. Media Practices and the Museum

Part 3: Post-Critical Museology

9. Research Practices and Policy Formation 10. Critical and Historical practices: The Academy and the Art Museum 11. Reflexive Positions and Institutional Conditions

Part 4: Critical Audience

12. The Distributed Museum 13. Productive Practices.

Cover not
available

Janet C. Marstine, Alexander Bauer, Chelsea Haines (eds.), *New Directions in Museum Ethics*, Routledge, London-New York/NY 2012.

"The proposed volume considers key ethical questions in museum policy and practice, particularly as related to issues of collection and display. What does a collection signify in the twenty-first century museum? How does the engagement with immateriality challenge museums' concept of ownership? Are museums still about safeguarding objects? For whom and to what ends? What does safeguarding mean for diverse individuals and communities today? How does the notion of the museum as a performative space challenge our perceptions of the object? How can museums effectively represent people's feelings about objects, rather than fetishize objects in of themselves? How does immateriality translate into the design of exhibitions and museum space? The scholarship represented here is a testament to the range and significance of critical inquiry in museum ethics. Together, the essays resist a legalistic interpretation, bound by codes and common practice, to

advance an ethics discourse that is richly theorized, constantly changing and contingent on diverse external factors. The volume takes stock of innovative research to articulate a new museum ethics founded on the moral agency of museums, the concept that museums have both the capacity and the responsibility to create social change”.

Contents:

“Introduction: New Directions in Museum Ethics”, Janet Marstine, Alexander A. Bauer, Chelsea Haines

1. “Ethical Issues of Social Media in Museums: A Case Study”, Amelia S. Wong

2. “New Challenges, New Priorities: Analyzing Ethical Dilemmas from a Stakeholder’s Perspective in the Netherlands”, Léontine Meijer-van Mensch

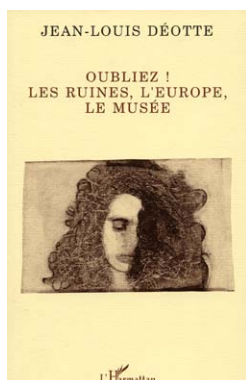
3. “Us and Them: Who Benefits from Experimental Exhibition Making?” Pete Brown

4. “Universalism and the New Museology: Impacts of the Ethics of Authority and Ownership”, Joshua M. Gorman

5. “A New State of the Arts: Developing The Biennial Model as Ethical Art Practice”, Chelsea Haines

6. “Museum Ethics, Missing Voices and the Case of the Tropical Houses”, Lydie Diakhaté.

Making History and Memory in Museums

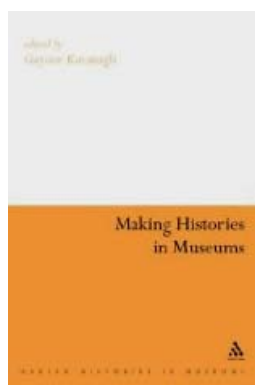


Jean-Louis Déotte, *Oubliez! Les ruines, l'Europe, le Musée*, L'Harmattan, Paris 1994.

“Facing the astonishing proliferation of memorials and museums, should we think that our contemporaries feel as threatened by collective amnesia, even for recent and barbarians events? Or would it not rather be that it is the very native ability to forget that is reached, the one thank to which we keep a positive relationship with our past? The modern nation-states, with the institution of the museum, have been able to set up the ability to forget, allowing themselves to break with the Ancient Regime and with traditional laws, all that in aestheticizing. For aesthetics is at the heart of modern politics (Lacoue-Labarthe): both as policy of aesthetics (Paris, Moscow), and as aestheticization of politics (Berlin). The capacity to argue always implies an ability to judge the event, individual and independent, but also the collective experience that we can make of this same event. And yet this capacity of feeling in common was upset because of a series of events that lead modernity beyond its limits, to post-modernity: the ‘experience’ of the front in First World War (Patocka), the ‘aesthetic’ urban shock (Benjamin W.), the total mobilization of energies (E. Junger), Nazism (Levinas, Jaspers), and then the Shoah (Primo Levi, Habermas, P. Loraux). The museums of contemporary events, as literary and film fiction, are powerfully mobilized to register what has taken place without, however, be left to memory. But in vain. It is then the modern community which has no more basis since it can no longer work. The heritage is firstly the one of immemorial with which modernity had thought to have broken (Renan), that of ethnographical reason. The task is always to establish oblivion, but because of which catharsis? The one undertaken in contemporary painting?”.

Contents:

Introduction; 1e Section: La suspension; 2e Section: Destinations; 3e Section: Le jugement esthétique; 4e Section: La bifurcation allemande; 5e Section: La bifurcation française; 6e Section: Le musée à l'épreuve des immatériaux; Conclusion.

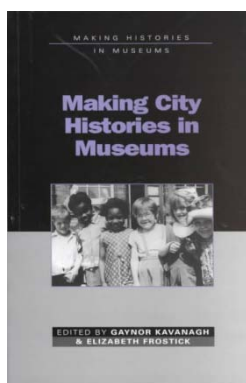


Gaynor Kavanagh (ed.), *Making Histories in Museums*, Leicester University Press, London-New York/NY 1996.

“This book recognizes the tremendous potential of museum-based histories and the ways in which they can engage people with ideas about the past. People encounter and use museums on many different levels - personal, social and intellectual - and access meanings that best fit their agendas. Histories in museums can stimulate the imagination, provoke discussion and increase our ability to question what we know. From this it can be deduced that history in museums is as much about the present as it is about the past; as much about how we feel as about what we know; as much about who we are as about who we have been. *Making Histories in Museums* examines museological features, but deals particularly with the historiographical issues that have previously been underplayed. Each contributor looks at theoretical frameworks within a specific field of study, using case studies and comparisons of practice”.

Contents:

1. “Making Histories, Making Memories”, G. Kavanagh
2. “Time Heals: Making History in Medical Museums”, K. Arnold
3. “Making Rural Histories”, J. Bell
4. “Why Not Invent the Past We Display in Museums?”, A.D. Buckley
5. “Trying To Be an Honest Woman: Making Women’s Histories”, E. Carnegie
6. “Making Family Histories in the National Portrait Gallery, Australia”, J. Clark
7. “African Americans, History and Museums: Preserving African American History in the Public Arena”, S.R Crew
8. “Making Histories of African Caribbeans”, A. Cummins
9. “Cleaning Up the Coal-Face and Doing Out the Kitchen: The Interpretation of Work and Workers in Wales”, K. Davies
10. “Hard Men, Hard Facts and Heavy Metal: Making Histories of Technology”, L. Fitzgerald
11. “Making City Histories”, D. Fleming
12. “Travellers’ Boots, Body-Moulding, Rubber Fetish Clothes: Making Histories of Sub-cultures”, A. de la Haye
13. “Making Histories of Wars”, S. Jones
14. “Making Histories of Sexuality”, M. Liddiard
15. “Making Culturally Diverse Histories”, N. Merriman, N. Poovaya Smith
16. “Making Histories of Religion”, M. O’Neill
17. “Making Histories from Archaeology”, J. Owen
18. “History and Folklore”, J. Rattue
19. “Making the History Curriculum”, J. Reeve
20. “Shadowd and Sacred Geography: First nations History-Making from an Alberta Perspective”, M. Ross, R. Crowshoe
21. “Making Children’s Histories”, B.W. Shepherd.



Gaynor Kavanagh, Elizabeth Frostick (eds.), *Making City Histories in Museums*, Leicester University Press, London-New York/NY 1998.

“Museums are a city phenomenon, one element within a suite of cultural institutions which most major urban centres support. In the 19th century, museums were established as evidence of urban sophistication, a credential of new and enlightened local government. They aimed to provide vistas significantly broader than the local. Today, however, the agenda is very different. Within the majority of cities there are museums dedicated to exploring the city itself. The contributors consider the making of city histories from very different perspectives and within a number of theoretical frameworks. They use case studies and comparisons of practice; in particular, good practice is highlighted and potential ways forward explored”.

Contents:

“Preface”, Gaynor Kavanagh

1. “Buttons, Belisha Beacons and Bullets: City Histories in Museums”, Gaynor Kavanagh

2. “Razor Ribbons, History Museums and Civic Salvation”, Michael Wallace

3. “City Museums and Their Role in a Divided Community; The Northern Ireland Experience”, Bill Maguire

4. “Croydon: What History?”, Sally MacDonald

5. “The City Museum: Who Comes?”, Carol Scott

6. “Approaches to Portraying the City in European Museums”, Max Hebditch

7. “Collections and Collecting”, Catherine Ross

8. “Brave New World: The Future for City History Museums”, David Fleming

9. “Breaking down the Barriers of Ignorance”, Raj Pal

10. “Envisioning Cities: London”, Roy Porter

11. “Defining Cities: Socio-geographical Perspectives”, Rachael Unsworth

12. “The Discovery Centre at Millennium Point, Birmingham”, Elizabeth Frostick.



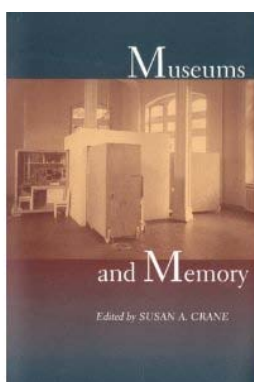
Didier Maleuvre, *Museum Memories: History, Technology, Art*, Stanford University Press, Stanford/CA 1999.

“From its inception in the early nineteenth century, the museum has been more than a mere historical object; it has manufactured an image of history. In collecting past artifacts, the museum gives shape and presence to history, defining the space of a ritual encounter with the past. The

museum believes in history, yet it behaves as though history could be summarized and completed. By building a monument to the end of history and lifting art out of the turmoil of historical survival, the museum is said to dehistoricize the artwork. It replaces historicity with historiography, and living history turns into timelessness. This twofold process explains the paradoxical character of museums. They have been accused of being both too heavy with historical dust and too historically spotless, excessively historicizing artworks while cutting them off from the historical life in which artworks are born. Thus the museum seems contradictory because it lectures about the historical nature of its objects while denying the same objects the living historical connection about which it purports to educate”.

Contents:

1. Museum Times; 2. Bringing the Museum Home: The Domestic Interior in the Nineteenth Century;
3. Balzacana.



Susan A. Crane, *Museums and Memory*, Stanford University Press, Stanford 2000.

“Museums today are more than familiar cultural institutions and showplaces of accumulated objects; they are the sites of interaction between personal and collective identities, between memory and history. The essays in this volume consider museums from personal experience and historical study, and from the memories of museum visitors, curators, and scholars. Representing a variety of fields history, anthropology, art history, and museum scholarship the contributors discuss museums across disciplinary boundaries that have separated art museums from natural history museums or local history museums from national galleries. The essays range widely over time (from the Renaissance to the second half of the twentieth century), and place (China, Japan, the United States, and Germany), in exhibitions explored (photography, Native American history, and Jurassic technology), and institution (the Chinese Imperial Collection, Renaissance curiosity cabinets, and modern art museums)”.

Contents:

“Introduction: Of Museums and Memory”, Susan A. Crane

Part I. Thinking Through the Museum

“Archi(ve)textures of Museology”, Wolfgang Ernst

“A Museum and Its Memory: The Art of Recovering History”, Michael Fehr

“Curious Cabinets and Imaginary Museums”, Susan A. Crane

“Geoffrey Sonnabend’s ‘Obliscence: Theories of Forgetting and the Problem of Matter’”, Museum of Jurassic Technology

Part II. Memories in the Museum

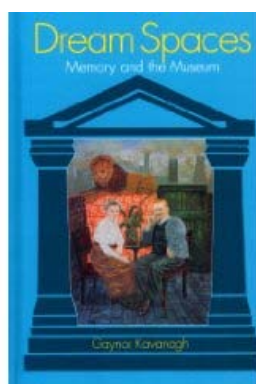
“History and Anti-History: Photography Exhibitions and Japanese National Identity”, Julia Adeney Thomas

“Realizing Memory, Transforming History: Euro/American/Indians”, Diana Drake Wilson

“Global Culture, Modern Heritage: Re-memorizing the Chinese Imperial Collections”, Tamara Hamlish

Part III. Collectors and Institutions

“The Modern Muses: Renaissance Collecting and the Cult of Remembrance”, Paula Findlen
“The Quarrel of the Ancients and Moderns in the German Museums”, Suzanne Marchand
“The Museum’s Discourse on Art: The Formation of Curatorial Art History in Turn-of-the-Century Berlin”, Alexis Joachimides.



Gaynor Kavanagh, *Dream Spaces: Memory and the Museum*, Leicester University Press, London-New York/NY 2000.

“The dream space, writes Sheldon Annis, ‘is the reflective experience of encountering yourself within a museum’. In *Memory and the Museum*, Gaynor Kavanagh argues that ‘dream spaces’ are the point at which our inner and outer experiences meld. During the museum visit, memory and the present cease to be disparate but fuse into one singular experience. Drawing from such fields as behavioral gerontology, applied psychology, and historiography, Kavanagh employs research from North America, Australia, and Europe to provide a critical and conceptual exploration into museums and the mind”.

Contents:

1. Dream Spaces, Memories and Museums; 2. What is Memory?; 3. Remembering and Forgetting; 4. Memory and Life Stages; 5. Memory in Late Life; 6. Remembering and the Society of Others; 7. The Art of Listening; 8. Oral History and Museums; 9. Recording Memories; 10. Working with Testimony; 11. Dynamics of Interviewing; 12. Collections of Objects, or Memory?; 13. Collecting Memories and Objects; 14. Reminiscence and the Older Adult; 15. Working with the Reminiscence; 16. Working with the Memory Bearers; 17. Bearing Witness; 18. Memory, Dream Spaces and the Visit; 19. Dreaming the rational; 20. Memory Spaces, Dreams and Museums.



Martina Padberg, Martin Schmidt (eds.), *Die Magie der Geschichte: Geschichtskultur und Museum*, transcript, Bielefeld 2010.

“History has become a media event. The spectrum ranges from non-fiction books and novels about advertising and movies, to memorials, monuments and touristic places. History can be ‘experienced’ as an event, it serves as foil for computer games and is marketed by journalists.

Thus historical images, that have an important role in the historical understanding, become more powerful. How do Museums respond to the inflation of these ideas? Which is the Museums responsibility for an historical culture, if history is increasingly becoming a commodity? Can it continue to assert itself as first place for the authentic teaching of history? This volume provides a critical dialogue between protagonists of the cultural history and professionals in the Museum context”.

Contents:

“Vorwort des Bundesverbandes freiberuflicher Kulturwissenschaftler e.V.”, Stefan Nies

“Die Magie der Geschichte. Zur Einführung”, Martina Padberg, Martin Schmidt

Die Magie der Geschichte – Geschichtskultur

“Konsum und Massenkultur. Von der Technisierung und Ökonomisierung ästhetischer Erfahrung”,

Jan Freitag

“Zur Konstruktion von Geschichte mit dem Museum – fünf Thesen”, Michael Fehr

“Über angeschaute und erzählte Geschichte. Die prä-narrative Situation des Museums”, Michael

Jeismann

Geschichte berichtet

“Geschichtsdokumentation im Fernsehen – einige Beobachtungen”, Beate Schlanstein

“Bildung, Unterhaltung, Flucht in ferne Zeiten – Geschichte bei GEOEPOCHÉ”, Cay Rademacher

Geschichte erzählt

“Wie genau muss ein historischer Roman sein?”, Tanja Kinkel

Geschichte gespielt

“Geschichte spielen?! ‚Living History‘ und Museen aus der Sicht eines Aktivisten”, Martin Klöffler

“‘Just do it’: Konzepte historischen Handelns in Computerspielen”, Jan Pasternak

Geschichte ausgestellt

“Industriemuseum und Geschichtskultur: Das LVR-Industriemuseum, Schauplatz Ratingen”, Claudia

Gottfried

“Kulturgeschichte im Germanischen Nationalmuseum”, Daniel Hess

“Arminius und die Varusschlacht – wie man einen Mythos macht”, Klaus Kösters

“Deutsche Geschichte in Bildern und Zeugnissen – die neue ständige Ausstellung des Deutschen

Historischen Museums im Berliner Zeughaus”, Sven Lüken

“Lebendiges Museum – lebendige Geschichte”, Barbara Rüschoff-Thale

“Geschichte ausstellen? Der Weg der Museen Burg Altena”, Stephan Sensen

Geschichte kommentiert

“Rock my Tradition”, Silke Koch.

Museums: National, Transnational, and Global Perspectives



Susan M. Pearce (ed.), *Museums and Europe 1992*, Athlone Press, London-Atlantic Highlands/NJ 1992.

“The year 1992 will be an important one for European museums as they develop links and mutually supportive programmes. In the creation of these relationships, a number of significant areas emerge. These include the operation of law in respect of collections and antiquities across Europe; the implications of the new European postmodernism; and broader issues of policy and visitor involvement”.

Contents:

“Editorial Introduction”, Susan M. Pearce

Part One

1 “Free Movement of Cultural Goods and the European Community”, Norman Palmer, Joanna Goyder

2 “Cultural Property in the Community”, Geoffrey Lewis

3 “1992 and the Movement of Works of Art”, Jeremy Warren

4 “Underwater Cultural Property: UK Law and European Harmonization”, Sarah Dromgoole

5 “Museum Policy and Politics in France, 1959-91”, Patrick J. Boylan

6 “National, Heimat and Active Museums: An Outline of the Development of German Museums into the 1990s”, Frederick Baker and Gottfried Korff

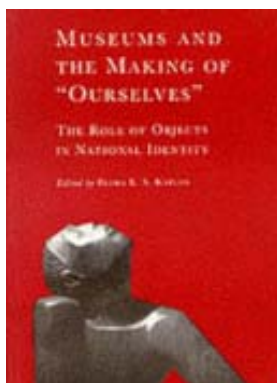
7 “Austrian Museums: Private Objects - Public Affairs”, Hadwig Krjuller

8 “The European Dream and Reality of Museums: A Report from the South East”, Tomislav Sola

9 “Museums in Post-Communist Countries”, Zbynek Z. Stransky

Part Two

Reviews edited by Eilean Hooper-Greenhill



Flora E. S. Kaplan (ed.), *Museums and the Making of Ourselves: The Role of Objects in National Identity*, Leicester University Press, London-New York/NY 1994.

“Using an historical perspective, whilst also putting forward modern viewpoints, this volume explores the relationship between art and material culture. It presents case studies of some of the ways in which national cultural heritage was and still is being created and moulded into collective views of the state, its regions, municipalities, constituent groups and values. Museums are analyzed as social institutions that act as powerful forces in the forging of self-consciousness, both within specific historical contexts, and as part of the political process of democratization. This volume also chronicles the ways in which collections have played important roles in creating national identity and in promoting national agendas. Collectively, these essays form a study for anyone interested in the relationship between cultural heritage and the creation of nation states and national identity”

“This volume presents 14 original case studies from as many countries, written by archaeologists, art historians, historians, and museologists. It sees museums, their collections, and exhibitions as both products and agents of social change, and suggests museums themselves be analysed as important social institutions—where contested access to means of publicly defining self, cultural and national identity takes place—among elites, would-be elites, ethnic, and other constituent groups in society. Also chronicled are the important roles objects play in forging nation-states, in promoting national agendas, and in embodying the values and very ‘idea’ of a group or a people”.

Contents:

“Paradise Regained: The Role of Pacific Museums in Forging National Identity”, Adrienne L. Kaeppler

“Nigerian Museums: Envisaging Culture as National Identity”, Flora Edouwaye S. Kaplan

“Contested Identities: Museums and the Nation in Australia”, Margaret Anderson, Andrew Reeves

“Archaeology and the Establishment of Museums in Saudi Arabia”, Abdullah H. Masry

“History and Patriotism in the National Museum of Mexico”, Luis Gerardo Morales-Moreno

“The ‘Caribbeanization’ of the West Indies: The Museum’s Role in the Development of National Identity”, Alissandra Cummins

“Nostalgia for a Gilded Past? Museums in Minas Gerais, Brazil”, J.P. Dickenson

“The First Greek Museums and National Identity”, Maria Avgouli

“Old Wine in New Bottles, and the Reverse”, Douglas Newton

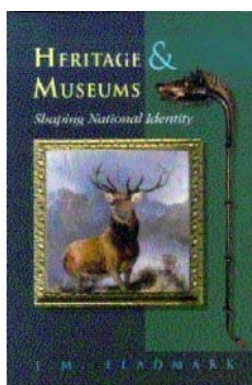
“Portuguese Art Treasures, Medieval Women And The Formation Of Museum Collections”, Madalena Braz

“Teixeira. Archaeological Museums in Israel: Reflections on Problems of National Identity”, Magen Broshi

“Repatriation of Cultural Heritage: The African Experience”, Ekpo Eyo

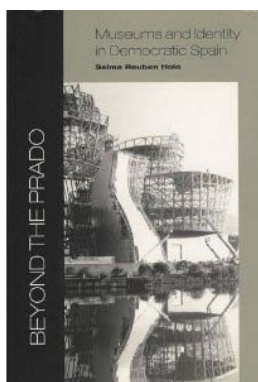
“The Case for Wampum: Repatriation from the Museum of the American Indian to the Six Nations Confederacy, Brantford, Ontario, Canada”, George H.J. Abrams

“Anthropology and the Kistapi Waksin Syndrome: Distortions in Interpreting Subsistence Patterns among Mississippian State, Coast Salish, and Haida Complex Societies and Other Simpler Societies in North America”, Howard D. Winters.



J. Magnus Fladmark (ed.), *Heritage and Museums: Shaping National Identity (papers presented at the Robert Gordon University Heritage Convention 1999)*, Donhead, Shaftesbury 2000.

“Papers from the 1999 conference by the Museum of Scotland. Aims to generate international comparison and debate about interpretation and presentation of heritage assets, and to examine the role of museums in shaping national identity”.



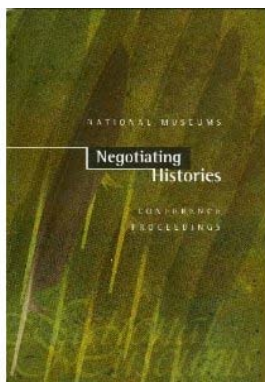
Sara Reuben Holo, *Beyond the Prado: Museums and Identity in Democratic Spain*, Liverpool University Press, Liverpool 2000.

“Through case studies of such sites as the Guggenheim Museum Bilbao, the Sephardic Museum in Toledo, and IVAM, the modern and contemporary art museum in Valencia, Holo argues that Spanish state and regional leaders consciously used the power of museums to foster democratic identity in the country’s citizens”

“When Francisco Franco’s long dictatorship of Spain ended with his death in 1975, the transitional government set out to create a democracy that celebrated rather than suppressed regional and ethnic diversity. Its success is often described as the ‘Spanish miracle’. The new leadership committed itself to developing institutions that respected and represented Spain’s many cultures and traditions. In *Beyond the Prado*, Selma Reuben Holo argues that Spanish state and regional leaders consciously used the power of museums to foster democratic identity in the country’s citizens. In case studies such as the Guggenheim Museum Bilbao, the Sephardic Museum in Toledo, and IVAM, the modern contemporary art Museum in Valencia, Holo tells how museums and their exhibitions have touched off vigorous debates around such issues as Basque autonomy, the relationship of art museums and politics, Catalan identity, and the opposing pull of local and global cultures. Holo chronicles how neglect of the Prado and government acquisition of the renowned Thyssen-Bornemisza Collection have affected Spain’s public image and describes the controversies surrounding Picasso’s *Guernica*. In their variety and activism, Spanish museums convey an image of a complex democracy that has transformed uncertainty and disagreement into an eccentric postmodern solidarity. Holo suggests that they provide lessons that could be useful elsewhere”.

Contents:

Part One. The Long Arm of the Center; Part Two. The Power of the Regions.



Darryl McIntyre, Kirsten Wehner (eds.), *Negotiating Histories: National Museums. Conference proceedings*, National Museum of Australia, Canberra 2001.

“Features proceedings that encapsulate the thinking on how national museums can accommodate different perspectives and understandings of place, society, and history”.



ICOM, *Das Museum als Global Village: Versuch einer Standortbestimmung am Beginn des 21. Jahrhunderts*, Peter Lang, Frankfurt-New York/NY 2001.

“The national committees of the International Council of Museums (ICOM) from Germany, Austria and Switzerland, in May 2000 took the occasion to discuss fundamental questions of the museum in a global context: present and perspectives of museums and exhibitions, intercultural dialogue, the use of new media in museums, new approaches to museum policy due to scarce public money, and the latest developments in museum architecture.

Contents:

“Das Museum als Medium”, Hans Belting

“Post-national, trans-national, global? Zu Gegenwart und Perspektiven historischer Museen”,
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“Museum im Internet - eine neue Bildungschance Neue Herausforderungen an die Museen”, Kim H.
Veltman

“Die Ausstellung „Talofa! Samoa, Südsee“ des Museums für Völkerkunde Frankfurt Annäherung an
die pazifische Realität”, Gerda Kroeber-Wolf

“Die Tradition liegt vor uns - Neue Kulturzentren in Melanesien als Partner europäischer Museen”,
Christian Kaufmann

“Museum Design at the Turn of an Era The Example of South Africa”, Joseph Noero

“Das Kunsthaus Bregenz - eine regionale Kunsthalle”, Edelbert Köb

“Projektmanagement für die Datenaufnahme und Digitalisierung von
Kunstwerken am Beispiel der Albertina, Wien Vom Projekt zur täglichen Routine”, Alfred Weidinger

“Aktuelle Museumspolitik in Österreich”, Wilfried Seipel

“Das Museum an der Zeitenwende: Eine Standortbestimmung”, Bernhard Schulz.



Daniele Jalla, Guido Vaglio, Laura Salvai (eds.), *Europa e musei: Identità e rappresentazioni/Europe and Museums: Identities and Representations/Europe et musées: Identités et représentations*, Cedid, Torino 2003.

"In April 2001 an International Conference took place in Torino, aimed at comparing different experiences in various European Countries. The book is a collection of the conference proceedings, and it presents a map of the Museums developing the issue of a European Identity: from Marseille to Berlin, from Brussels to Moscow. The debate was attended by Museum directors, members of Museum Staff, and professionals involved in the design of meaningful exhibitions. The book combines a report of experiences, some realised and some in progress, including dissertations about the origin of the Idea of Europe, from the Middle Ages up to now, and the illustrations by Jaques Le Goff, Giuseppe Sergi, and Gian Enrico Rusconi. This approach recalls the image of a kaleidoscope, because of the several contacts and identities involved in the debate".

Contents:

"Presentazione/Foreword", Fiorenzo Alfieri

"L'Europe comme addition/L'Europa come addizione", Laurent Gervereau

"Un museo per capire l'Europa e costruirne il futuro/A Museum for Understanding Europe and Building the Future", Valter Giuliano

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"Il medioevo nei musei d'Europa/The Middle Ages in the Museums of Europe", Jacques Le Goff

"Frammenti e convergenze del caleidoscopio Europa/Fragments and Convergences in the European Kaleidoscope", Giuseppe Sergi

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"'E/at Caps' and Cultural Diversity. British Working Class Stereotypes/'E/at caps' e diversità culturale. Stereotipi sulla classe operaia inglese", Nicholas Mansfield

"Museums and Cultural Cooperation: Multiethnic Moscow/Musei e cooperazione culturale: la Mosca multietnica", Galina Vedernikova

"2001: l'Europe en arlésienne/2001: l'Europa fantasma", Thomas Compère-Morel

"On the Way to a Unified Europe: Using Comparative Practice to Identify European Differences and Identities/Verso un'Europa unita: applicare il metodo comparativo per individuare identità e differenze europee", Hermann Schäfer

Parte Terza. I musei dell'Europa/The Museums of Europe

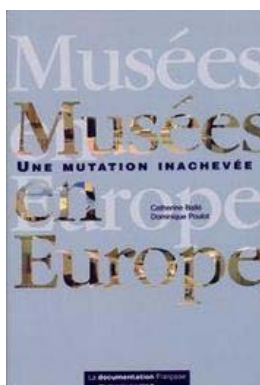
"Un musée d'histoire européenne à Bruxelles.../Un museo di storia europea a Bruxelles...", Benoit Remiche

“Un musée des civilisations de l’Europe et de la Méditerranée à Marseille. Pourquoi et comment?/Un museo delle civiltà d’Europa e del Mediterraneo a Marsiglia. Perché e come?”, Michel Colardelle, Denis Chevallier

“Le Museum Europäischer Kulturen de Berlin: présent et futur/Il Museum Europäischer Kulturen di Berlino: presente e futuro”, Konrad Vanja

“Per un museo dell’identità europea a Torino/For a Museum of European Identity in Turin”, Daniele Jalla

Appendice. Un Museion per l’Europa/A Museion for Europe.



Catherine Balle, Dominique Poulot, Marie-Annick Mazoyer, *Musées en Europe: Une mutation inachevée*, La documentation française, Paris 2004.

“The analysis of the museums in Europe requires a deeper knowledge of the cultural context of each nation. The book studies the cultural policy and museum systems in different countries (the Netherlands, Great Britain, France, Italy and Germany). Also analyzes the current components of the change of museums in a sociological perspective. Museums refer to a diffuse heritage memory at the same time European, Western, Universal. The will to define ‘a’ cultural space within the European Union, is, from this point of view, a major modification whose components and implications are far from being all identified. Clarify the complexity of this situation requires to call on history to restore the heritage definitions and redefinitions. The first part of a historical study by referring to the birth of the institution in the eighteenth century, its success and its diffusion in the nineteenth century, the uncertainties and challenged of the early twentieth century and finally, its renewal. A story line that traces faithfully the traditions of the legacy of European museums”.

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gestion des musées; Projets et réalisations

Chapitre 9. L'Allemagne: Un patrimoine muséal; Musées et histoire; La situation des musées; Musées et fréquentation; Un projet national

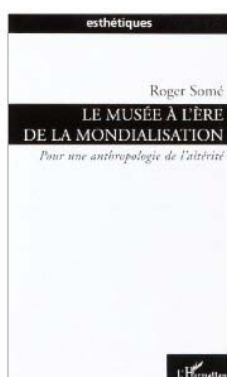
Partie 3. La transformation d'une institution

Chapitre 10. Un processus de développement: Un héritage négligé; Une réflexion internationale; Des politiques nationales; Programmes et projets; Le développement des musées

Chapitre 11. La logique du public: Une vocation contestée; Les études de public; La fréquentation des musées; Les politiques de public; Les limites de la démocratisation

Chapitre 12. La modernisation d'une organisation: Une dimension méconnue; La complexité du changement; Le succès d'un modèle; Les contradictions d'une évolution; L'enjeu de l'organisation

Conclusion.



Roger Somé, *Le musée à l'ère de la mondialisation: Pour une anthropologie de l'altérité*, L'Harmattan, Paris 2004.

“When the native of primitive societies becomes the autochthonous of Western populations, there is a fusion between the Elsewhere and the Here, between difference and identity. So the strangeness turns into familiarity, the object becomes subject, the absolute otherness disappears behind the relative otherness and the conceptual architecture, consequently, asks for examination. Caught in this context, the stakes of the controversy surrounding Primitive Arts renovate the social and political role of the museum as an institution in its relation with education, (transformation) of identities, maintenance of collective memory”.

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Avant-propos. 1. ‘Mon pays c’est ici...’; 2. Triptyque anthropologique

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3. Science et/ou idéologie ?; 4. Le musée de l’Homme : entre science et idéologie

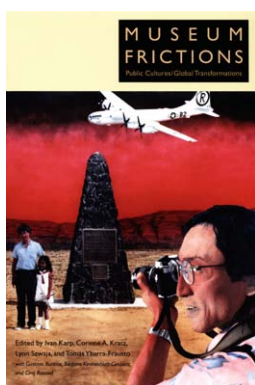
II. Rupture anthropologique.

5. L’autre approche

III. Faux duel épistémologique.

6. Science contre esthétique

Conclusion. 7. L’avenir ethnologique.



Ivan Karp, Corinne A. Kratz, Lynn Szwaja, Tomás Ybarra-Frausto (eds.), *Museum Frictions: Public Cultures/Global Transformations*, Duke University Press, Durham/NC-London, 2006.

“*Museum Frictions* is the third volume in a bestselling series on culture, society, and museums. The first two volumes in the series, *Exhibiting Cultures* and *Museums and Communities*, have become defining books for those interested in the politics of museum display and heritage sites. Another classic in the making, *Museum Frictions* is a lavishly illustrated examination of the significant and varied effects of the increasingly globalized world on contemporary museum, heritage, and exhibition practices. The contributors - scholars, artists, and curators - present case studies drawn from Africa, Australia, North and South America, Europe, and Asia. Together, they offer a multifaceted analysis of the complex roles that national and community museums, museums of art and history, monuments, heritage sites, and theme parks play in creating public cultures. Whether contrasting the transformation of Africa’s oldest museum, the South Africa Museum, with one of its newest, the Lwandle Migrant Labor Museum; offering an interpretation of the audio guide at the Guggenheim Bilbao; reflecting on the relative paucity of art museums in Peru and Cambodia; considering representations of slavery in the United States and Ghana; or meditating on the ramifications of an exhibition of Australian aboriginal art at the Asia Society in New York City, the contributors highlight the frictions, contradictions, and collaborations emerging in museums and heritage sites around the world”.

Contents:

“Preface: Museum Frictions: a Project History”, Ivan Karp, Corinne A. Kratz

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“Exhibitionary Complexes”, Barbara Kirshenblatt-Gimblett

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“5:29:45 AM”, Joseph Masco

“Transforming Museums on Postapartheid Tourist Routes”, Leslie Witz

“Isn’t this a Wonderful place? (A Tour of a Tour of the Guggenheim Bilbao)”, Andrea Fraser

“World heritage and Cultural Economics”, Barbara Kirshenblatt-Gimblett

Document:

“The U.S. Department of Retro”, The Onion

2. Tactical Museologies

“Tactical Museologies”, Gustavo Buntinx, Ivan Karp

“Communities of Sense/Communities of Sentiment: Globalization and the Museum Void in an Extreme Periphery”, Gustavo Buntinx

Document:

“Declaration on the Importance and Value of Universal Museums”

Document:

“Art Museums and the International Exchange of Cultural Artifacts”, Association of Art Museum Directors

Document:

"Museo Salinas: A Proactive Space Within the Legal Frame, Some Words from the Director", Vicente Razo

"Musings on Museums from Phnom Penh", Ingrid Muan

"Community Museums, Memory Politics, and Social Transformation in South Africa: Histories, Possibilities, and Limits", Ciraj Rassool

"Community Museums and Global Connections: the Union of Community Museums of Oaxaca", Cuauhtémoc Camarena, Teresa Morales

3. Remapping the Museum

"Remapping the Museum", Corinne A. Kratz, Ciraj Rassool

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"Baghdad Lions to be Relocated to South Africa"

"Revisiting the Old Plantation: Reparations, Reconciliation, and Museumizing American Slavery", Fath Davis Ruffins

"Shared Heritage, Contested Terrain: Cultural Negotiation and Ghana's Cape Coast Castle Museum Exhibition 'Crossroads of People, Crossroads of Trade'", Christine Mullen Kreamer

"Sites of Persuasion: Yingapungapu at the National Museum of Australia", Howard Morphy

Document :

"Destroying While Preserving Junkanoo: The Junkanoo Museum in the Bahamas", Krista A. Thompson

"The Complicity of Cultural Production: The Contingencies of Performance in Globalizing Museum Practices", Fred Myers.



Jean Clair, *Malaise dans les musées*, Flammarion, Paris 2007. Ital.ed. *La crisi dei musei: La globalizzazione della cultura*, Skira Milano 2008.

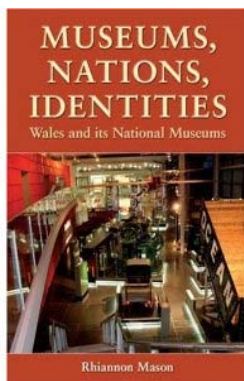
"Today museums are facing approaches among the most casual and most absurd. They have increasingly forgotten their identity and their cultural and political values. Are we moving towards a reality that will reduce them to warehouses where to draw in goods? Former director of the Picasso Museum in Paris and curator, the author protests against the weakness of French cultural policy and against a certain museological drift with its monetization of national collections. For example, he cites the Louvre policy in Abu Dhabi "

"Jean Clair arises vehemently against the weakness of the current cultural policies, eager to rent the national collections - that which the canonical law used to call simony, the will to buy or sell a spiritual good at a secular price. The policy of the Louvre in Abu Dhabi, completed in three months and scheduled over a period of thirty years, is the most dismaying example, an 'insane project that is just the most spectacular manifestation of a radical transformation undergoing anywhere in Europe in the name of art profitability'. This museum drift reveals, above all, an underlying identity crisis, boredom or laziness, a sloth that Jean Clair defines with passion and wisdom, in a magnificent language. 'The commercial drift transforms art into entertainment and museums into amusement parks. The museums are becoming cenotaphs, empty shells, whose collections are touring around the world. At

the moment just rented, but they soon could be sold ... a situation that radically distorts the initial project of the museum”.

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1. La Simonie; 2. La Vaine Gloire; 3. L'Acédie.

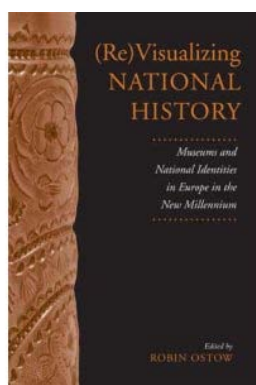


Rhiannon Mason, *Museums, Nations, Identities: Wales and its National Museums*, University of Wales Press, Cardiff 2007.

“Museums play an important role not only shaping a society’s view of its past, but also its understanding of national identity in the present moment. The book explores the different ways in which Wales and Welshness have been represented in the national museums of Wales. Beginning with the proposal for the creation of a National Museum in the 1880s and ending with devolution, the book examines how branches of the National Museums and Galleries of Wales have been, and are currently, enlisted to narrate certain national stories as opposed to others, and how this correlates with changing perceptions of Welsh identities in the nineteenth, twentieth and twenty-first centuries. In the process, the study demonstrates the important roles that museums play in shaping a society’s view of its past, its present and its national identities”.

Contents:

Contexts: Politics, Museums, and Identities in Wales; Nations and National Museums; The Creation of the First National Museum of Wales; Representing Wales at the Museum of Welsh Life; Representing Wales through Art; Representing Wales through Industrial and Maritime Heritage.



Robin Ostow (ed.), *(Re)Visualizing National History: Museums and National Identities in Europe in the New Millennium*, University of Toronto Press, Toronto-Buffalo/NY-London 2008.

“Ideas regarding the role of the museum have become increasingly contentious. In the last fifteen years, scholars have pointed to ways in which states (especially imperialist states) use museums to showcase looted artefacts, to document their geographic expansion, to present themselves as the guardians of national treasure, and to educate citizens and subjects. At the same time, a great deal of attention has been paid to reshaping national histories and values in the wake of the collapse of the

Communist bloc and the emergence of the European Union. (Re)Visualizing National History considers the wave of monument and museum building in Europe as part of an attempt to forge consensus in politically unified but deeply divided nations. This collection explores ways in which museums exhibit emerging national values and how the establishment of these new museums (and new exhibits in older museums) reflects the search for a consensus among different generational groups in Europe and North America. The contributors come from a variety of countries and academic backgrounds, and speak from such varied perspectives as cultural studies, history, anthropology, sociology, and museum studies. (Re)Visualizing National History is a unique and interdisciplinary volume that offers insights on the dilemmas of present-day European culture, manifestations of nationalism in Europe, and the debates surrounding museums as sites for the representation of politics and history”.

Contents:

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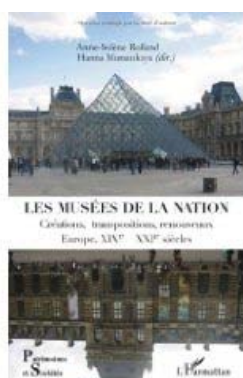
“Building a Jewish Museum in Germany in the Twenty-First Century”, Bernhard Purin

“Remusealizing Jewish History in Warsaw: The Privatization and Externalization of Nation Building”, Robin Ostow

Part 4. Displaying War, Genocide, and the Nation: From Ottawa to Berlin, 2005

“Constructing the Canadian War Museum/Constructing the Landscape of a Canadian Identity”, Reesa Greenberg

“Peter Eisenman’s Design for Berlin’s Memorial for the Murdered Jews Of Europe: A Juror’s Report in Three Parts”, James E. Young.



Anne-Solène Rolland, Hanna Murauskaya, Dominique Poulot, Annie Héritier (eds.), *Les musées de la nation: Créations, transpositions, renouvelaux, Europe XIXe-XXIe siècles*, L’Harmattan, Paris 2008.

“From the Louvre to the Musée de l’Europe in Brussels, are there models of museums or model museums? What are the constitutive elements? Are we now creating new models or are we just witnessing to reuse of older models?. This book analyzes museums and their history through four keywords: ‘genealogies’, ‘models’, ‘transformations’, ‘influences’. From the Louvre Museum to the Europe of Brussels, are there models of museums or model museums? What are the constitutive elements? How and why did they spread and how have they been received? Are we now creating new models or are we just witnessing to reuse of older models? These questions apply especially to museums embodying and building the identity of a nation. Museums of fine arts, history or archeology, as appropriate, are in fact one of the revealing models of history of museums in Europe and question the major issues of museum definition. Completing new models of museums, forms and

issues of creations and renovations of museums in Europe, XIX - XXI centuries, this book takes a fresh look on the world of museums and highlights the constant evolution of the museum world and the dynamism of these sometimes bicentennial institutions”.

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“Introduction”, Hanna Murauskaya, Anne-Solène Rolland

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Dominique Poulot

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“Le modèle muséologique en Bulgarie”, Gabriela Petkova-Campbell

“Le ‘Musée bleu’: le modèle nationaliste espagnol sous le franquisme 1939-1959”, Maria Bolaños

“Le musée, un modèle inusable en Europe ? Réflexion autour du modèle national et de ses musées”, I. Benoit

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“Une approche de l’évolution des musées d’histoire de la Seconde Guerre mondiale à partir de trois exemples: le Centre National Jean Moulin de Bordeaux, le Mémorial de Caen et le Centre de la mémoire d’Oradour-sur-Glane”, Henning Meyer

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“Le Musée de l’Europe à Bruxelles: continuité ou rupture avec le modèle national?”, Isabelle Benoit

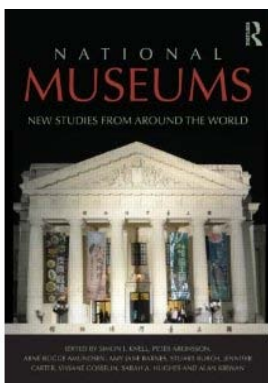
Chapitre Trois. Réseaux de musées en Europe: influences, concurrences, transpositions

“Les Musées royaux des Beaux-Arts de Belgique: un ‘petit Louvre bruxellois’? Les modèles du musée de Bruxelles entre 1774 et 1875”, Christophe Loir

“La transtextualité à l’œuvre dans le domaine muséal: destins croisés du Musée du Luxembourg, de la Tate Gallery et du Museo de Arte Moderno dans les années 1890”, Julien Bastoen

“Musées des moulages et protection du patrimoine: regards croisés sur la France, l’Allemagne et l’Angleterre au XIXe siècle”, Astrid Swenson

“Inventions et réinventions du musée d’architecture, Londres-Paris-Liverpool, 1851-1887”, I. Flour.



Simon J. Knell, Peter Aronsson, Arne Bugge Amundsen, Amy Barnes, Stuart Burch, Jennifer Carter, Viviane Gosselin, Sally Hughes, Alan M. Kirkwan (eds.), *National Museums: New Studies from Around the World*, Routledge, London-New York/NY 2010.

“National Museums is the first book to explore the national museum as a cultural institution in a range of contrasting national contexts. Composed of new studies of countries that rarely make a showing in the English-language studies of museums, this book reveals how these national museums have been used to create a sense of national self, place the nation in the arts, deal with the consequences of political change, remake difficult pasts, and confront those issues of nationalism, ethnicity and multiculturalism which have come to the fore in national politics in recent decades. *National Museums* combines research from both leading and new researchers in the fields of history, museum studies, cultural studies, sociology, history of art, media studies, science and technology

studies, and anthropology. It is an interrogation of the origins, purpose, organisation, politics, narratives and philosophies of national museums”.

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“National Art Museums and the ‘Modernization’ Of Turkey”, Ayie H. Köksal

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“Exhibiting China in London”, Amy Jane Barnes

“Exhibiting the Congo in Stockholm”, Otten Gustafsson Reinius

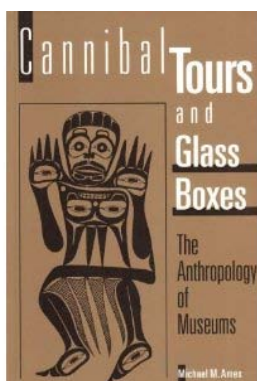
“After the Fall of the Berlin Wall: Nationalism and Multiculturalism at Bulgarian National Ethnographic Museum”, Radostina Sharenkova

“The Ijzertoren Memorial Museum: A Flemish National Museum?”, Karen D. Shelby

“Postcolonialism, Ethnicity and the National Museum of Ireland”, Alan Kirwan

“Facing up to Diversity: Conversations at the National Museum of Colombia”, Cristina Lleras.

Representing Cultures in Museums: From Colonial to Postcolonial



Michael M. Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums*, UBC Press, Vancouver 1992.

“This collection of essays poses a number of probing questions about the role and responsibility of museums and anthropology in the contemporary world. Ames, an internationally renowned museum director, challenges popular concepts and criticisms of museums, and presents an alternate perspective which reflects his experiences from many years of museum work. These essays offer an accessible, often anecdotal, journey through one professional anthropologist’s concerns about, and hopes for, the discipline and its future”.

Contents:

Preface to the Second Edition; Preface to the First Edition: Museums, the Public and Anthropology
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5. How Anthropologists Stereotype Other People; 6. How Anthropologists Help to Fabricate the Cultures They Study; 7. The Definition of Native Art: The Case of Willie Seaweed; 8. The Emerging Native View of History and Culture; 9. De-Schooling the Museum: A Proposal to Increase Public Access to Museums and Their Resources; 10. Are Museums or Anthropology Really Necessary Any More?; 11. World’s Fairs and the Constitution of Society: The Ideology of Expo ‘86
12. The Big Mac Attack and the Anthropology of Everyday Life; 13. Cannibal Tours, Glass Boxes, and the Politics of Interpretation; 14. Museums in the Age of Deconstruction.



Susan M. Pearce (ed.), *Museums and the Appropriation of Culture*, Athlone Press, London-Atlantic Highlands/NJ 1994.

“Indigenous peoples are now claiming a say in the way that their cultures are represented and this volume considers the issues that arise. It also points to ways in which museums are negotiating their terms and relationships with the peoples whose cultures they exhibit”.

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Part One

“PLEASE DON’T TOUCH THE CEILING’: The Culture of Appropriation”, Mary Beard, John Henderson

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“Museums and Indigenous Peoples in Canada”, John Carter

“Museums and Galleries and their Audiences: A Literature Review”, Eilean Hooper-Greenhill

“The Museums And Education: A New Gallery at the British Museum, London”, John Reeve

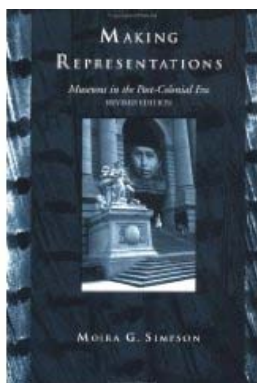
“Snibston Discovery Park: A Review from an Indian Perspective”, Ibrahim Yahya

“The Alchemy of Play: Eureka! The Museum for Children”, Colin Muhlberg, Morna Hinton

“‘Archeologists and Aesthetes’ by Ian Jenkins”, Susan M. Pearce.

Part Two

Reviews edited by Eilean Hooper-Greenhill

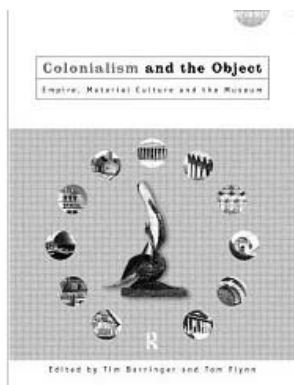


Moira G. Simpson, *Making Representations: Museums in the Post-Colonial Era*, Routledge, London-New York/NY 1996.

“Responses to controversial exhibitions in recent years have demonstrated the dissatisfaction felt by many indigenous peoples and ethnic groups at the ways in which the western museum traditionally represented their cultures and excluded them from the process of interpretation and display. Native Americans, Aboriginal Australians, and other indigenous peoples are now demanding that human remains, sacred objects and other items of cultural property be removed from display and repatriated. Drawing upon the experiences of museum staff and communities across the globe, ‘Making Representations’ examines the development of new forms of museological practice. The author also examines the growth of museums, cultural centres and Aboriginal Keeping Places being established by indigenous and immigrant communities as they take control of the interpretive process and challenge the traditional role of the museum”.

Contents:

Part 1. Cultural Reflections; Part 2. The ‘New’ Museum Paradigm; Part 3. Human Remains and Cultural Property: The Politics of Control.



Tim Barringer, Tom Flynn (eds.), *Colonialism and the Object: Empire, Material Culture and the Museum*, Routledge, London-New York/NY 1998.

“Drawing together an international group of scholars from a variety of disciplinary and cultural backgrounds, *Colonialism and the Object* explores the impact of colonial contact with other cultures on the material culture of both the colonized and the imperial nation. The book includes intensive case-studies of objects from India, Pakistan, New Zealand, China and Africa, all of which were collected by, or exhibited in, the institutions of the British Empire, and key chapters address issues of radical identity across cultural barriers, and the hybrid styles of objects which can emerge when cultures meet”.

Contents:

Part 1. Institution, Object, Imperialism

"The South Kensington Museum and the Colonial Project", Tim Barringer

"Chinese Material Culture and British Perceptions of China in the Mid-Nineteenth Century",

Catherine Paganì

"China in Britain: The Imperial Collections", Craig Clunas

"Colonial Architecture, International Exhibitions and Official Patronage of the Indian Artisan: The Case of a Gateway from Gwalior in the Victoria and Albert Museum", Deborah Swallow

"Stylistic Hybridity and Colonial Art and Design Education: A Wooden Carved Screen by Ram Singh",

Naazish Ata-Ullah

"Race, Authenticity and Colonialism: A 'Mustice' Silversmith in Philadelphia and St. Croix, 1783-1850",

Rachel E.C. Layton

"Domesticating Uzbeks: Central Asians in Soviet Decorative Art of the Twenties and Thirties", Karen

Kettering

"Keys to the Magic Kingdom: The New Transcultural Collections of Bradford Art Galleries and

Museums", Nima Poovaya-Smith

Part 2. Ethnography and Colonial Objects

"Perspectives on Hinemihi: A Maori Meeting House", Eilean Hooper-Greenhill

"Maori Vision and the Imperialist Gaze", Ngapine Allen

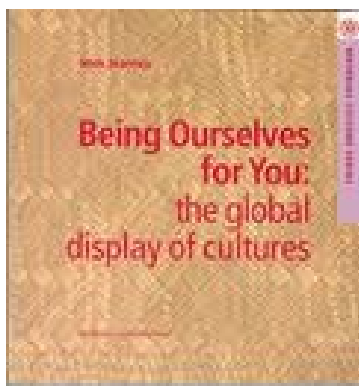
"Gathering Souls and Objects: Missionary Collections", Jeanne Cannizzo

"Photography at the Heart of Darkness: Herbert Lang's Congo Photographs (1909-15)", Nicholas

Mirzoeff

"Taming the Tusk: The Revival of Chryselephantine Sculpture in Belgium During the 1890s", Tom

Flynn.



Nick Stanley, *Being Ourselves for You: Global Display of Cultures*, Middlesex University Press, London 1998.

"In this volume, Stanley probes at the meanings and visual strategies of a variety of contemporary ethnographic displays. The study covers an impressive geographic and analytic terrain: both large and small performance sites in locales as far flung as the western Pacific, south Wales, the Pacific Northwest, and Taiwan".

Contents:

1. Why Should We Look at Each Other?

The Subjects of Ethnography; Historical Precedents for Ethnographic Representation; The Alternative Tradition: Skansen; The Unavoidable Alternative: Disney Ethnography

2. Ethnographic Theme Parks: The Emergence of a Global Paradigm

The Advent of Theme Parks; A Religious Experience? The Polynesian Cultural Center; Bhineka tunggal ika (Although Different we Are United); Chinese Style Tourism; A Chinese Variant: Taiwan; A Worldwide Phenomenon

3. The Revolt of the Represented: The Growth of Cultural Centres in the Pacific

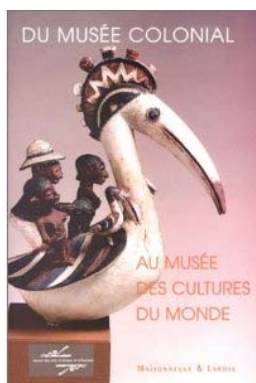
Situating the Problem; Indigenous Curation; Kastom and the Subversion of 'Salvage Ethnography'; Representing Custom and Making a Living; Drawing Up a Balance Sheet

4. Beyond the Modern Paradigm: From Cultural Centres to Interpretation Centres in Contemporary Europe

Modes of Representation; Dunquin: From Antiquity to the Postmodern; Representation in a Post-Industrial Setting: Miners as Living Exhibits

5. The future of Ethnographic Display

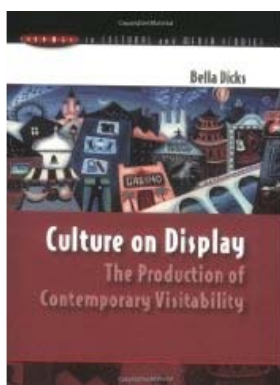
The Tradition of Melancholia; Supping With the Devil; Postmodern Ethnographic Display: The Consumers' Revenge; Theses on Representation; The Pleasures of Ethnographic Theme Parks.



Dominique Taffin (ed.), *Du musée colonial au musée des cultures du monde: Actes du colloque organisé par le Musée national des arts d'Afrique et d'Océanie et le Centre Georges-Pompidou, 3-6 juin 1998*, Musée national des arts d'Afrique et d'Océanie, Centre Georges Pompidou, Maisonneuve et Larose 2000.

“The proceedings of the symposium, organized by the National Museum of the Arts of Africa and Oceania and the Centre Georges Pompidou in 1998, offered to a wide audience a reflection nourished by anthropologists, historians and museum curators on the theoretical and practical issues of cultural exchange in the world in the colonial context.”

“Cultural diversity is, of course, one of the fundamental challenges of the next century. The presentation of non-Western art in our museums seems thus to be a key issue. Reflected in the project for a Museum of Man, Arts and Civilizations, which will bring together, quai Branly in Paris, the collections of the National Museum of the Arts of Africa and Oceania and the Museum of Man, partly coming from the colonial period. The process of decolonization has been engaged for about fifty years; paradoxically, this is about at the same period that the phenomenon of colonial museums has taken an European dimension. Indeed, over a period of about forty years, each colonial power has created a heritage institution responsible for the dissemination of multidisciplinary knowledges and ideological propaganda about the colonies. Works, rather scattered in France, more numerous in the English-speaking world, have been published on issues such as anthropology in the colonial context, the evolution of Western representations, the history of a particular institution, the language of colonial exhibitions. However, no overall discussion has been carried out on the common points between these museums and the variants related to the types of colonization at work in different countries. Now it seems that the scientific representations and their popularization through the museum collections are a major theoretical and practical issue of cultural exchange in the world”.

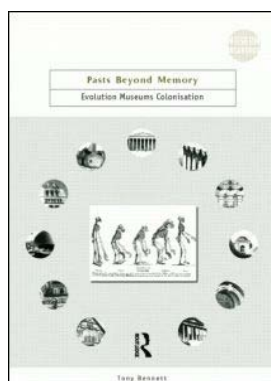


Bella Dicks, *Culture on Display: The Production of Contemporary Visitability*, Open University Press, Maidenhead-New York/NY 2003.

“Why is culture so widely on display? What are the major characteristics of contemporary cultural display? What is the relationship between cultural display and key features of contemporary society: the rise of consumerism; tourism; ‘identity-speak’; globalization? What can cultural display tell us about current relations of self and other, here and there, now and then? *Culture on Display* invites the reader to visit culture. Reflecting on the contemporary proliferation of sites displaying culture in visitable form, it offers fresh ways of thinking about tourism, leisure and heritage. Bella Dicks locates diverse exhibitionary locations within wider social, economic and cultural transformations, including contemporary practices of tourism and travel, strategies of economic development, the staging of identities, globalization, interactivity and relations of consumerism. In particular, she critically examines how culture becomes transformed when it is put on display within these contexts. In each chapter, key theoretical issues of debate, such as authenticity, commodification and representation, are discussed in a lively and accessible manner”.

Contents:

Introduction: Culture as Somewhere to Go; 1. A Culture of Display; 2. Views from the Hotel Window; 3. Cities on Display; 4. Theming Culture, Theming Nature; 5. Heritage Society; 6. Out of the Glass Case; 7. Virtual Destinations.



Tony Bennett, *Pasts Beyond Memory: Evolution, Museums, Colonialism*, Routledge, London-New York/NY 2004.

“[The book] examines the relations between evolutionary theory, political thought and museums in Britain, the United States and Australia in the late nineteenth and early twentieth centuries”
 Tony Bennett: “I take my title, *Pasts Beyond Memory*, from the moment in Joseph Conrad’s *Heart of Darkness* when, as he nears his journey’s end, Marlow, surprised by the whirl of black limbs on the river bank, evokes the scene of savagery as one beyond the reach of effective memory: The prehistoric man was cursing us, praying to us, welcoming us - who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not

understand, because we were too far and could not remember, because we were travelling in the night of first ages, of those ages that are gone, leaving hardly a sign - and no memories”.

Contents:

Introduction.

1 - Dead Circuses: Expertise, Exhibition, Government

The Expert as Showman; Time and Space in the Museum; Evolution as Temporal Conscience; Expertise, Exhibition, Government and the ‘New Liberalism’; International Networks and the New Museum Idea.

2 - The Archaeological Gaze of the Historical Sciences

The Odds and Ends of History; Reading the Rocks; Filling in Time; History in Motion.

3 - Reassembling the Museum

Black-boxing Evolution; Bureaucratising the Past; Archaeological Objects.

4 - The Connective Tissue of Civilisation

Accumulating Pasts: Habit, Memory and Self Government; Archaeologising the Self and the Social Evolution, Culture and Liberal Government; Evolutionary Accumulators.

5 - Selective Memory: Racial Recall and Civic Renewal at the American Museum of Natural History

Evolution, Ethics, Government: Philanthropy and the State; Nature’s Many Lessons; Renewing the Race Plasm: Accumulation and Difference

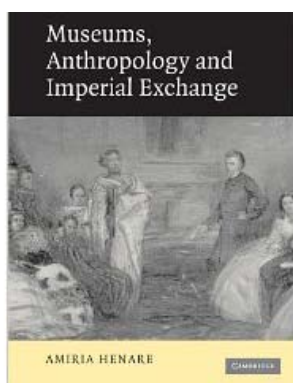
6 - Evolutionary Ground Zero: Colonialism and the Fold of Memory

Colonialism, Liberalism, Culture and the State; Vicious Circles and Rigmaroles: The Plan of Creation; Shallowing the Past; From ‘Let Die’ to ‘Let Live’.

Chapter 7 - Words, Things and Vision: Evolution ‘At a Glance’

The Spaces In-Between: Evolution and Its Blind Spots; Seeing and Knowing; Classification and the Arrangement of the Visible; Object Ventriloquism and Evolutionary Expertise; Developing Clear-Sighted Attentiveness

Postscript: Slow Modernity.

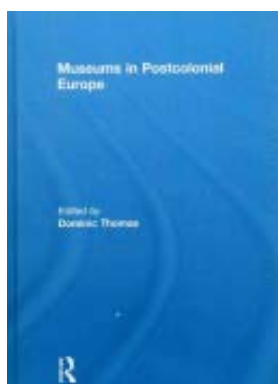


Amiria J.M. Henare, *Museums, Anthropology and Imperial Exchange*, Cambridge University Press, Cambridge-New York/NY 2008.

“Amiria Henare explores the role of material cultural research in anthropology and related disciplines from the late eighteenth century to the present. Grounded in a historical ethnography of museums in New Zealand and Scotland, the work traces the movement of artefacts now held in contemporary collections through space and time, demonstrating how and why things were bought, exchanged and stolen and carried across oceans to arrive in present-day museums. The collecting of artefacts and their study both in museums and the the field are emphasised as key strategies in the development of anthropological thought, While much late twentieth-century writing in anthropology has employed analytic models and methodologies derived from the study of language, this work belongs to a growing body of research drawing on the epistemological potency of artefacts, the distinctive insights afforded by engagement with material things”.

Contents:

1. String Games; 2. Objects of Exploration; 3. Objects of Knowledge; 4. Improvement and Imperial Exchange; 5. Colonial Baggage; 6. 'Storehouses of Science'; 7. Trophies and Souvenirs; 8. Things and Words; 9. Words and Things.



Dominic Thomas (ed.), *Museums in Postcolonial Europe*, Routledge, London-New York/NY 2009.

“The history of European nation-building and identity formation is inextricably connected with museums, and the role they play in displaying the acquired spoils and glorious symbols of geopolitical power in order to mobilize public support for expansionist ventures. This book examines the contemporary debate surrounding the museum in postcolonial Europe. Although there is no consensus on the European colonial experience, the process of decolonization in Europe has involved an examination of the museum’s place, and ethnic minorities and immigrants have insisted upon improved representation in the genealogies of European nation-states. Museological practices have been subjected to greater scrutiny in light of these political and social transformations. In addition to the refurbishment and restructuring of colonial-era museums, new spaces have also been inaugurated to highlight the contemporary importance of museums in postcolonial Europe, as well as the significance of incorporating the perspective of postcolonial European populations into these spaces”.

Contents:

1. “Museums in Postcolonial Europe/Postcolonial Europe in Museums: An Introduction”, Dominic Thomas
2. “Colonial Museums in a Post-Colonial Europe”, Robert Aldrich
3. “‘The Remains of the Day’: The British and Commonwealth Museum”, Corinna McLeod
4. “Finding a home in Hackney? Reimagining Narratives of Slavery through a Multicultural Community Museum Space”, Zoe Norridge
5. “Museum Practices and the Belgian Colonial Past: Questioning the Memories of an Ambivalent Metropole”, Veronique Bragard, Stephanie Planche
6. “Displaying Colonial Artifacts in Paris: Musee Permanent des Colonies to Musee du Quai Branly”, Fassil Demissie
7. “Le Musée d’Art au Hasard: Responses of Black Paris to French Museum Culture”, Bennetta Jules-Rosette, Erica Fontana
8. “Will the Musée du Quai Branly Show France the Way to Postcoloniality?”, Herman Lebovics
9. “Still the Family Secret? The Representation of Colonialism in the Cité nationale de l’Histoire de l’Immigration”, Mary Stevens
10. “Object/Subject Migration: The National Centre of the History of Immigration”, Dominic Thomas.

Museums and Communities



Ivan Karp, Christine Mullen Kreamer, Steven D. Lavine (eds.), *Museums and Communities: The Politics of Public Culture*, Smithsonian Institution Press, Washington/DC-London 1992. Ital. ed. *Musei e identità. Politica culturale delle collettività* (intr. by A. Emiliani), Clueb, Bologna, 1995.

“Contributors to this volume examine and illustrate struggles and collaborations among museums, festivals, tourism, and historic preservation projects and the communities they represent and serve. Essays include the role of museums in civil society, the history of African-American collections, and experiments with museum-community dialogue about the design of a multicultural society”.

Contents:

“Introduction: Museums and Communities: The Politics of Public Culture”, Ivan Karp

Part 1. On Civil Society and Social Identity / Ivan Karp

“Museums are Good to Think: Heritage on View in India”, Arjun Appadurai, Carol A. Breckenridge

“Hey! That’s Mine’: Thoughts on Pluralism and American Museums”, Edmund Barry Gaither

“The Other Vanguard”, Guillermo Gómez-Peña

“Festivals and the Creation of Public Culture: Whose Voice(s)?”, Robert H. Lavenda

“Art Museums and Living Artists: Contentious Communities”, Vera L. Zolberg

Part 2. Audience, Ownership, and Authority: Designing Relations between Museums and Communities / Steven D. Lavine

“Change and Challenge: Museums in the Information Society”, George F. MacDonald

“The Communicative Circle: Museums as Communities”, Constance Perin

“The Colonial Legacy and the Community: The Gallery Project”, Jane Peirson Jones

“The Soul of a Museum: Commitment to Community at the Brooklyn Children’s Museum”, Mindy Duitz

“Compañeros and Partners: The Cara Project”, Alicia M. González, Edith A. Tonelli

“Creating a Dialogic Museum: The Chinatown History Museum Experiment”, John Kuo Weitchen

“The Museum as a Vehicle for Community Empowerment: The Ak-Chin Indian Community Ecomuseum Project”, Nancy J. Fuller

Part 3. Defining Communities through Exhibiting and Collecting / Christine Mullen Kreamer

“The Rites of the Tribe: American Jewish Tourism in Poland”, Jack Kugelmass

“A Distorted Mirror: The Exhibition of the Herbert Ward Collection of Africana”, Mary Jo Arnoldi

“Ali’i and Maka’āinana: The Representation of Hawaiians in Museums at Home and Abroad”, Adrienne L. Kaeppler

“Establishing the Roots of Historical Consciousness in Modern Annapolis, Maryland”, Parker B. Potter, Jr., Mark P. Leone

“Mythos, Memory, and History: African American Preservation Efforts, 1820-1990”, Fath Davis Ruffins.

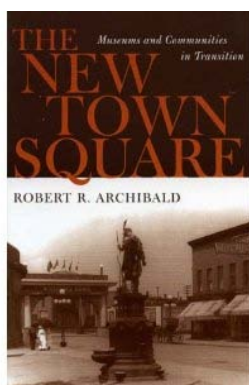


Franco Bonilauri, Vincenza Maugeri (eds.), *Musei ebraici in Europa: Orientamenti e prospettive. Atti del Convegno tenuto a Bologna nel 1996*, Electa, Milano 1998.

“The volume consists of 23 entries in Italian or English, of a variety of topic and locales, including Basel (Nadia Guth Biasini), Toledo (Carmen Betegon) and Prague (Leo Pavlat). Much of the book, however, deals with the situation in Italy, where in recent years there has been a quiet revolution in the appreciation and public care and presentation of Jewish culture, including historic archives, artifacts and sites. This has resulted in the national consolidation of cataloguing and care of much of the Italian Jewish historical patrimony, and also widespread organization of new regional Jewish Museums, and the restoration of synagogues and cemeteries. Recognizing the growing numbers of Jewish museums, or museums with permanent exhibitions about Jewish themes, not all are enthusiastic. Recognizing that more is not necessarily better, Daniel Dratwa of Brussels complains: “Indeed most of these little Jewish museums are boring because they present, most of the time, the same objects; moreover they prevent visitors, by holding some important objects out of range, from understanding the story of the Jewish community of a given country and region.” Fortunately, Dratwa and others offer some solutions. Not surprisingly, most are based on cooperation between institutions – sharing resources, sharing exhibits, and working together to cultivate new audiences”.

Contents:

- “The Jewish Historical Museum”, Aartjan Nooter
- “Il museo della comunità ebraica di Venezia”, Anna Campos Calimani
- “Il museo ebraico di Roma”, Anna Ascarelli Blayer Corcos
- “Il museo Sefardi di Toledo”, Carmen Betegon
- “Il museo ebraico di Ferrara”, Paolo Ravenna
- “Perspectives of the Jewish Museum in Prague”, Leo Pavlát
- “Il museo ebraico di Bologna”, Franco Bonilauri
- “I luoghi e i materiali ebraici in Emilia-Romagna”, Vincenza Maugeri
- “Museo ebraico di Bologna”, Paolo Nannelli
- “L’edificio e il ghetto”, Paola Foschi
- “Presentazione degli interventi della giornata”, Luisella Mortara Ottolenghi
- “Il volontariato nella gestione del museo ebraico di Soragna”, Roberto Pavesi
- “L’artisanat”, Sophie Rosenberg
- “25 anni di attività culturale, non a caso”, Adriana Torre Ottolenghi
- “Il museo ebraico di Firenze tra arte, turismo e didattica”, Dora Liscia Bemporad
- “National Jewish Museum versus general Jewish Museum”, Daniel Dratwa
- “Le sinagoghe”, Franco Lattes
- “Heading towards the Third Millenium”, Felicitas Heimann-Jelinek
- “Assetto istituzionale e progetti futuri”, Claudio De Polo; Ariel Haddad
- “Il museo ebraico di Livorno”, Paola Jarach Bedarida
- “The Jewish Museum of Switzerland in Basel”, Nadia Guth Biasini
- “Revive the history of Jerusalem at the Tower of David Museum”, Shosh Yaniv.



Robert R. Archibald, *The New Town Square: Museums and Communities in Transition*, AltaMira Press, Lanham/MD 2004.

“In this volume Robert R. Archibald explores a growing crisis of modern America: the dissolution of place that leads to a dangerous rupture of community. Community-born historically within the collective space of the town square where citizens come together to share stories and make meaning of their common histories-is dissipating as Americans are increasingly isolated from that shared space and are being submerged into an individualistic consumer monoculture with disregard for the common good. This volume examines how public history museums and historians can help restore community by offering a source of identity for people and their places, becoming a wellspring of community and an incubator of democracy, a consciousness of connection with a responsibility to those in our past and future”.

Contents:

Introduction: The Past as Context; 1. Creating a Place; 2. The Power of Place; 3. Sharing the Story; 4. Making Connections; 5. Contemplating Change; 6. The Call of Wildness; 7. Sustaining the Future; 8. Touring a Culture; 9. A Wonderful Place; 10. Under Construction.



Elizabeth Crooke, *Museums and Community: Ideas, Issues and Challenges*, Routledge, London-New York/NY 2007.

“Combining research that stretches across all of the social sciences and international case studies, Elizabeth Crooke here explores the dynamics of the relationship between the community and the museum. Focusing strongly on areas such as Northern Ireland, South Africa, Australia and North America to highlight the complex issues faced by museums and local groups, Crooke examines one of the museum’s primary responsibilities – working with different communities and using collections to encourage people to learn about their own histories, and to understand other people’s”.

Contents:

1. The Appeal of Community, Museums and Heritage; 2. Understanding Community; 3. Community Development and the UK Museum Sector; 4. Social Capital and the Cultural Sector; 5. Museums, Cultural Diversity and Multiculturalism; 6. Museums and Community Relations in Northern Ireland; 7. Museums and Community Movements.



Sheila Watson (ed.), *Museums and their Communities*, Routledge, London-New York/NY 2007.

“Who are the museum’s communities? What needs and challenges do these constituencies present? What is the impact upon the museum of competing community interests? How do issues of power and control affect communities and influence the messages museums attempt to communicate?”

“Using case studies drawn from all areas of museum studies; history, anthropology and archaeology, *Museums and their Communities* explores the museums as a site of representation, identity and memory, and considers how it can influence its community. Focusing on the museum as an institution, and its social and cultural setting, Sheila Watson examines how museums use their roles and informers and educators to empower, or ignore, communities. Looking at the current debates about the role of the museum, she considers contested values in museum functions and examines provision, power, ownership and responsibility and institutional issues”.

Contents:

“Museums and their Communities”, Sheila Watson

“The Museum and the Public”, Stephen Weil

“Play it again, Sam’: Reflections on a New Museology”, Marjorie M. Halpin

“Place Exploration: Museums, Identity, Community”, Peter Davis

“Interpretive Communities, Strategies, and Repertoires”, Eilean Hooper-Greenhill

“Museums and the Combating of Social Inequality: Roles, Responsibilities, Resistance”, Richard Sandell

“Museums for ‘the People’?”, Josie Appleton

“A Quest for Identity”, Nelson Graburn

“‘A place for All of Us’?: Museums and Communities”, Andrea Witcomb

“From Treasure House to Museum and Back”, Moira Simpson

“Exhibitions of Power and Powers of Exhibition: An Introduction to the Politics of Display”, Sharon Macdonald

“Nuclear Reactions: The (Re)presentation of Hiroshima at the National Air and Space Museum”, Timothy W. Luke

“The Postmodern Exhibition: Cut on the Bias, or Is Enola Gay a Verb?”, Steven C. Dubin

“Sachsenhausen: A Flawed Museum”, Roger Bordage

“Representing Diversity and Challenging Racism: The Migration Museum”, Viv Szekeres

“Collection, Repatriation, and Identity”, Cressida Fforde

“Yours, Mine, or Ours?: Conflicts between Archaeologists and Ethnic Groups”, Joe Watkins

“Canadian Museums and the Representation of Culture in a Multicultural Nation”, George F. Macdonald and Stephen Alford

“Museums as Agents for Social and Political Change”, Dawn Casey

“Museums, Communities, and the Politics of Heritage in Northern Ireland”, Elizabeth Crooke

“Regenerating Identity: Repatriation and the Indian Frame of Mind”, Richard W. Hill, Sr.

“Identity and Community: A Look at Four Latino Museums”, Herlinda Zamora

“Minorities and Fine-Arts Museums in the United States”, Peter C. Marzio

“The Peopling of London Project”, Nick Merriman

“Inspiration Africa!: Using Tangible and Intangible Heritage to Promote Social Inclusion amongst

Young People with Disabilities”, Viv Golding

“Memory Experience: The Forms and Functions of Memory”, Barbara Misztal

“Exhibiting Memoires”, Steven Lubar

“Past Tense”, Peter Beresford

“The Exhibition that Speaks for Itself : Oral History and Museums”, Anna Green

“Contesting ‘Local’ Commemoration of the Second World War: The Case of the Changi Chapel and Museum in Singapore”, Hamzah Muzaini, Brenda S.A. Yeoh

“Collective Amnesia and the Mediation of Painful Pasts: The Representation of France in the Second World War”, Kevin Walsh

“Victims Remembered”, Tiffany Jenkins

“The Holocaust Museum Concept”, Terence Duffy

“Mapping the Memories: Politics, Place, and Identity in the District Six Museum, Cape Town”, Charmaine McEachern

“State Authority and the Public Sphere: Ideas on the Changing Role of the Museum as a Canadian Social Institution”, Susan Ashley

“Museums: Constructing a Public Culture in the Global Age”, Annette van den Bosch

“Money, Power, and the History of Art: Whose Money? Whose Power? Whose Art History?”, James Cuno

“Museums and Source Communities”, Laura Peers, Alison K. Brown

“Archaeology and the Vanua Development in Fiji”, Andrew Crosby

“Kist and Tell”, Matt Barnard.



Lenore Adler [et al.], *The New Museum Community: Audiences, Challenges, Benefits, MuseumsEtc*, Edinburgh-New York/NY 2010.

“In a series of authoritative essays, this important and substantial book, over 500 pages in length, examines in depth how museums globally are succeeding – in many different ways – in reaching and involving social groups traditionally overlooked or excluded from the museum experience. *The New Museum Community: Audiences, Challenges, Benefits* is an invaluable and inspiring guide for any museum, gallery or cultural organisation – large or small – intent on engaging with the broadest possible audience.

Contents:

Among the topics covered are:

Consulting the Community; Cultural Mediators; Drivers for Change: Capacity Building and Cultural Ownership; Guests are our Heroes; Inclusive Without Knowing It; Involving Teens with Autism; Learning on Field Trips; Mainstreaming Outreach: Taking Audiences to the Core; Museum Provision for Visually Impaired Visitors; Participation and Personalisation; Reaching Multi-Cultural Audiences Online; Social Media to Social Impact; The Ignorant Museum; The Long-Term Impact of Social Inclusion Initiatives; The Virtuous Circle: Community Engagement; Urban Evolution; Using Collections to Collaborate Artistically with People with Learning Disabilities”.

Among the contributors are:

Lenore Adler; Lucie Fitton; Heather Hollins; Aili McGill; Camilla Rossi-Linnemann; Gurdeep Thiara; Gillian Thomas; Kate Bonansinga.



Olivia Guntarik (ed.), *Narratives of Community: Museums and Ethnicity*, MuseumsEtc, Edimburgh-New York/NY 2010.

“In this groundbreaking book, cultural theorist and historian Olivia Guntarik brings together a collection of essays on the revolutionary roles museums across the world perform to represent communities. She highlights a fundamental shift taking place in 21st century museums: how they confront existing assumptions about people, and the pioneering ways they work with communities to narrate oral histories, tell ancestral stories and keep memories from the past alive. The philosophical thread woven through each essay expresses a rejection of popular claims that minority people are necessarily silent, neglected and ignorant of the processes of representation. This book showcases new ways of thinking about contemporary museums as spaces of dialogue, collaboration and storytelling. It acknowledges the radical efforts many museums and communities make to actively engage with and overthrow existing misconceptions on the important subject of race and ethnicity. Among the innovative museum programmes featured in the book are: African American Civil War Memorial Freedom Foundation and Museum; Ethnic Minority Museums, People’s Republic of China; Galicia Jewish Museum, Poland; Herbert Art Gallery and Museum; McCord Museum of Canadian History in Montreal; Museo ng Kalinangang Pilipino; Museum of New Zealand Te Papa Tongarewa; National Museum of American History, Smithsonian Institution; National Museum of Singapore; Red Location Museum, South Africa; Sabah Museum, Borneo; Sam Noble Oklahoma Museum of Natural History; San Diego History Center”.

Contents:

Part 1. Counter-Narratives Of Cultural Knowledge

“Prologue”, Olivia Guntarik

“Telling the Story of Possum Skin Cloaks”, Vicki Couzens

“Multicultural Art and Self-Representation: An Interview with Artist James Luna”, Klare Scarborough

“Place, Narrative and Social Space”, Patricia Davis

“Contextualising and Challenging Assumptions”, Kate Craddy

Part 2. New Models of Representing Memory

“Relevance and Reality”, Vicki Leibowitz

“In Our Own Image”, Julie Kendig-Lawrence

“Old Forms, New Purposes”, Victoria Dickenson

“Apne Itihias Te Maan Hai”, Alison Taylor, Stacey Bains

Part 3. Involving Voice, Perspective and People

“Are We There Yet?”, Magdalena Mieri

“Advocating Culture Through Crafts”, Carmita Eliza Icasiano

“Practices of Inclusion”, Annette B. Fromm

“Humanising Contact Zones”, Philipp Schorch

Part 4. Narratives of Nation and Imagination

“Active Remembering in Utopia”, Catherine Gomes

"Indexes of Exclusion", Marzia Varutti

"Fragments", Olivia Guntarik

"Colonies, Minorities, Migration", Oliver Benjamin Hemmerle

"Epilogue", Olivia Guntarik

Museums, Heritage, and Territory



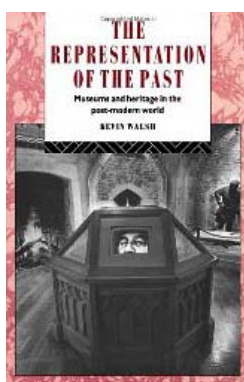
Nick Merriman, *Beyond the Glass Case: The Past, the Heritage and the Public*, Leicester University Press, London-New York/NY 1991.

“The book is the result of a nationwide survey in the UK that measured public use of and attitudes to the past, archaeology and collecting. The author reviews this research in the light of contemporary theory on ideology and representation and goes on to develop a convincing explanation for the failure of museums and similar institutions to connect with the majority of the public. Merriman marshals the empirical and theoretical work to make a powerful case for a new approach to attract the underserved populations; one which encourages a view of the museum as a service helping its public to see, understand and engage with its own personal, local and multi-faceted past”

“Two connected issues of pressing intellectual and practical importance are addressed in this book: what does the past mean to the general public and why do certain social groups exclude themselves from institutions, like museums, which explain the past and connect it to the present? Central to the book’s answers to these questions is a nationwide survey in the UK that measured public use of and attitudes to the past, archaeology and collecting”.

Contents:

1. The Death of the Past and the Growth of Heritage; 2. The Past as Discourse; 3. Patterns in Museum and Heritage Visiting; 4. Public Attitudes; 5. Explaining the Consumption of Heritage; 6. Archaeology and Alternatives – Sanctioned and Non-sanctioned Approaches to the Past; 7. Gaining a Sense of the Past; 8. Opening up Museums.



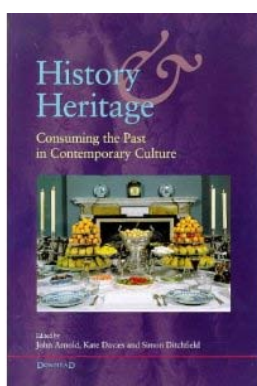
Kevin Walsh, *The Representation of the Past: Museums and Heritage in the Post-modern World*, Routledge, London-New York/NY 1992.

“The 1980s and early 1990s have seen a marked increase in public interest in our historic environment. The museum and heritage industry has expanded as the past is exploited for commercial profit. In *The Representation of the Past*, Kevin Walsh examines this international trend

and questions the packaging of history which serves only to distance people from their own heritage. A superficial, unquestioning portrayal of the past, he feels, separates us from an understanding of our cultural and political present. Here, Walsh suggests a number of ways in which the museum can fulfill its potential - by facilitating our comprehension of cultural identity”.

Contents:

1. The Idea of Modernity; 2. Post Modern Societies I; 3. Post Modern Societies II; 4. Conserving a Past; 5. Simulating a Past; 6. Heritage Reconsidered; 7. A Sense of Place; 8. The Museum as a Facilitator.



Simon Ditchfield, John Arnold, Kate Davies (eds.), *History and Heritage: Consuming the Past in Contemporary Culture*, Donhead, Shaftesbury 1998.

“Just what is it that we want from the past? History offers us true stories about the past; heritage sells or provides us with the past we appear to desire. The dividing line between history and heritage is, however, far from clear. This collection of papers addresses the division between history and heritage by looking at the ways in which we make use of the past, the way we consume our yesterdays. Looking at a wide variety of fields, including architectural history, museums, films, novels and politics, the authors examine the ways in which the past is invoked in contemporary culture, and question the politics of drawing upon ‘history’ in present-day practices. In topics ranging from Braveheart to Princess Diana, the Piltdown Man to the National History Curriculum, war memorials to stately homes, ‘History and Heritage’ explores the presence of the past in our lives, and asks, how, and to what end, are we using the idea of the past. Who is consuming the past and why? Papers presented at the conference Consuming the past, University of York, 29 November-1 December 1996”.

Contents:

Part 1. The Popular Past: Making Use of Pre-History

“Narratives of Human Evolution and the Natural History Museum”, Peter Crawley

“Vikings and Donald Duck”, Alex Service

“Anarchy and Order: Re-Inventing the Medieval in Contemporary Popular Narrative”, Harry Ziegler

“Nasty Histories: Medievalism and Horror”, John Arnold

“The Media Iconicity of Diana, Princess of Wales”, Jude Davies

Part 2. The Personal Past: Your Granny Had One of Those

“How Visitors Use Museum Collections”, Christine Johnstone

“Monuments and Memory: The Great War”, Angela Gaggney

“Psychoanalysis and Marxism in the Making of Self-Memory vs History”, Allegra Madgwick

“‘We wish he had been a better poet and a manlier fellow...’: Frederick Furnivall’s Thomas Hoccleve”,

Antonia Ward

Part 3. The Political Past: Medievalism and the Ideology of Industrialism

“Representations of the Middle Ages in French Illustrated Magazines of the July Monarchy”, Michael Glencross

“‘Braveheart’: More Than Just ‘Pulp Fiction’”, Fiona Watson

“The Hungriest Narrative: Devouring Mother Ireland”, Kathy Cremin

“In Search of Englishness: In Search of Votes”, Sophie Breese

"Stewardship, Sanctimony and Selfishness: A Heritage Paradox", David Lowenthal.

Part 4. The Professional Past: Sir Charles Peers and After

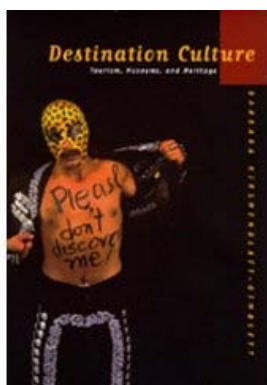
"From Frozen Monuments to Fluid Landscapes", Keith Emerick

"Transports of Delight?: Making and Consuming Histories at the National Railway Museum", Colin Duvall

"Issues of National Identity and the School Curriculum in Scotland", Sydney Wood

"Contesting the Past, Constructing the Future: History, Identity and Politics in Schools", Robert Phillips

"Truth, Ethics and Imagination: Thoughts on the Purpose of History", David Andress.

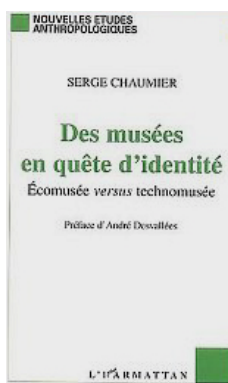


Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage*, University of California Press, Berkeley/CA-Los Angeles/CA-London 1998.

"Destination Culture takes the reader on an eye-opening journey from ethnological artifacts to kitsch. Posing the question, 'What does it mean to show?' Barbara Kirshenblatt-Gimblett explores the agency of display in a variety of settings: museums, festivals, world's fairs, historical re-creations, memorials, and tourist attractions. She talks about how objects - and people - are made to 'perform' their meaning for us by the very fact of being collected and exhibited, and about how specific techniques of display, not just the things shown, convey powerful messages. Her engaging analysis shows how museums compete with tourism in the production of 'heritage'. To make themselves profitable, museums are marketing themselves as tourist attractions. To make locations into destinations, tourism is staging the world as a museum of itself. Both promise to deliver heritage. Although heritage is marketed as something old, she argues that heritage is actually a new mode of cultural production that gives a second life to dying ways of life, economies, and places. The book concludes with a lively commentary on the 'good taste/bad taste' debate in the ephemeral 'museum of the life world', where everyone is a curator of sorts and the process of converting life into heritage begins".

Contents:

Part 1. The Agency of Display; Part 2. A Second Life as Heritage; Part 3. Undoing the Ethnographic; Part 4. Circulating Value.



Serge Chaumier , *Des musées en quête d'identité: Ecomusée versus technomusée*, L'Harmattan, Paris 2000.

“This book explores the concepts and therefore different ways to ‘produce the museum’. For under a common term, cultural professionals, elected officials, enthusiasts and volunteers, most often refers to different realities. Focusing primarily on ‘small museums of territory’, often neglected, if not despised, the author shows how to articulate and confront ideas that inform both the recent developments in museum, as the role of these structures in the formation of local identities. The theoretical approach here is articulated in the study of conflict, but particularly exemplary, which supports reflection. The actors in the field refer to concepts, social representations, conflicting objectives, ultimately to divergent paradigms. It is thus possible to revisit the museum theories, including the utopia of ecomuseology, and question more broadly, to issues of cultural action. But it is also to understand the procedures for the construction of collective identities. The book focuses on the part of mystification at work in the staging of authenticity. Noting the strong momentum for thirty years has led to the creation plethora of museums, all determined to save a heritage, a memory, it is now to decide the role and the future of structures that face similar difficulties, seek a second wind. This book reports on current issues to promote a better meeting between museums and their audiences. It will appeal to both fans of the museum volunteers and professionals invested in these structures”.

Contents:

“Préface”, André Desvallées

Introduction; Chapitre 1. L’Envie de musée; Chapitre 2. Confrontations muséologiques; Chapitre 3. Théorie de l’écomuséologie. Point de vue critique; Chapitre 4. Un écomusée entre en résistance; Chapitre 5. Le points de divergences concernant le projets de renovation; Chapitre 6. Reliques et artefacts; Chapitre 7. Définition du site. Lieu de monstration ou lieu de discours?; Chapitre 8. Relations entre mediations, visiteur ideal et objectifs de l’institution; Chapitre 9. Quel devenir pour le projet; Conclusion.



Silvia Bagdadli, *Le reti di musei. L'organizzazione a rete per i beni culturali in Italia e all'estero*, Egea, Milano 2001.

“Museums networks: this is the theme of this volume, an important reality today for Italy too, where several networks have already been set up and many more are planned. Seven cases are presented, both to describe the reasons behind the creation of networks and the organizational and managerial solutions adopted in Italy and abroad, and to contribute to the decisions of those who are now planning new forms of cooperation in the cultural sector. This book is directed to them and to all of those who want to explore the networking theme between cultural institutions.”

Contents:

1. Il sistema museale della provincia di Ravenna; 2. Il sistema museale della provincia di Modena; 3. Il sistema dei musei Senesi; 4. Il sistema museale umbro; 5. Museu de la Ciència i de la Tècnica de Catalunya; 6. Azienda speciale Fiesole Musei; 7. I trust della città di Sheffield.



Alessandro Massarente, Chiara Ronchetta (eds.), *Ecomusei e paesaggi: Esperienze, progetti e ricerche per la cultura materiale*, Lybra Immagine, Milano 2004.

“The book presents a detailed description of case studies and researches that led to the birth of an innovative project: the creation of a network of Eco-Museums, spread over the territory, with the aim to represent its identity, the identity of that cultural heritage that has been waiting for long to be shown and enhanced in an appropriate way. Under the supervision of the Architectural Design Department of Politecnico di Torino, a systematic and multidisciplinary approach led to the ‘Material Culture Project’: a particular attention is concentrated on the psychological dimension, before than practical, and in this frame the Museum is not only seen as a place for preserving and exhibiting, but also and mainly as an operative scientific, didactic, and disseminating tool. Through the analysis of various texts, plans and images, this book traces an architectural path, a path that finds its roots in the human environment and that moves toward the construction of more or less thirty connected Eco-Museums. The word ‘eco’ should not be misunderstood: it refers to the various relationships between man and landscape, related to the idea of ‘habitat’ as a living system, which is the ecological sphere of humankind confronting with the other human productive, commercial, and social activities.

On one hand the starting point is the territory, on the other the human being, with his memory and his past, that may be recent but is far enough to be re-semanticized in a new way”.

Contents:

Presentazioni

“Progetto cultura materiale”, Valter Giuliano

“Ecomusei e paesaggi”, Giovanni Del Tin

“Una riconciliazione laica”, Carlo Olmo

“Segni e identità delle culture del lavoro”, Liliana Bazzanella, Carlo Giammarco

Introduzioni

“Introduzione”, Chiara Ronchetta

“Patrimoni e paesaggi culturali, progetti e ricerche”, Alessandro Massarente

“Le culture dell’ecomuseo. Politiche e realizzazioni della Provincia di Torino”, Patrizia Picchi, Rebecca De Marchi

Progetti e ricerche

Itinerari attraverso luoghi e culture del lavoro

“Itinerari, percorsi e culture locali”, Riccarda Rigamonti

“Palinsesti, reti, percorsi e itinerari nei luoghi del Progetto cultura materiale”, Alessandro Massarente

“Esperienze di animazione culturale. I linguaggi artistici come pratica di interrogazione del paesaggio”, Rebecca De Marchi

“La guida multimediale ‘I sentieri della Resistenza’: non solo un CD-rom”, Andrea Terranova

“L’immagine nella comunicazione culturale. La rete ecomuseale della Provincia di Torino”, Rebecca De Marchi

Siti e manufatti del tessile

“Il tessile in Piemonte: il quadro storico e territoriale”, Laura Palmucci

“Vie della seta nel Torinese”, Patrizia Chierici

“Il recupero dell’ultimo sentè”, Emanuele Levi Montalcini

“Carignano: l’antico mulino, l’ex lanificio Bona e il margine est della città”, Emanuele Levi Montalcini

“Chieri: il recupero dell’Imbiancheria del Vajro”, Marcella Tisi

“Il paesaggio industriale laniero e la costruzione delle sue fabbriche”, Maria Luisa Barelli, Marco Triscioglio

Miniere e cave

“Degrado e recupero di siti minerari”, Tatiana Kirilova Kirova

“L’ecomuseo delle cave a Rorà. Un racconto per ripensare un’esperienza”, Liliana Bazzanella

“Prali: il museo nella miniera”, Claudia De Giorgi, Maurizio Lucat

“Le miniere di Traversella”, Elena Tamagno, Silvia Mantovani, Armando Baietto

“Il rame: miniere e fucine nelle valli Orco e Soana”, Silvia Mantovani, Maurizio Lucat

“Miniere e cave in Piemonte”, Renato Mancini, Piercarlo Pellegrino

Il sistema delle acque

“Manufatti storici e caratteri ambientali in Piemonte”, Virgilio Anselmo

“Ecomuseo del Canale Cavour”, Evelina Calvi, Marco Bruno

“Itinerari lungo il Chisone”, Chiara Ronchetta

“Il Canale di Caluso”, Cristina Franco, Alessandro Mazzotta, Sabina Villa

“Architettura d’acque’: una ricerca sul corso del Po piemontese da Moncalieri a Casale Monferrato”, Giancarlo Motta

Fabbriche e tessuti urbani

“Da manufatti industriali a patrimonio: una riflessione prima della conservazione”, Maristella Casciato

“La manifattura di Cuorné: un museo di se stessa?”, Liliana Bazzanella

“La Dora, il parco e il setificio”, Franco Lattes

“Il Villaggio Leumann”, Marco Vaudetti

“Il Museo a cielo aperto dell’architettura moderna di Ivrea”, Patrizia Bonifazio, Enrico Giacobelli, Paolo Scrivano

“Il sogno interrotto. Le architetture di Italia ‘61”, Sergio Pace, Michela Rosso

“Luoghi e condizioni per un Science Centre a Torino”, Liliana Bazzanella, Giovanni Durbiano, Carlo Giammarco

“Villaggi operai. Alcuni casi nel Torinese”, Daria Bechis, Simona Canepa, Giulietta Fassino, Paola Mobiglia, Stefania Musso

Testimonianze ed esperienze

“Patrimoni ed ecomusei”, Louis Bergeron

“La gestione e la comunicazione nei musei”, Eusebi Casanelles

“Paesaggi museali della cultura politecnica”, Luca Basso Peressut.

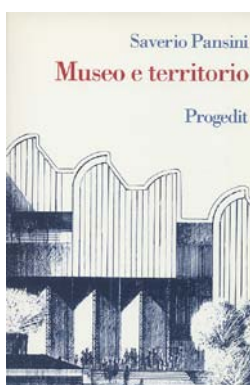


Christina F. Kreps, *Liberating Culture: Cross-cultural Perspectives on Museums, Curation and Heritage Preservation*, Routledge, London-New York/NY 2003.

“[The book] looks at non-western models of museums and curatorial practices, and uses them to challenge many of the basic assumptions on which western museology is grounded” “explores the similarities and differences between western and non-western approaches to objects, museums and curation”.

Contents:

1. Introduction: Liberating Culture; 2. The Eurocentric Museum Model in the Non-European World; 3. Indigenous Models of Museums, Curation, and Concepts of Cultural Heritage Preservation; 4. Reclaiming the Spirit of Culture: Native Americans and Cultural Restitution; 5. Museums, Culture, and Development; 6. Comparative Museology and Cross-Cultural Heritage Management: Emerging Paradigms for Museological Practice.



Saverio Pansini, *Museo e territorio*, Progedit, Bari 2004.

“The museum has always been a dynamic structure that changes in meaning, values education and communication with the evolution of society and ways of governing. From the institution that celebrates the power, to the instrument that forms the critical conscience of the citizen, to the place that symbolizes the art, to the the bulwark that preserves the traditions of the territory, this book traces two millennia of history, function and use of the museum. With a clear and simple language the author deals with all issues related to the use and conservation, turning to professionals but also

to those who follow the fate of our artistic and cultural heritage”.

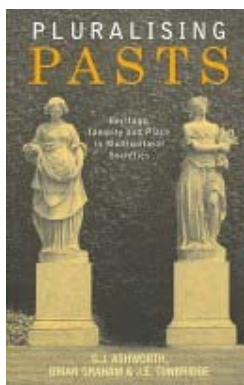
Contents.

I. Dalla conservazione alla fruizione; II. Muse e musei; III. Il luogo del potere; IV. Il luogo della memoria; V. La nuova museologia; VI. La situazione italiana; VII. L’esercizio della democrazia; VIII. Il dibattito del XXI secolo.



Hartmut John, Ira Diana Mazzoni (eds.), *Industrie- und Technikmuseen im Wandel: Perspektiven und Standortbestimmungen*, transcript, Bielefeld 2005.

“The focus of this volume is the development of former industrial sites and industrial landscapes turned into museums and touristic places. A particular interest is concentrated on three industrial world heritage sites in Germany (Rammelsberg, Völklingen, Zeche Zollverein) and their transformation into large exhibition places. Nevertheless cross-border networks are arranged, to capture the entire region. The vanishing of Museum boundaries: a strategy for the future? It will also be necessary to consider whether and to what extent technology and industrial Museums will develop in the future. How important is the authentic site and the authentic object? What role does the mediation play?”.

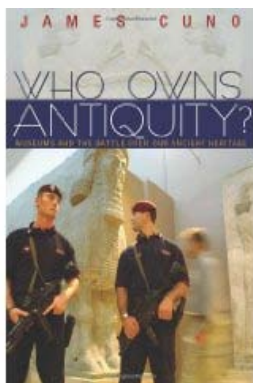


Gregory J. Ashworth, Brian Graham, J. E. Tunbridge, *Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies*, Pluto Press, London-Ann Arbor 2007.

“The heritage industry is big business. From museums and the preservation of old buildings to broader questions of community and identity, heritage is now a political issue. This book explores what heritage means and how it is used to encourage people to identify with particular places and ‘traditions’. The authors show how contemporary societies use heritage in the creation and management of collective identities and, most especially, the different ways in which it is involved with the questions of multicultural societies. The resources that are poured into heritage mean that questions of identity are widely discussed at a policy level: what does it mean to be American or British, or a minority in any society? This book shows how heritage is used politically and commercially to shape the ways people represent themselves, and are represented, in diverse and hybrid societies”.

Contents:

1. Introduction: Heritage and Plurality; 2. Culture and Plural Identities; 3. Towards Pluralising pasts: Theories and Concepts of Heritage; 4. Place, Identity and Heritage; 5. Nature and Types of Plural Society; 6. Heritage in Assimilation Models; 7. Heritage in Melting Pots Models; 8. Heritage in Core+ Models; 9. Heritage in Pillar Models; 10. Heritage in Salad Bowl Models; 11. Conclusion: The Future of Pluralising the Past.



James Cuno, *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage*, Princeton University Press, Princeton/NJ 2008.

“Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in *Who Owns Antiquity?*, one of the world’s leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. ‘Antiquities,’ James Cuno argues, ‘are the cultural property of all humankind, evidence of the world’s ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders’. Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities—and of culture itself. Antiquities need to be protected from looting but also from nationalistic identity politics. To do this, Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities. Cuno explains how *partage* broadened access to our ancient heritage and helped create national museums in Cairo, Baghdad, and Kabul. The first extended defense of the side of museums in the struggle over antiquities, *Who Owns Antiquity?* is sure to be as important as it is controversial”.

Contents:

One. Political Matters; Two. More Political Matters; Three. The Turkish Question; Four. The Chinese Question; Five. Identity Matters; Epilogue.



Marta Anico, Elsa Peralta (eds.), *Heritage and Identity: Engagement and Demission in the Contemporary World*, Routledge, London-New York/NY 2009.

“Heritage and Identity explores the complex ways in which heritage actively contributes to the construction and representation of identities in contemporary societies, providing a comprehensive account of the diverse conceptions of heritage and identity across different continents and cultures. This collection of thought-provoking articles from experts in the field captures the richness and diversity of the interlinked themes of heritage and identity. Heritage is more than a simple legacy from the past, and incorporates all elements, past and present, that have the ability to represent particular identities in the public sphere. The editors introduce and discuss a wide range of interconnected topics, including multiculturalism and globalization, local and regional identity, urban heritage, difficult memories, conceptions of history, ethnic representations, repatriation, ownership, controversy, contestation, and ethics and social responsibility. The volume places empirical data within a theoretical and analytical framework and presents an interdisciplinary approach to the study of the representation of the past”.

Contents:

“Introduction”, Marta Anico, Elsa Peralta

Part 1. Place and Identity

“What Role Can Digital Heritage Play in the Re-Imagining of National Identities?: England and its Icons”, Rhiannon Mason, Zelda Baveystock

“Locating Art: The Display and Construction of Place Identity in Art Galleries”, Christopher Whitehead

“Place, Local Distinctiveness and Local Identity: Ecomuseum Approaches in Europe and Asia”, Gerard Corsane, Peter Davis, Donatella Murtas

“Representing Identities at Local Municipal Museums: Cultural Forums or Identity Bunkers?”, Marta Anico

“Heritage According to Scale”, Llorenç Prats

Part 2. Remembering and Forgetting

“Unsettling Memories: Intervention and Controversy over Difficult Public Heritage”, Sharon MacDonald

“Public Silences, Private Voices: Memory Games in a Maritime Heritage Complex”, Elsa Peralta

“The Banalization and the Contestation of Memory in a Maritime Heritage Complex”, Elsa Peralta

“The Banalization and the Contestation of Memory in Postcommunist Poland”, Barbara A. Miszal

“A Landscape of Memories: Layers of Meaning in a Dublin Park”, Kate Moles

Part 3. Domination and Contestation

“Labor and Leisure at Monticello: Or Representing Race Instead of Class at an Inadvertent White Identity Shrine”, Eric Gable

“The Ancient City Walls of Great Benin: Colonialism, Urban Heritage and Cultural Identity in Contemporary Nigeria”, Flora Edouwaye S. Kaplan

“The Past in the Present: Towards a Politics of Care at the National Trust of Australia (WA)”, Andrea Witcomb

“Yoruba Identity and Western Museums: Ethnic Pride and Artistic Representation”, Anna Catalani.



Silvia Dell'Orso, *Musei e territorio. Una scommessa italiana*, Mondadori Electa, Milano 2009.

“The idea of this book-report was triggered mainly by three well-known observations: our Country is a huge ‘open-air museum’, the museum system in Italy is primarily the product of an intense and continuous exchange with the territory, and the symbiosis between museum and territory is full of potentialities. The book offers the opportunity to provide an instrument of connection between different experiences, and especially between different types of museums, whose common denominator is given by their close relationship with the territory”.

Contents:

Premessa; Una storia italiana; Fatti di musei e di persone; Ieri, oggi e domani. Tre conversazioni sulla relazione tra museo e territorio (Andrea Emiliani, Daniele Jalla, Pietro Clemente).



Maurizio Maggi, *Musei alla frontiera: Continuità, divergenza, evoluzione nei territori della cultura*, Jaca Book, Milano 2009.

“Globalization is not a recent phenomenon. Why hasn’t it deleted cultural diversity yet? History itself has been melting our civilizations from ages. However, the worldwide cultural panorama is characterized by a high and durable level of complexity. This due to different reasons: we are more sensitive to diversity because it’s rare or because we are becoming more open to suggestions; or even more, without forgetting the previous explanation, we can say that cultural order and disorder come to life together. If it was so, we shouldn’t support diversity as a kind of result of the past, but we should focus on creating good conditions for its regeneration today. Which are these conditions? Complex systems, forms of moderate and coherent aggregations, breaking the continuity of cultural disorder, can rise up in situations that are far from equilibrium, at the ‘border of chaos’. Unfortunately the contemporary cultural policies, above all those of Museums, don’t follow these lines and, when analyzed in detail, they are apparently moving toward balance: this seems to be good in everyday practice, but if you consider it in a long term perspective it doesn’t contribute to the development of life, nor even that of culture”.

Contents:

Parte prima. La cultura dal semplice al complesso; Parte seconda. La diversità culturale e la complessità; Parte terza. Le sfide e le risposte; Parte quarta. Le prospettive



Hartmut John, Hans-Helmut Schild, Katrin Hieke (eds.), *Museen und Tourismus: Wie man Tourismusmarketing wirkungsvoll in die Museumsarbeit integriert. Ein Handbuch*, transcript, Bielefeld 2010.

“(Cultural) tourists have long been an important part of Museums’ audience. But only few institutions have effectively integrated and implemented marketing concepts and strategies for these users. They are waiting for a premium target group: the large and increasing number of cultural tourists particularly interested in arts and culture are remarkably active, mobile, and disposed to spending. The saturated tourist market can still generate high demand – through attractive offers for cultural tourists.

This book contains some considerations derived from the practice, meant to improve the practice. It provides the management tools that are necessary for decision makers and managers in Museums and cultural administrations, in order to successfully afford this challenging market. The text presents structures, influencing factors, and trends in tourism, explains the methods and instruments of tourism marketing, and illustrates best practice examples. It also provides detailed and essential information about actors, structures and ‘rules’ in this market segment”.

Contents:

“Museen und Tourismus – Partner einer (fast) idealen Allianz”, Hartmut John, Hans-Helmut Schild, Katrin Hieke, Vorwort, Hartmut John

A. Kulturtourismus – Grundlagen und Rahmenbedingungen

“Was sollten Museen über Tourismus wissen? Strukturen, Einflussfaktoren und Trends des bundesdeutschen Tourismusmarktes”, Albrecht Steinecke

“Kultur und Tourismus – Marketingimplikationen für eine erfolgreiche strategische Allianz”, Andrea Hausmann

“Touristen im Museumspublikum – Befunde empirischer Untersuchungen aus Museumsperspektive”, Hans Joachim Klein, Nora Wegner

B. Das kulturtouristische Produkt – von der idee bis zur erfolgreichen Positionierung auf dem Markt

“Schritte zur kulturtouristischen Positionierung eines stadtgeschichtlichen Museums – ein fiktives Fallbeispiel”, Katrin Hieke

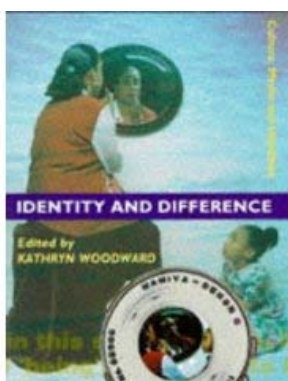
C. Zusammenarbeit macht stark. Wie auch kleinere Museen kulturtouristische Potenziale Nutzen können – best-practice-beispiele

“‘CROSSART’ – erfolgreiche touristische Kooperation in der Region mit einem kulturellen Leitthema”, Hans-Helmut Schild,

“Das Ausstellungsprojekt ‘Konstantin der Große’ – lokale Museumskooperation mit überregionalen touristischen Effekten”, Hans-Helmut Schild

“Das Segment ‘Tourismus’ mit minimalem Budget wirkungsvoll erreichen – das Beispiel Ägyptisches Museum der Universität Bonn”, Gabriele Pieke.

Museums: Identity, Difference and Social Equality



Kathryn Woodward (ed.), *Identity and Difference*, SAGE & The Open University, Milton Keynes-London-Thousand Oaks/CA-New Delhi-Singapore 1997.

“In recent years, identity and difference have been the focus of key debates in cultural studies. This broad-ranging book examines the challenge of these debates and outlines their applications to central questions of gender, sexuality, embodiment, health, ‘race’ and nation.

The text renders accessible some of the most exciting and controversial issues in recent cultural studies. It combines theoretical explanation with in-depth discussion of key areas of contested identities, together with activities and selected readings”.

Contents:

“Introduction”, Kathryn Woodward

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“Motherhood”, Kathryn Woodward

“Identities, Meanings and Myths Diaspora and the Detours of Identity”, Paul Gilroy.



Daniel J. Sherman (ed.), *Museums and Difference*, Indiana University Press, Bloomington-Indianapolis 1998.

“Museums, modern concepts of culture, and ideas about difference arose together and are inextricably entwined. Relationships of difference -notably, of gender, ethnicity, nationality, and race- have become equally important concerns of scholarship in humanities and contemporary museum practice. *Museums and Difference* offers the perspectives of scholars and museum professionals in tandem, using the concept of difference to reexamine how museums construct themselves, their collections, and their publics. Essays explore a wide range of examples from around the world and

from the 19th century to the present, including case studies of special exhibitions as well as broad surveys of institutions in Europe, the United States, and Japan.”

“Museums, modern concepts of culture, and ideas about difference arose together and remain inextricably entwined”.

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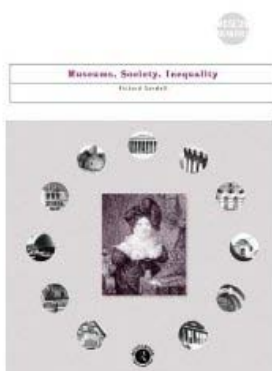
“Meta Warrick’s 1907 ‘Negro Tableaux’ and (Re)Presenting African American Historical Memory”, W. Fitzhugh Brundage

“Skulls On Display: The Science of Race in Paris’s Musée de l’Homme, 1928-1950”, Alice L. Conklin

“Dossier: ‘Inventing Race’ in Los Angeles”, Ilona Katzew, Daniel J. Sherman

“Living and Dying: Ethnography, Class, and Aesthetics in the British Museum”, Lissant Bolton

“Museums and Historical Amnesia”, William H. Truettner.



Richard Sandell (ed.), *Museums, Society, Inequality*, London-New York/NY 2002.

“*Museums, Society, Inequality* explores the wide-ranging social roles and responsibilities of the museum. It brings together international perspectives to stimulate critical debate, inform the work of practitioners and policy makers, and to advance recognition of the purpose, responsibilities and value to society of museums. *Museums, Society, Inequality* examines the issues and offers different understandings of the social agency of the museum; presents ways in which museums have sought to engage with social concerns, and instigate social change; imagines how museums might become more useful to society in future”.

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“Measuring Social Value”, Carol Scott

“Architectures of Inclusion: Museums, Galleries and Inclusive Communities”, Andrew Newman, Fiona McLean

“The Therapeutic Potential of Museums as Pathways to Inclusion”, Lois H. Silverman

“Buried in the Footnotes: The Absence of Disabled People in the Collective Imagery of Our Past”, Annie Delin

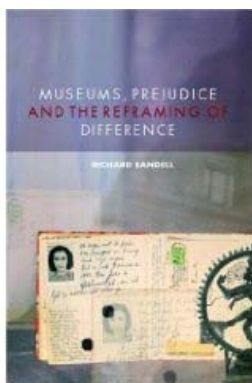
"Representing Lesbians and Gay Men in British Social History Museums", Angela Vanegas
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"MāOri and Museums: The Politics of Indigenous Recognition", David Butts
"Inclusion and the Power of Representation: South African Museums and the Cultural Politics of Social Transformation", Khwezi ka Mpumlwana ... [et al.]



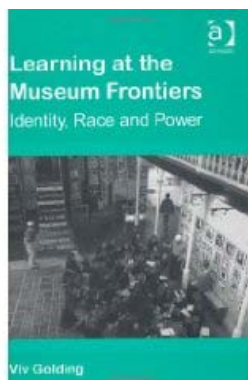
Richard Sandell, *Museums, Prejudice and the Reframing of Difference*, Routledge, London-New York/NY 2007.

"In recent decades there has been growing international interest amongst practitioners, academics and policy makers in the role that museums might play in confronting prejudice and promoting human rights and cross-cultural understanding. Museums in many parts of the world are increasingly concerned to construct exhibitions which represent, in more equitable ways, the culturally pluralist societies within which they operate, accommodating and engaging with differences on the basis of gender, race, ethnicity, class, religion, disability, sexuality and so on. Despite the ubiquity of these trends, there is nevertheless limited understanding of the social effects, and attendant political consequences, of these purposive representational strategies. Richard Sandell combines interdisciplinary theoretical perspectives with in-depth empirical investigation to address a number of timely questions. How do audiences engage with and respond to exhibitions designed to contest, subvert and reconfigure prejudiced conceptions of social groups? To what extent can museums be understood to shape, not simply reflect, normative understandings of difference, acceptability and tolerance? What are the challenges for museums which attempt to engage audiences in debating morally charged and contested contemporary social issues and how might these be addressed? Sandell argues that museums frame, inform and enable the conversations which audiences and society more broadly have about difference and highlights the moral and political challenges, opportunities and responsibilities which accompany these constitutive qualities".

Contents:

1. Museums and the Good Society; 2. On Prejudice; 3. Purpose, Media and Message: The St. Mungo Museum of Religious Life and Art and the Anne Frank House; 4. Museums in the Mediascape; 6.

Displaying Difference: Revealing and Interpreting the Hidden History of Disability; 7. (Re)framing Conversations.



Viv Golding, *Learning at the Museum Frontiers: Identity, Race and Power*, Ahgate, Aldershot-Burlington,VT, Farnham-Burlington 2009.

“In the socio-cultural landscape of the twenty-first century the museum has power. It has been seen variously as a sanctuary, a place of knowledge, a forum and a vital player in democracy, but it can also spark bitter controversy as an icon of western colonialism in particular contexts. In *Learning at the Museum Frontiers*, Viv Golding argues that the museum has the potential to function as a frontier: a zone where learning is created, new identities are forged and new connections made between disparate groups and their own histories. She draws on a range of theoretical perspectives including Gadamer’s philosophical hermeneutics, Foucauldian discourse on space and power, and post colonial and Black feminist theory, as well as her own professional experience in museum education over a ten-year period. She goes on to apply her ideas to a wide range of other museum contexts. The book offers an important theoretical and empirical contribution to the debate on the value of museums and what they can contribute to society. The author reveals the radical potential of museums in tackling injustice and social exclusion, challenging racism, enhancing knowledge and promoting truth”.

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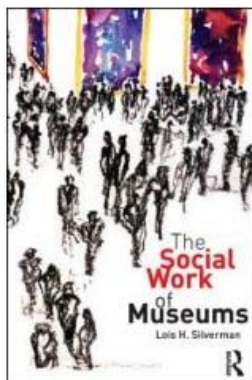
Race: Repositioning and Revaluing Cultural Heritage; Space: The Museum and the New Spatial Politics of the Frontiers

Section 2. Including New Voices and Forms of Practice

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Section 3. Critical Collaborative Museum Pedagogy.

Identity: Motivation and Self-Esteem; Towards a New Museum Pedagogy: Learning, Teaching and Impact.

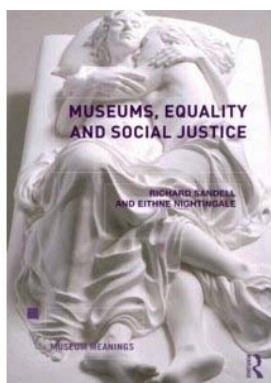


Lois H. Silverman, *The Social Work of Museums*, Routledge, London-New York/NY 2009.

“Museums may not seem at first glance to be engaged in social work. Yet, Lois H. Silverman brings together here relevant visitor studies, trends in international practice, and compelling examples that demonstrate how museums everywhere are using their unique resources to benefit human relationships and, ultimately, to repair the world. In this groundbreaking book, Silverman forges a framework of key social work perspectives to show how museums are evolving a needs-based approach to provide what promises to be universal social service. In partnership with social workers, social agencies, and clients, museums are helping people cope and even thrive in circumstances ranging from personal challenges to social injustices. *The Social Work of Museums* provides the first integrative survey of this emerging interdisciplinary practice and an essential foundation on which to build for the future”.

Contents:

1. In the Service of Society 2. Social Work Perspectives 3. From Body to Soul 4. Solve et Coagula 5. Treasures of Home 6. Birds in Flight 7. Toward the Next Age.



Richard Sandell, Eithne Nightingale (eds.), *Museums, Equality and Social Justice*, Routledge, London-New York/NY 2012.

“The last two decades have seen concerns for equality, diversity, social justice and human rights move from the margins of museum thinking and practice, to the core. The arguments – both moral and pragmatic – for engaging diverse audiences, creating the conditions for more equitable access to museum resources, and opening up opportunities for participation, now enjoy considerable consensus in many parts of the world. A growing number of institutions are concerned to construct new narratives that represent a plurality of lived experiences, histories and identities which aim to nurture support for more progressive, ethically-informed ways of seeing and to actively inform contemporary public debates on often contested rights-related issues. At the same time it would be misleading to suggest an even and uncontested transition from the museum as an organisation that has been widely understood to marginalise, exclude and oppress to one which is wholly inclusive. Moreover, there are signs that momentum towards making museums more inclusive and equitable is slowing down or, in some contexts, reversing. *Museums, Equality and Social Justice* aims to reflect on

and, crucially, to inform debates in museum research, policy and practice at this critical time. It brings together new research from academics and practitioners and insights from artists, activists, and commentators to explore the ways in which museums, galleries and heritage organisations are engaging with the fast-changing equalities terrain and the shifting politics of identity at global, national and local levels and to investigate their potential to contribute to more equitable, fair and just societies”.

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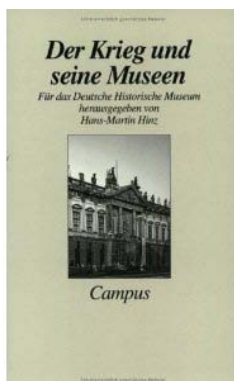
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7. The Margins and the Mainstream 8. Cultural diversity: politics, policy and practices. The case of Tate Encounters 9. A question of faith - the museum as a spiritual or secular space 10. A book with its page always open? 11. Unpacking gender: creating complex models for gender inclusivity in museums 12. Museums and autism: creating an inclusive community for learning 13. Museums as intercultural spaces

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'Hot' and Difficult Topics and Histories in Museums



Hans-Martin Hinz (ed.), *Der Krieg und seine Museen*, Campus, Frankfurt-New York/NY 1997.

"This volume, contains contributions from the international Symposium held at the Berlin's Deutsches Historisches Museum in 1995, about the possibilities and limits of representation in the war museums".

Contents:

"Vorwort: Die Darstellbarkeit des Krieges im Museum", Hans-Martin Hinz

"Gemeinsam an den Schrecken erinnern: Das deutsch-russische Museum Berlin-Karlshorst", Peter Jahn

Kontinuität und Diskontinuität: Darstellung des Krieges in Konzeption und Realisierung

"Das Imperial War Museum in London und seine Darstellung des Krieges. 1917-1995", Peter Símkins

"Das Heeresgeschichtliche Museum in Wien", Manfred Rauchensteiner

"Das Zentralmuseum des Großen Vaterländischen Krieges in Moskau", Alla Andrejewna Prusakowa

"Weltkrieg im Museum: Konzeption und Verwirklichung zweier Ausstellungen im Museum für Hamburgische Geschichte", Jörgen Bracker

"Die Darstellung des Ersten Weltkrieges im Bayerischen Armeemuseum vor 60 Jahren und heute", Ernst Aichner

"Über die Schwierigkeit, die Mission der 'Enola Gay' in einer Ausstellung darzustellen", Martin Harwit

"Die Aufarbeitung des Kriegsthemas in den japanischen Museen und anderen Kultureinrichtungen", Takeo Sato

Überwindung von Feindbildern? Die Darstellung des Krieges in internationaler Zusammenarbeit

"Das Historial de la Grande Guerre in Péronne", Hugues Hairy

"Die Neugestaltung des ägyptischen Militärmuseums auf dem Schlachtfeld von Alamein", Ernst-Heinrich Schmidt

Museen für den Frieden?

"Mémorial: Ein Museum für den Frieden in Caen", Michèle Périssère

"Bcllum a Nulla re Bella: Der Krieg in Kroatien 1991-1995", Zeljka Kolveshi.



Olga Kurilo (ed.), *Der Zweite Weltkrieg im Museum: Kontinuität und Wandel*, Avinus, Berlin 2007.

“In the last two decades, a start-up wave of historical, military and local history museums in Eastern and Western Europe is reported. Apparently, there is a growing interest in historical exhibitions, as evidenced by the increasing number of visitors. The same happens with the increased research interests associated with the new museum landscape in Eastern Europe. The present volume, with texts of German and Eastern European scientists, provides memory about the Second World War in Germany and Eastern Europe. What happens to the image of World War II in the museum, especially after the end of the Cold War? The authors give their answers to this question, taking an objective look at the museum presentations about what happened in the respective countries”.

Contents:

Vorwort

“Der Zweite Weltkrieg im Museum: deutsch-osteuropäische Spiegelungen”, Olga Kurilo

“Kontinuität und Wandel der Auffassungen über den Zweiten Weltkrieg im Kaliningrader Museum”, Ėl’vira Jur’čenko

“Die Kriegsgedenkstätte in der Ortschaft Snegiri: am Scheideweg zwischen sowjetischer und postsowjetischer Geschichte”, Natal’ja Konradova

“Konfrontation und Kooperation: Vom Kapitulationsmuseum der sowjetischen Streitkräfte zum Deutsch-Russischen Museum Berlin-Karlshorst”, Peter Jahn

“Kontinuität und Bruch in der Darstellung von sowjetischer Vergangenheit in der Gedenkstätte Seelower Höhen”, Gerd-Ulrich Herrmann

“Zwei Ausstellungen über den Zweiten Weltkrieg im Estnischen Museum für Geschichte (Tallinn): Notizen zur Dynamik der Erinnerungskultur”, Ene Kõresaar.

“Das Czernowitzer Gebiet in den Jahren des Zweiten Weltkrieges: Ereignisse und Menschen in der Darstellung der Museen”, Igor’ Piddubnyj

“Ausstellungs- und Bildungsarbeit eines Museums vor und nach dem politischen Umbruch von 1989: Das Museum ‘Traditionen der Unabhängigkeit’ in Lodz”, Grzegorz Wróbel

“Sowjetische Diskurse - Djatlovo, ein Heimatmuseum in der belarussischen Provinz”, Christian Ganzer

“‘Revolution’ im Brester Heimatmuseum”, Christian Ganzer.



Joachim Baur, *Die Musealisierung der Migration: Einwanderungsmuseen und die Inszenierung der multikulturellen Nation*, transcript, Bielefeld 2009.

“The musealization of migration has economic consequences. With a critical eye, this book examines for the first time form and function of the increased representation of migration in museums and exhibitions. How is multicultural society exhibited? What interests and conflicts derive from it? What can Germany and Europe learn from the projects developed overseas? By investigating these questions, that interest also scholars involved in Cultural Studies and Cultural Policy, as well as Museum Curators, this study represents an important contribution to the debate on the history politics and memory in the immigration society.”

“As the first comparative ethnography of immigration museums in three countries on two continents, Joachim Baur’s book moves beyond the individual case study to explore the immigration museum as a *genre*, a subcategory of the history museum. The author examines in detail the ‘politics and poetics,’ the forms and functions of the Ellis Island Immigration Museum in New York, Pier 21 in Halifax (Canada) and the Immigration Museum in Melbourne (Australia)”.

Contents:

1. Einleitung: Die Musealisierung der Migration. Besichtigung einer Konjunktur; 2. Koordinaten des Einwanderungsmuseums. Grundlagen, Forschungsperspektive und Methode; 3. Amerikanische Ansichten: Das Ellis Island Immigration Museum; 3. Mosaik, Museum, Multikulturalismus: Pier 21 – Canada’s Immigration Museum; 4. Migrationsrepräsentation Down Under: Das Immigration Museum Melbourne; 5. Kreuzungen, Knotenpunkte, Anschlussstellen.



Anna Maria Pecci, *Patrimoni in migrazione: Accessibilità, partecipazione, mediazione nei musei*, Franco Angeli, Milano 2009.

“Nowadays museums are required to recognize their engagement in contrasting social exclusion, promoting the development of an active citizenship through their cultural heritage.

This book presents in a speculative and polyphonic way the birth, the development, and the results of the project ‘Migrants and Cultural Heritages’ which was realized in Piemonte between 2005 and 2008. The project – supported by Regione Piemonte and coordinated by the African Study Centre in Torino – wanted to give value to the heritage hold in the museums situated in Piemonte, giving an

answer to the social, cultural, and citizenship needs of the local population. The project is the one to focused on promoting accessibility, mediation, and empowerment, using the narration technique. Led in partnership with local institutions and based on a participatory design process, 'Migrants and Cultural Heritages' is present in all the parts of the volume as a reference project, which on one hand connects the interviews and thoughts of those who took part to the process (project developers, researches, teachers, evaluators), and on the other hand it refers to a wider context of examples of valorizations of intercultural heritage, in Italy and in Europe. The essays show the procedural, dialogic, and relational character of the heritage, that involves matters regarding citizenship, membership, (re)appropriation and interpretation of cultural identities and differences. These essays describe what the good practices of accessibility and participatory design process require: a precise analysis of the needs and the cultural expectations of the public involved (loyalties and potential public of the museums); dialogues and relationships with the social contexts, territorial policies and institutional missions; processes of mediation between different cultures (even of different disciplines) and – as it is shown in many case studies – in between educational programs that involve institutional practitioners in rethinking the role of museum operators”.

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“Sviluppare ‘spazi terzi’: una nuova sfida per la promozione del dialogo interculturale nei musei”, Cristina Da Milano

“Culture della diaspora e musei”, Vito Lattanzi

“Patrimonio culturale e città plurali. Per una mediazione inclusiva dei beni culturali a Torino”, Vincenzo Simone

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“Pensare e ripensare: il racconto del percorso di valutazione”, Elena Giusti

“Luoghi e simboli: visioni e sentimenti del griot interculturale”, Mohamed Ba

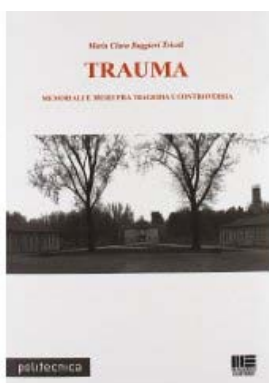
Parte IV. Nuovi linguaggi: la narrazione “partecipata” dei patrimoni

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“Sguardi e voci: la narrazione per valorizzare i patrimoni”, Laura Carle, Emiliano Amato, Maria Antonietta Nigro, Ugo Sandulli

“Allestimento, un dialogo tra stranieri”, Andrea Perin

“Conclusioni. Musei ‘Interrotti’: margini, zone di contatto, frizioni”, Anna Maria Pecci



Maria Clara Ruggieri Tricoli, *Trauma: Memoriali e musei fra tragedia e controversia*, Maggioli, Santarcangelo di Romagna 2009.

“Memorials topic, that is very diffused in practice, but not exhaustively studied in Italian literature, though in other Nations it is possible to find several studies and examples. As the result of a research developed for many years, the book examines the work of architects and exhibition designers that focused on the collective trauma theme, and in particular about the trauma produced by racial persecution. After the description of a general overview, reporting the different aversive, conciliatory, or simply ‘aphasic’ positions that emerged about the topic, starting from the renowned Vietnam Memorial in Washington, the research concentrates on the main theme related to the historical trauma: Shoah. Through the Museums realized within the extermination camps, as well as European and American cities and their Museums and Memorials, the text takes the reader to another universe, intersecting all the important contemporary movements, and opening a new chink on the idea of memory and memorial. A special attention is dedicated to Germany, the Nation conveying the most controversial memory, by proposing German solutions as considerable examples, especially in their difficulty in self-rebuilding as the symbol of a redemption and a conciliation desired by everyone”.

Contents:

Alberto Sposito, “Prefazione”

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Fiona Cameron, Linda Kelly (eds.), *Hot Topics, Public Culture, Museums*, Cambridge Scholars Publishing, Newcastle upon Tyne 2010.

Hot Topics, Public Culture, Museums engages the highly problematic and increasingly important issue of museums, science centres, their roles in contemporary societies, their engagement with hot topics and their part in wider conversations in a networked public culture. Hot topics such as homosexuality, sexual, and racial violence, massacres, drugs, terrorism, genetically modified foods, H1N1 swine flu, and climate change are now all part of museological culture. The authors in this collection situate cultural institutions in an increasingly interconnected, complex, globalising and uncertain world and engage the why and how institutions might form part of, activate conversations and action through discussions that theorise institutions in new ways to the very practical means in which institutions might engage their constituencies”.

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“Introduction”, Fiona Cameron

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Chapter Three. “Risk Society, Controversial Topics and Museum Interventions: (Re)reading Controversy and the Museum Through a Risk Optic”, Fiona Cameron

Chapter Four. “Evolution of Purpose in Science Museums and Science Centres”, Emlyn Koster

Chapter Five. “Curator: From Soloist to Impresario”, Elaine Heumann Gurian

Chapter Six. “Liquid Governmentalities, Liquid Museums and the Climate Crisis”, Fiona Cameron

Chapter Seven. “From Cold Science to ‘Hot’ Research”, Morgan Meyer

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Chapter Ten. “Engaging Museum Visitors in Difficult Topics through Socio-Cultural Learning and Narrative”, Lynda Kelly

Chapter Eleven. “Making Choices, Weighing Consequences: Pedagogy and Politics of Transportation in America on the Move”, Margaret A. Lindauer

Chapter Twelve. “Hailing the Cosmopolitan Conscience: Memorial Museums in a Global Age”, Paul Williams

Chapter Thirteen. “The Politics and Poetics of Contemporary Exhibition Making: Towards an Ethical Engagement with the Past”, Andrea Witcomb

Chapter Fourteen, “‘Mymuseum’: Social Media and the Engagement of the Environmental Citizen”, Juan Francisco Salazar

Chapter Fifteen, “From Communities of Practice to Value Networks: Engaging Museums in Web 2.0”, Lynda Kelly, Angelina Russo

Chapter Sixteen, “Architectures of Collaboration, Webs of Contention”, Elaine Lally.



Esben Kjeldbæk (ed.), *The Power of the Object: Museums and World War II*, MuseumsEtc, Edimburgh-New York/NY 2010.

“This book deals with key issues affecting all history museums, taking as a starting point the interpretation by museums of World War II. The essays it contains are based on a conference held by the National Museums of Denmark, at which leading international museum professionals were invited to speak. Among the many key issues the contributors address are: How best can abstractions like cause, effect and other ideas be interpreted through objects?; Just how is the role of objects within museums changing?; How should we respond when increasingly visitors no longer accept the curator’s choice of objects and their interpretation?; How can museums deal effectively with controversial historical issues? The essays in this publication explore how history museums can – and are – helping to explain and interpret the thinking of past generations, as well as their material culture”.

Contents:

“What is the Power of the Object?”, Esben Kjeldbæk

“Interpreting the Second World War”, James Taylor

“The European Forum of Contemporary Conflict”, Anne Godfroid

“The Exhibition: Between Book and Film”, Hans Henrik Appel

“The Breendonk Memorial”, Patrick Nefors

“Challenges of a Memorial”, Henrik Skov Kristensen

“The Jersey War Tunnels”, Christopher Addy

“Showing rather than Telling”, Heiki Ahonen

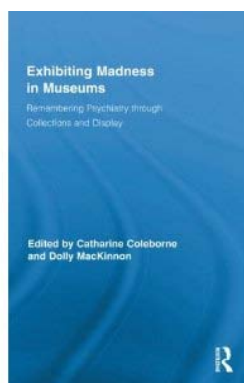
“Exhibiting Secrecy”, Oliver Benjamin Hemmerle

“Objects and the Power of Their Stories”, Marcel Wouters

“The Dilemma of Exhibiting Heroism”, Clemens Maier-Wolthausen

“Post-Communist Museums: Terrorspace and Traumaspace”, Lene Otto

“How Museums Speak”, Esben Kjeldbæk.



Catharine Coleborne, Dolly MacKinnon (eds.), *Exhibiting Madness in Museums: Remembering Psychiatry Through Collection and Display*, Routledge, London-New York/NY 2011.

“While much has been written on the history of psychiatry, remarkably little has been written about psychiatric collections or curating. *Exhibiting Madness in Museums* offers a comparative history of independent and institutional collections of psychiatric objects in Australia, New Zealand, Canada and the United Kingdom. Leading scholars in the field investigate collectors, collections, their display, and the reactions to exhibitions of the history of insanity. Linked to the study of medical museums this work broadens the study of the history of psychiatry by investigating the significance and importance of the role of twentieth-century psychiatric communities in the preservation, interpretation and representation of the history of mental health through the practice of collecting. In remembering the asylum and its different communities in the twentieth century, individuals who lived and worked inside an institution have struggled to preserve the physical character of their world. This collection of essays considers the way that collections of objects from the former psychiatric institution have played a role in constructions of its history. It historicises the very act of collecting, and also examines ethical problems and practices which arise from these activities for curators and exhibitions”.

Contents:

Part I: Ways of Seeing and Remembering Psychiatry in the Museum

1. “Seeing and Not Seeing Psychiatry”, Dolly MacKinnon, Catharine Coleborne
2. “Collecting Psychiatry’s Past: Collectors and Their *Collections* of Psychiatric Objects in Western Histories”, Catharine Coleborne
3. “Pictures of People, Pictures of Places: Photography and The Asylum”, Barbara Brookes
4. “The Ethics of Exhibiting Psychiatric Materials”, Nurin Veis

Part II: Material Culture and Memories of Madness

5. “‘Always Distinguishable From Outsiders’: Materialising Cultures of Clothing from Psychiatric Institutions”, Bronwyn Labrum
6. “Snatches of Music, Flickering Images, and the Smell of Leather: The Material Culture of Recreational Pastimes in Psychiatric Collections in Scotland and Australia”, Dolly MacKinnon
7. “‘A Grave Injustice’: The Mental Hospital and Shifting Sites Of Memory”, Nathan Flis, David Wright
8. “Remembering Goodna: Stories from a Queensland Mental Hospital”, Joanna Besley, Mark Finnane

Part III: Bodies and Fragments

9. “In the Interests of Science: Gathering Corpses from Lunatic Asylums”, Helen MacDonald
10. “The Anatomy Museum and Mental Illness: The Centrality of Informed Consent”, D. Gareth Jones
11. “The Material and Visual Culture of Patients in a Contemporary Psychiatric Secure Unit”, Fiona R. Parrott.



Richard Sandell, Jocelyn Dodd, Rosemarie Garland-Thomson (eds.), *Re-Presenting Disability: Activism and Agency in the Museum*, Routledge, London-New York/NY 2010.

Re-Presenting Disability addresses issues surrounding disability representation in museums and galleries, a topic which is receiving much academic attention and is becoming an increasingly pressing issue for practitioners working in wide-ranging museums and related cultural organisations. This volume of provocative and timely contributions, brings together twenty researchers, practitioners and academics from different disciplinary, institutional and cultural contexts to explore issues surrounding the cultural representation of disabled people and, more particularly, the inclusion (as well as the marked absence) of disability-related narratives in museum and gallery displays. The diverse perspectives featured in the book offer fresh ways of interrogating and understanding contemporary representational practices as well as illuminating existing, related debates concerning identity politics, social agency and organisational purposes and responsibilities, which have considerable currency within museums and museum studies.

Re-Presenting Disability explores such issues as:

- In what ways have disabled people and disability-related topics historically been represented in the collections and displays of museums and galleries? How can newly emerging representational forms and practices be viewed in relation to these historical approaches?
- How do emerging trends in museum practice – designed to counter prejudiced, stereotypical representations of disabled people – relate to broader developments in disability rights, debates in disability studies, as well as shifting interpretive practices in public history and mass media?
- What approaches can be deployed to mine and interrogate existing collections in order to investigate histories of disability and disabled people and to identify material evidence that might be marshalled to play a part in countering prejudice? What are the implications of these developments for contemporary collecting?
- How might such purposive displays be created and what dilemmas and challenges are curators, educators, designers and other actors in the exhibition-making process, likely to encounter along the way?
- How do audiences – disabled and non-disabled – respond to and engage with interpretive interventions designed to confront, undercut or reshape dominant regimes of representation that underpin and inform contemporary attitudes to disability?''.

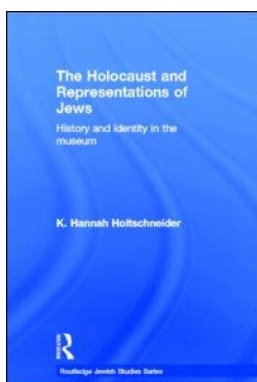
Contents:

Part 1: New Ways of Seeing

1. "Activist Practice", Richard Sandell, Jocelyn Dodd
2. "Picturing People with Disabilities: Classical Portraiture as Reconstructive Narrative", Rosemarie Garland-Thomson
3. "Agents at Angkor", Lain Hart
4. "See No Evil", Victoria Phiri
5. "Ghosts in the War Museum", Ana Carden-Coyne
6. "Behind the Shadow of Merrick" David Hevey
7. "Disability Reframed: Challenging Visitor Perceptions in the Museum", Jocelyn Dodd, Ceri Jones, Debbie Jolly, Richard Sandell

Part 2: Interpretive Journeys and Experiments

8. "To Label the Label? 'Learning Disability' and Exhibiting 'Critical Proximity'", Helen Graham
9. "Hurting and Healing: Reflections on Representing Mental Illness in Museums", Jo Besley, Carol Low
10. "Histories of Disability and Medicine: Reconciling Historical Narratives and Contemporary Values", Julie Anderson, Lisa O'Sullivan
11. "Revealing Moments: Representations of Disability and Sexuality", Elizabeth Mariko Murray, Sarah Jacobs
12. "The Red Wheelchair in the White Snowdrift", Geraldine Chimirri-Russell
13. "Face to Face: Exhibiting and Interpreting Facial Disfigurement in a Museum Context", Emma Chambers
- Part 3: Unsettling Practices**
14. "'Out from Under': A Brief History of Everything", Kathryn Church, Melanie Panitch, Catherine Frazee, Phaedra Livingstone
15. "Transforming Practice: Disability Perspectives and the Museum", Shari Rosenstein Werb, Tari Hartman Squire
16. "Reciprocity, Accountability, Empowerment: Emancipatory Principles and Practices in the Museum", Heather Hollins
17. "Disability, Human Rights and the Public Gaze: the Losheng Story Museum", Chia-Li Chen
18. "A Museum for All? The Norwegian Museum of Deaf History and Culture", Hanna Mellemsether
19. "Collective Bodies: What Museums do for Disability Studies", Katherine Ott.



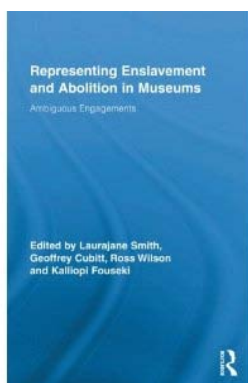
K. Hannah Holtschneider, *The Holocaust and Representations of Jews: History and Identity in the Museum*, Routledge, London-New York/NY 2011.

"The Holocaust and Representations of Jews examines how prominent national exhibitions in Europe represent the Jewish minority and its cultural and religious self-understandings, historically and today, in particular in the context of the Holocaust.

Insights from the New Museology are brought to the field of Jewish Studies through an exploration of the visual representation of Jewish history and Jewish identifications in the display of photographs. Drawing on case studies which focus on the Holocaust Exhibition at the Imperial War Museum in London and the permanent exhibition at the Jewish Museum Berlin, these themes become the prism through which aspects of historiography and the display of the 'otherness' of minorities are addressed. Casting new light on the issues surrounding the visual representation of Jews, the work of museum practitioners in relation to historical presentations and to the use of photographs in exhibitions, this book is an important contribution not only to the fields of Jewish Studies, Religion and History, but also to the study of the representation of minority-majority relations and the understanding of exhibition visits as an educational tool".

Contents:

Introduction 1. Framing Victims 2. The Holocaust through the Camera's Eye 3. Historicizing Jews 4. Jewish Historiography? Conclusion.



Laurajane Smith, Geoff Cubitt, Kalliopi Fouseki, Ross Wilson (eds.), *Representing Enslavement and Abolition in Museums*, Routledge, London-New York/NY 2011.

“The year 2007 marked the bicentenary of the Act abolishing British participation in the slave trade. *Representing Enslavement and Abolition on Museums*- which uniquely draws together contributions from academic commentators, museum professionals, community activists and artists who had an involvement with the bicentenary - reflects on the complexity and difficulty of museums’ experiences in presenting and interpreting the histories of slavery and abolition, and places these experiences in the broader context of debates over the bicentenary’s significance and the lessons to be learnt from it. The history of Britain’s role in transatlantic slavery officially become part of the National Curriculum in the UK in 2009; with the bicentenary of 2007, this marks the start of increasing public engagement with what has largely been a ‘hidden’ history. The book aims to not only critically review and assess the impact of the bicentenary, but also to identify practical issues that public historians, consultants, museum practitioners, heritage professionals and policy makers can draw upon in developing responses, both to the increasing recognition of Britain’s history of African enslavement and controversial and traumatic histories more generally”.

Contents:

“Introduction: Anxiety and Ambiguity in The Representation of Dissonant History”, Geoff Cubitt, Laurajane Smith, Ross Wilson

Part I. Organizing the Bicentenary: Politics and Policy

2. “The Burden of Knowing Versus the Privilege of Unknowing”, Emma Waterton

3. “High Anxiety – 2007 and Institutional Neuroses”, Roshi Naidoo

4. “Restoring the Pan African Perspective: Reversing the Institutionalization of Maafa Denial”, Toyin Agbetu

5. “Slavery and the (Symbolic) Politics of Memory in Jamaica: Rethinking the Bicentenary”, Wayne Modest

Part II. Representing the Bicentenary: Communities, Consultants and Curators

6. “The Role of Museums as ‘Places of Social Justice’: Community Consultation and the 1807 Bicentenary”, Laurajane Smith, Kalliopi Fouseki

7. “Science and Slavery, 2007 – Public Consultation”, Tracy-Ann Smith

8. “The Curatorial Complex: Marking the Bicentenary of the Abolition of the Slave Trade”, Ross Wilson

Part III. Marking the Bicentenary: Exhibitions, Art and Personal Reflections

9. “Making the London Sugar and Slavery Gallery at Museum of London Docklands”, David Spence

10. “Terra Nova for the Royal Geographical Society: 2007 and the Bombay African Strand Of the ‘Crossing Continents: Connecting Communities’ Project”, Cliff Pereira, Vandana Patel

11. “Exhibiting Difference: A Curatorial Journey with George Alexander Gratton the ‘Spotted Negro Boy’”, Temi-Tope Odumosu

12. “Art, Resistance and Remembrance: A Bicentenary at the British Museum”, Christopher Spring

13. “Maybe There Was Something to Celebrate”, Raimi Gbadamosi

Part IV. Encountering the Bicentenary: Trauma and Engagement

14. “Atrocity Materials and the Representation of Transatlantic Slavery: Problems, Strategies and Reactions”, Geoff Cubitt

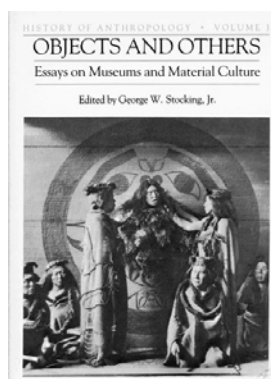
15. “Affect and Registers of Engagement: Navigating Emotional Responses to Dissonant Heritages”, Laura Jane Smith
16. “Commemorating Civil Rights and Reform Movements at the National Museum of American History”, Kylie Message.



Regina Wonisch, Thomas Hubel (eds.), *Museum und Migration: Konzepte - Kontexte – Kontroversen*, transcript, Bielefeld 2012.

“The Migration theme is increasingly integrated in exhibitions and Museums: in many places exhibitions and collections are analysed and arranged considering the migration issue. With the Migration Museum a new type of Museum was established. This volume contributes to analyse the different discussions about visualization practices in migration exhibitions and Museums. It collects various analysis from Germany, France, Austria, and the Anglo-American Countries, demonstrating how the representations forms of migration are determined in the respective socio-political environments and national historical narratives”.

Collections, Objects, Material Culture



George W. Stocking Jr. (ed.), *Objects and Others: Essays on Museums and Material Culture*, University of Wisconsin Press, Madison/WI 1988.

"History of Anthropology is a series of annual volumes, inaugurated in 1983, each of which treats an important theme in the history of anthropological inquiry. *Objects and Others*, the third volume, focuses on a number of questions relating to the history of museums and material culture studies: the interaction of museum arrangement and anthropological theory; the tension between anthropological research and popular education; the contribution of museum ethnography to aesthetic practice; the relationship of humanistic and anthropological culture, and of ethnic artifact and fine art; and, more generally, the representation of culture in material objects. As the first work to cover the development of museum anthropology since the mid-nineteenth century, it will be of great interest and value not only to anthropologist, museologists, and historians of science and the social sciences, but also to those interested in 'primitive' art and its reception in the Western world".

Contents:

"Arranging ethnology: A. H. L. F. Pitt Rivers and the Typological Tradition", William Ryan Chapman

"From Shell-Heaps to Stelae: Early Anthropology at the Peabody Museum", Curtis M. Hinsley

"Franz Boas and Exhibits: On the Limitations of the Museum Method of Anthropology", Ira Jacknis

"Philanthropoids and Vanishing Cultures: Rockefeller Funding and the End of the Museum Era in Anglo-American Anthropology", George W. Stocking, Jr.

"Art and artifact at the Trocadero: Ars Americana and the Primitivist Revolution", Elizabeth A.

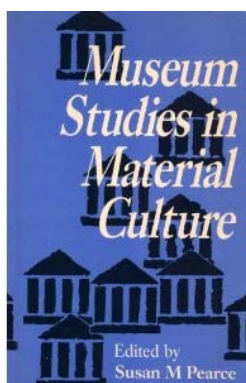
Williams

"The Ethnic Art Market in the American Southwest, 1880-1980", Edwin L. Wade

"On Having a Culture: Nationalism and the Preservation of Quebec's Patrimoine", Richard Handler

"Writing the History of Archeology: A Survey of Trends", Bruce G. Trigger

"Objects and Selves: An Afterword", James Clifford.



Susan M. Pearce (ed.), *Museum Studies in Material Culture*, Smithsonian Institution Press, Washington/DC-Leicester University Press, Leicester-New York/NY 1989.

“Scholars from the main museum artefact disciplines of archaeology, social history, applied art and anthropology, here address problems of material culture interpretation and attempt to place this interpretation within a theoretical perspective”.

Contents:

“Preface”, Geoffrey Lewis

“Material Culture Research and North American Social History”, Thomas J. Schlereth

“Museum Studies in Material Culture: Introduction”, Susan M. Pearce

“Material Culture Research and North American Social History”, Thomas J. Schlereth

“The Applied Arts in the Museum Context”, Ian Wolfenden

“Archaeology, Material Culture and Museums”, David Crowther

“Objects in Structures”, Susan M. Pearce

“The Museum in the Disciplinary Society”, Eilean Hooper-Greenhill

“The Fetishism of Artefacts”, Peter Gathercole

“Museums of the World: Stages for the Study of Ethnohistory”, Adrienne L. Kaepler

“Material Culture Research and the Curation Process”, Hans Jörg Fürst

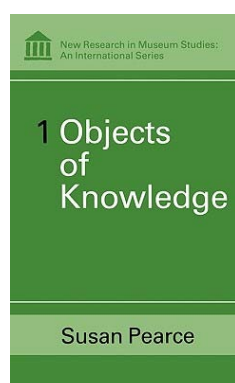
“Museums of Anthropology as Centres of Information”, Barrie Reynolds

“The Collection of Material Objects and their Interpretation”, J. Geraint Jenkins

“Objects as Evidence, or not?”, Gaynor Kavanagh

“Material Culture, People’s History, and Populism: Where Do We Go from Here?”, Peter Jenkinson

“The Social Basis of Museum and Heritage Visiting”, Nick Merriman.



Susan M. Pearce (ed.), *Objects of Knowledge*, The Athlone Press, London-Atlantic Highlands/NJ 1990.

“Volume 1 in a series designed to act as a forum for the dissemination and discussion of new research currently being undertaken in the field of Museum Studies. The series aims to cover the whole museum field and to broadly address the history and operation of the museum as a cultural phenomenon. The papers published are of a high academic standard, and are also intended to relate directly to matters of immediate museum concern. The publication aims to fill a major gap in the present scope of museum-based literature. This volume is concerned with the ways in which

meaning is created through museum objects, and the processes which this involves. The papers, however, adopt a wide diversity of stances, ranging widely across the field; some take a broadly theoretical line, and others examine specific areas like museum education and the relationship of museums to native peoples”.

Contents:

Part One

“Objects, Belief and Power in Mid-Victorian England: The Origins of the Victoria and Albert Museum”, Mark Goodwin

“The Discursive Object”, Edwina Taborsky

“In the Lair of the Monkey: Notes Towards a Post-Modernist Museography”, Anthony Alan Shelton

“Object Lessons in the Museum Medium”, Ghislaine Lawrence

“Objects as Meaning; Or Narrating the Past”, Susan M. Pearce

“Methodological Museology; Or, Towards a Theory of Museum Practice”, Peter van Mensch

“Cultural Empowerment and Museums: Opening Up Anthropology Through Collaboration”, Michael M. Ames

“Knowing Objects Through an Alternative Learning System”, Margriet Maton-Howarth

“Reviews Edited by Eilean Hooper-Greenhill: Can Futurism Find a Place in the Museum of the River?”, John C. Carter

“The Spertus Museum of Judaica, Chicago”, Helen Coxall

“Marketing the Arts: Foundations for Success”, Nigel Wright

“The Film Art of Darkness by David Dabydeen”, M.D. King

“Museums 2000”, Mahi Gazi

“Co-operation and Curatorship: the Swedish-African Museums Programme”, Gaynor Kavanagh

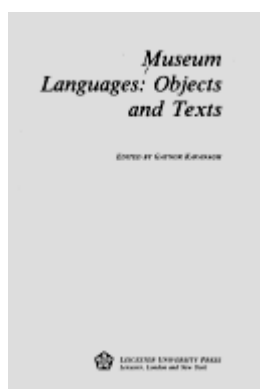
“Louis Auchincloss: The Golden Calves, 1988”, Eilean Hooper-Greenhill

“Daniel Miller Material Culture and Mass Consumption, 1988”, Susan M. Pearce

“Arnold Tyonbee and Daisaker Ikeda Choose Life: A Dialogue, 1989”, Susan M. Pearce.

Part Two

Reviews edited by Eilean Hooper-Greenhill.



Gaynor Kavanagh, *Museum Languages: Objects and Texts*, Leicester University Press, Leicester 1991.

“The business of museums is to explain the past by showing and explaining material culture (objects, things) to visitors. Much effort has been devoted to improving the presentation of the objects themselves, and even more to explaining their importance, their context and their relevance. This book is a critical examination of the techniques used today, their success or failure and the connections between recent work in museums and contemporary studies of text, meaning signs and symbols”.

Contents:

1. Rats, Street Gangs and Culture: Evaluation in Museums; 2. Making Sense of Exhibits; 3. A New Communication Model for Museums; 4. Boredom, Fascination and Mortality: Reflections Upon the

Experience of Museum Visiting; 5. How Language Means: An Alternative View of Museums Text; 6. Partial Truths; 7. Exhibitions and Audiences: Catering for a Pluralistic Public; 8. Collecting Reconsidered; 9. 'Feasts of Reason?' Exhibitions at the Liverpool Mechanics' Institution in the 1840s.

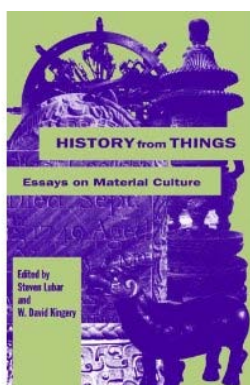


Susan M. Pearce, *Museums, Objects and Collections: A Cultural Study*, Leicester University Press, London-New York/NY 1992.

“This book examines the historical context of museums, their collections, and the objects that form them. Susan M. Pearce probes the psychological and social reasons that people collect and identifies three modes of collecting: collecting as souvenirs, as fetishes, and as systematic assemblages. She considers how museum professionals set policies of collection management; acquire, study, and exhibit objects; and make meaning of the objects in their care. Pearce also explores the ideological relationship between museums and their collections and the intellectual and social relationships of museums to the public”.

Contents:

1. Museums, Objects and Collections; 2. Objects Inside and Outside Museums; 3. Collecting: Body and Soul; 4. Collecting: Shaping the World; 5. Museums: the Intellectual Rationale; 6. Making Museum Meanings; 7. Meaning as Function; 8. Meaning as Structure; 9. Meaning in History; 10. Objects in Action; 11. Problems of Power; 12. Projects and Prospects.



Steven D. Lubar, W. David Kingery (eds.), *History from Things: Essays on Material Culture*, Smithsonian Books, Washington/DC 1993.

“*History from Things* explores the many ways objects—defined broadly to range from Chippendale tables and Italian Renaissance pottery to seventeenth-century parks and a New England cemetery—can reconstruct and help reinterpret the past. Eighteen essays describe how to “read” artifacts, how to “listen to” landscapes and locations, and how to apply methods and theories to historical inquiry that have previously belonged solely to archaeologists, anthropologists, art historians, and conservation scientists. Spanning vast time periods, geographical locations, and academic disciplines, *History from Things* leaps the boundaries between fields that use material evidence to understand

the past. The book expands and redirects the study of material culture - an emerging field now building a common base of theory and a shared intellectual agenda”.

Contents:

“The Truth of Material Culture: History or Fiction?”, Jules David Prown

“Why We Need Things”, Mihaly Csikszentmihalyi

“Objects as Instruments, Objects as Signs”, Jacques Maquet

“Some Matters of Substance”, Robert Friedel

“The Ancestry of Chinese Bronze Vessel”, Jessica Rawson

“The Interpretation of Artifacts in the History of Technology”, Robert B. Gordon

“Gardens and Society in Eighteenth-Century England”, Thomas Williamson

“Common Landscapes as Historic Documents”, Peirce Lewis

“The New England Cemetery as a Cultural Landscape”, Ian W. Brown

“Artifacts as Expressions of Society and Culture: Subversive Genealogy and the Value of History”, Mark P. Leone, Barbara J. Little

“Why Take a Behavioral Approach to Folk Objects?”, Michael Owen Jones

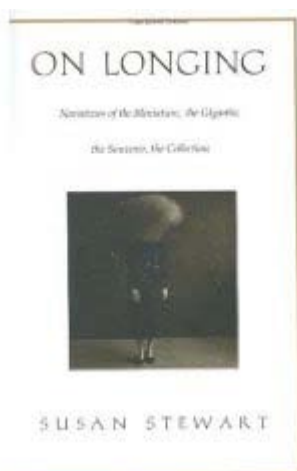
“Machine Politics: The Political Construction of Technological Artifact”, Steven Lubar “Technological Systems and Some Implications with Regard to Continuity and Change”, W. David Kingery

“Replication Techniques in Eastern Zhou Bronze Casting”, Robert W. Bagley

“Technological Styles: Transforming a Natural Material into a Cultural Object”, Rita P. Wright

“The Biography of an Object: The Intercultural Style Vessels Of The Third Millennium B.C.”, C.C. Lamberg-Karlovsky

“The Sign of the Object”, John Dixon Hunt.

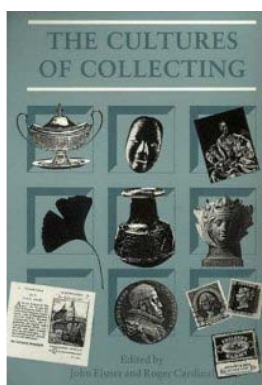


Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, Durham-London 1993.

“Miniature books, eighteenth-century novels, Tom Thumb weddings, tall tales, and objects of tourism and nostalgia: this diverse group of cultural forms is the subject of *On Longing*, a fascinating analysis of the ways in which everyday objects are narrated to animate or realize certain versions of the world”.

Contents:

Preface/Hyperbole; Prologue; 1. On Description and the Book; 2. The Miniature; 3. The Gigantic; 4. The Imaginary Body; 5. Object of Desire; Part II: The Collection Paradise of Consumption; Conclusion/Litotes.



John Elsner, Roger Cardinal (eds.), *The Cultures of Collecting*, Reaktion Books, London 1994.

“This title includes essays by Jean Baudrillard, Thomas DaCosta Kaufmann, Nicholas Thomas, Mieke Bal, John Forrester, John Windsor, Naomi Schor, Susan Stewart, Anthony Alan Shelton, John Elsner, Roger Cardinal and an interview with Robert Opie. This book traces the psychology, history and theory of the compulsion to collect, focusing not just on the normative collections of the Western canon, but also on collections that reflect a fascination with the ‘Other’ and the marginal the ephemeral, exotic, or just plain curious. There are essays on the Neoclassical architect Sir John Soane, Sigmund Freud and Kurt Schwitters, one of the masters of collage. Others examine imperialist encounters with remote cultures the conquistadors in America in the sixteenth century, and the British in the Pacific in the eighteenth and the more recent collectors of popular culture, be they of Swatch watches, Elvis Presley memorabilia or of packaging and advertising”.

Contents:

“The System of Collecting”, Jean Baudrillard

“‘Unless You Do These Crazy Things...’: an Interview with Robert Opie

Identity Parades”, John Windsor

“Collecting and Collage-Making: The Case of Kurt Schwitters”, Roger Cardinal

“Telling Objects: A Narrative Perspective on Collecting”, Mieke Bal

“Licensed Curiosity: Cook’s Pacific Voyages”, Nicholas Thomas

“From Treasury to Museum: The Collections of the Austrian Habsburgs”, Thomas DaCosta Kaufmann

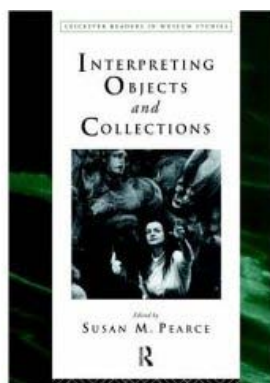
“A Collector’s Model of Desire: The House and Museum of Sir John Soane”, John Elsner

“Cabinets of Transgression: Renaissance Collections and Incorporation of the New World”, Anthony Alan Shelton

“Death and Life, in that Order, in the Works of Charles Willson Peale”, Susan Stewart

“‘Mille e tre’: Freud and Collecting”, John Forrester

“Collecting Paris”, Naomi Schor.



Susan M. Pearce (ed.), *Interpreting Objects and Collections*, Routledge, London-New York/NY 1994.

“This volume brings together for the first time the most significant papers on the interpretation of objects and collections and examines how people relate to material culture and why they collect things. The first section of the book discusses the interpretation of objects, setting the philosophical

and historical context of object interpretation. Papers are included which discuss objects variously as historical documents, functioning material, and as semiotic texts, as well as those which examine the politics of objects and the methodology of object study. The second section, on the interpretation of collections, looks at the study of collections in their historical and conceptual context. Many topics are covered such as the study of collecting to structure individual identity, its affect on time and space and the construction of gender. There are also papers discussing collection and ideology, collection and social action and the methodology of collection study”.

Contents:

Part One

“Museum Objects”, Susan M. Pearce

“The Contextual Analysis of Symbolic Meanings”, Ian Hodder

“Things Ain’t What They Used to Be”, Daniel Miller

“Objects as Meaning; Or Narrating the Past”, Susan M. Pearce

“Death’s Head, Cherub, Urn and Willow”, J. Deetz, E.S. Dethlefsen

“Behavioural Interaction with Objects”, Susan M. Pearce

“A View of Functionalism”, Edmund Leach

“Culture as a System with Subsystems”, David Clarke

“Theoretical Archaeology: A Reactionary View”, Ian Hodder

“A View from the Bridge”, Edmund Leach

“Ivory for the Sea Woman: The Symbolic Attributes of a Prehistoric Technology”, Robert McGhee

“Interpreting Material Culture”, Christopher Tilley

“Commodities and the Politics of Value”, Arjun Appadurai

“Why Fakes? / Mark Jones Cannibal Tours, Glass Boxes and The Politics of Interpretation”, Michael Ames

“Craft”, M. Shanks

“Towards a Material History Methodology”, R. Elliot [et al.]

“Thinking about Things”, Susan M. Pearce

“Mind in Matter; An Introduction to Material Culture Theory and Method”, Jules Prown

“Not Looking at Kettles”, Ray Batchelor

“Home Interview Questionnaire, with Coding Categories and Definitions”, M. Csikszentmihalyi, E. Halton

Part Two

“The Urge to Collect”, Susan M. Pearce

“The Collection: Between the Visible and the Invisible”, Krzysztof Pomian

“Notes on the History of Collecting and of Museums”, Eva Schulz

“Another Past, Another Context: Exhibiting Indian Art Abroad”, B.N. Goswamy

“Collecting Reconsidered”, Susan M. Pearce

“Psychological Aspects of Art Collecting”, Frederick Baekeland

“No Two Alike: Play and Aesthetics in Collecting”, Brenda Danet, Tamar Katriel

“Of Mice and Men: Gender Identity in Collecting”, Russell W. Belk, Melanie Wallendorf

“Objects of Desire”, Susan Stewart

“Collecting Ourselves”, J. Clifford

“The Filth in the Way”, M. Thompson

“Art Museums and the Ritual of Citizenship”, Carol Duncan

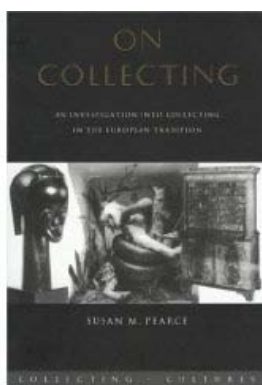
“The People’s Show”, Cathy Mullen

“Leicester Contemporary Collecting Project’s Questionnaire”, Susan M. Pearce

“Beyond the Odyssey: Interpretations of Ethnographic Writing in Consumer Behaviour”, Annamma Joy

“Collectors and Collecting”, Russell W. Belk

“Why They Collect: Collectors Reveal Their Motivations”, Ruth Formanek.



Susan M. Pearce, *On Collecting: An Investigation into Collecting in the European Tradition*, Routledge, London-New York/NY 1995.

“Susan Pearce looks at the way we collect and what this tells us about ourselves and our society. She also explores the psychology of collecting: why do we bestow value on certain objects and how does this add meaning to our lives? Do men and women collect differently? How do we use objects to construct our identity?”

“About one in three people in North America and Europe collects something. Collecting is clearly an important social phenomenon and yet surprisingly little is known about how and why we collect. *On Collecting* explores the nature of collecting both in Europe and among people living within the European tradition elsewhere. The way people collect tells us about their notions of themselves and others, about their relationship to objects, and helps us understand people as consumers. Susan Pearce addresses many of the important issues surrounding the practice of collecting. She considers how European collecting practice is part of an essentially European mentality, how collected objects have cultural value and how the individuals who collect them help to affect the society they live in”.

Contents:

Part I. Collecting Processes

Collecting Processes

Part II. Collecting in Practice

Themes and Parameters; Archaic Themes of the Long Term; Mediterranean Themes; Early Modernist Collectors; Classic Modernist Collecting; Collecting in a Post-Modernist World; Collecting Culture

Part III. The Poetics of Collecting

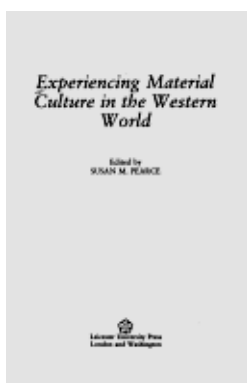
Collecting Ourselves; Controlling Collecting; Engendering Collections; Collecting Relationships; Collecting in Time; Collecting in Space; Material Identities

Part IV. The Politics of Collecting

Political Parameters; The Politics of Value; Collecting the Other, Within and Without; The Other Beyond and Before; Collecting the Shape of Things to Come; Relating Collective Values; Vested Interests

Part V. Collecting in the European Tradition

Collecting in the European Tradition.



Susan M. Pearce (ed.), *Experiencing Material Culture in the Western World*, Leicester University Press, London-Washington/DC 1997.

“The essays commissioned for this book demonstrate the range of the work now being undertaken in the study of material culture by scholars in many different disciplines. This study can be approached from the various angles of consumption and commodity; social and political symbolism; personal experience; the museum as professional institution; as text in its semiotic relationship to linguistics; as narrative and as constructions of the self and the other. The foreword suggests that whichever approach is adopted, objects remain in our alter egos, embedded in a closed system of reference in which the things that touch us most nearly - objects, food, body/sex are used to describe each other and in doing so create both collective cultural, collective and individual identities”.

Contents:

“Foreword: Words and Things”, Susan M. Pearce

“The Genealogy of Material Culture and Cultural Identity”, Sean Hides

“The Romantic Ethic and the Spirit of Modern Consumerism: Reflections on the Reception of a Thesis Concerning the Origin of the Continuing Desire for Goods”, Colin Campbell

“Historical Semantics and Material Culture”, Christian J. Kay

“Virtual Words, Material Worlds: The Internet, Language and Reality”, Mary McGee Wood

“Old Masters and Young Mistresses: The Collector in Popular Fiction”, Katharine Edgar

“Mr Cropper and Mrs Brown: Good and Bad Collectors in the Work of A.S. Byatt and other Recent Fiction”, Helen Wilkinson

“Towards a Critique of Material Culture, Consumption and Markets”, Soren Askegaard, A. Fuat Firat

“A Sinister Way of Life: A Search for Left-Handed Material Culture”, Nigel Sadler

“Fantastic Things”, Milena Veenis

“The Work of Art as Gift and Commodity”, Andrew Wernick

“The People’s Show Festival 1994: A Survey”, Janine Romina Lovatt

“Afterword: Acquisition, Envy and the Museum Visitor”, Julian Walker.



Simon J. Knell (ed.), *Museums and the Future of Collecting*, Ahgate, Aldershot-Burlington/VT 1999.

“This book exposes the many meanings of collections, the different perspectives taken by different cultures, and the institutional response to the collecting problem”

“This book encourages museums to move away from the collecting of isolated tokens; to move beyond the collecting policy and to understand more clearly the intellectual function of what they do. Examples are given from Australia, Sweden, Canada, Spain, Britain and Croatia which provide this intellectual understanding and many practical tools for evaluating a future collecting strategy”.

Contents:

“What Future Collecting?”, Simon Knell

“Collections and Collecting”, Susan M. Pearce

“Museums without Collections: Museum Philosophy in West Africa”, Malcolm McLeod

“The Future of Collecting: Lessons from the Past”, Richard Dunn

“The Ashmolean Museum: A Case Study of Eighteenth Century Collecting”, Patricia Kell

“The Cartographies of Collecting”, Rebecca Duclos

“From Curio to Cultural Document”, Barbara Lawson

“Contemporary Popular Collecting”, Paul Martin

“Collecting from the Era of Memory, Myth and Delusion”, Gaynor Kavanagh

“Collecting in Time of War”, Zarka Vujic

“The Politics of Museum Collecting in the ‘Old’ and the ‘New’ South Africa”, Graham Dominy

“Folk Devils in Our Midst? Collecting from ‘Deviant’ Groups”, Nicola Clayton

“All Legal and Ethical? Museums and the International Market in Fossils”, John Martin

“What is in a ‘National’ Museum? The Challenges of Collecting Policies at the National Museums of Scotland”, Michael Taylor

“Who is Steering the Ship? Museums and Archaeological Fieldwork”, Janet Owen

“Collecting: Reclaiming the Art, Systematising the Technique”, Linda Young

“Samdok: Tools to Make the World Visible”, Anna Steen

“Professionalising Collecting”, Barbro Bursell

“Developing a Collecting Strategy for Smaller Museums”, María García, Carmen Chinaea, José Fariña

“Towards a National Collection Strategy: Reviewing Existing Holdings”, Jean-Marc Gagnon, Gerald Fitzgerald

“Deaccessioning as a Collections Management Tool”, Patricia Ainslie

“Collecting Live Performance”, James Fowler

“Redefining Collecting”, Tomislav Sola.



Raimona Riccini (ed.), *Imparare dalle cose: La cultura materiale nei musei*, Clueb, Bologna 2003.

“Objects are cultural products, whose shape is defined by the society that use them. They modify the world, and we keep on rediscovering and redefining it through objects. Machines influence the world, modifying it even more than most of the objects, and recreating a new world, only partially based on the social relations. Machines play a strategic role in the industrial society, in relation with the intersections occurring between groups of individuals and single persons, and in this sense we can say that they represent the most revealing cultural products. Machines represent the material culture of Politics, when we consider Politics as the interaction between groups of people. This is the main content of the essays collected in the book. Authors are scholars, experts, and Museums operators that work on and with objects, coming from different disciplines and aimed at connecting material culture with history of art and technology, archaeology, anthropology, human geography, folk studies, and other disciplines that refer to material heritage. As one of the authors points out, the interpretation of objects, as the comprehension of a language, is a process and not a discovery: it requires time and a big effort, in which what is important is a multidisciplinary approach but even more the ‘craft learning process’, the personal encounter of each of us with the object. In this frame also the issues of museography and museology, both the traditional and those related with the new information and multimedia technologies, achieve a new perspective: how can we ‘perceive’ the object exhibited in a Museum? Is there only one way to perceive it? Or are there many? Which is the relationship between what is visible and invisible in the object? Which is the relation between written documents and tri-dimensional documents in a research?”

In order to enhance the role of Museum as an institution transmitting knowledge, considering its role in avoiding the restorative and compensatory tendency of contemporary civilization, the Museum is asked to develop a strategy to combine sensorial impressions and rational processes. The objective is focused on the parcellization of reality in sectors that are apparently not related one to each other, and the promotion of an historical framework”.

Contents:

“Imparare dalle cose”, Fredi Drugman

“Musei e opere alla scoperta del futuro”, Tomás Maldonado

“Le cose che ci fanno intelligenti”, Raimonda Riccini

“Oggetti: strumenti e segni”, Jacques Maquet

“L’inteipretazione dei manufatti nella storia della tecnologia”, Robert B. Gordon

“Politica delle macchine. Lettura politica dei manufatti tecnologici”, Steven Lubar

“I sistemi tecnologici e alcune implicazioni riguardanti continuità e cambiamento”, W. David Kingery

“Cultura/Materiale. ‘Agricoltori’ e ‘allevatori’ possono continuare a essere amici?”, Jules D. Prown

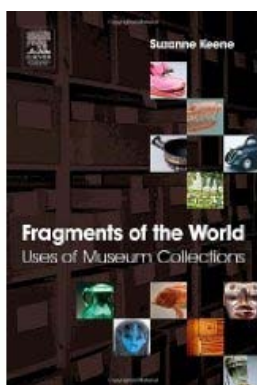
“Imparare dalle cose è un mito? Storia della tecnologia e pratica degli oggetti”, Joseph J. Corn

“La cultura industriale: problemi di estetica nei musei della tecnica e dell’industria”, Ursula Winter

“Spose meccaniche”, Susan Sellers

“I musei tecnologici: prospettiva di un docente”, Howard P. Segal

“Le collezioni storiche del Dipartimento di Elettrotecnica: morte e trasfigurazione”, Andrea Silvestri.

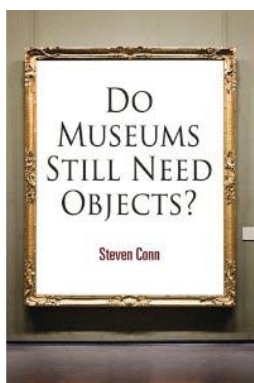


Suzanne Keene, *Fragments of the World: Uses of Museum Collections*, Butterworth Heinemann, Oxford-Burlington/MA 2005.

“During the past decade a number of individual museums have found imaginative ways of using their collections and of making them accessible. However, museum collections as a whole are enormous in size and quantity and the question of how can they can be put to best use is ever present. When conventional exhibitions can only ever utilise a tiny proportion of them, what other uses of the collections are possible? Will their exploitation and use now destroy their value for future generations? Should they simply be kept safely and as economically as possible as a resource for the future? *Fragments of the World* examines these questions, first reviewing the history of collecting and of collections, then discussing the ways in which the collections themselves are being used today. Case studies of leading examples from around the world illustrate the discussion. Bringing together the thinking about museum collections with case studies of the ways in which different types of collection are used, the book provides a roadmap for museums to make better use of this wonderful resource”.

Contents:

1. Introduction; 2. Museums; 3. Collections; 4. Collections for Research; 5. Collections for Ongoing Learning; 6. Collections, Memory, and Identity; 7. Collections and Creativity; 8. Collections for Enjoyment; 9. Collections and Digitalization; 10. Collections and Values; 11. Piecing Together the Fragments.



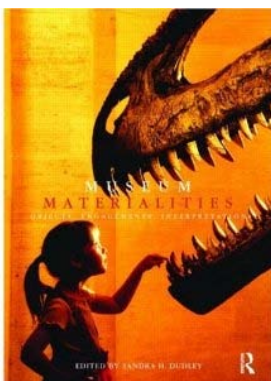
Steven Conn, *Do Museums Still Need Objects?*, University of Pennsylvania Press, Philadelphia/PA 2010.

“Steven Conn offers a refreshing look at museums and many of the debates surrounding their development and practices over the past forty years. He is right to frame his inquiry by asking if museums still need objects. Too often these debates have ignored the very characteristic that defines museums and distinguishes them from all other cultural institutions: they collect, preserve, and present things. Despite recent shifts in their priorities, Conn argues that museums and their collections possess tremendous potential as sites of learning and places where civic identity is shaped and sustained. *Do Museums Still Need Objects?* is a must-read for anyone thinking about the social and cultural significance of museums at the beginning of the twenty-first century. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society,

while also delving deeply into their institutional histories, 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”.

Contents:

Introduction: Thinking about Museums; 1. Do Museums Still Need Objects?; 2. Whose Objects? Whose Culture? The Contexts of Repatriation; 3. Where is the East?; 4. Where Have All the Grown-Ups Gone?; 5. The Birth and the Death of a Museum; 6. Museums, Public Space, and Civic Identity.



Sandra H. Dudley (ed.), *Museum Materialities: Objects, Engagements, Interpretations*, Routledge, London-New York/NY 2010.

“This is an innovative interdisciplinary book about objects and people within museums and galleries. It addresses fundamental issues of human sensory, emotional and aesthetic experience of objects. The chapters explore ways and contexts in which things and people mutually interact, and raise questions about how objects carry meaning and feeling, the distinctions between objects and persons, particular qualities of the museum as context for person-object engagements, and the active and embodied role of the museum visitor. *Museum Materialities* examines materiality and other perceptual and ontological qualities of objects themselves; embodied sensory and cognitive engagements – both personal and across a wider audience spread – with particular objects or object types in a museum or gallery setting; notions of aesthetics, affect and wellbeing in museum contexts; and creative and innovative artistic and museum practices that seek to illuminate or critique museum objects and interpretations. Phenomenological and other approaches to embodied experience in an emphatically material world are current in a number of academic areas, most particularly strands of material culture studies within anthropology and cognate disciplines”.

Contents:

“Museum Materialities : Objects, Sense and Feeling”, Sandra H. Dudley

Part 1. Objects

“Photographs And History: Emotion and Materiality”, Elizabeth Edwards

“Remembering the Dead By Affecting the Living: The Case of a Miniature Model of Treblinka”, Andrea Witcomb

“Touching the Buddha: Encounters with a Charismatic Object”, Christopher Wingfield

“Contemporary Art: An Immaterial Practice?”, Helen Pheby

“The Eyes Have It: Eye Movements and the Debatable Differences Between Original Objects and Reproductions”, Helen Saunderson, Alice Cruickshank, Eugene McSorley

Part 2. Engagements

“Experiencing Materiality in the Museum: Artefacts Re-Made”, Alexander Stevenson

“Virginia Woolf’s Glasses: Material Encounters in the Literary/Artistic House Museum”, Nuala Hancock

"When Ethnographies Enter Art Galleries", Lydia Nakashima Degarrod

"Engaging the Material World: Object Knowledge and Australian Journeys", Kirsten Wehner, Martha Sear

"Watch Your Step: Embodiment and Encounter at Tate Modern", Helen Rees Leahy

"Reconsidering Digital Surrogates: Towards a Viewer-Orientated Model of the Gallery Experience", Bradley L. Taylor

Part 3. Interpretations

"Dancing Pot and Pregnant Jar?: On Ceramics, Metaphors and Creative Labels", Wing Yan Vivian Ting

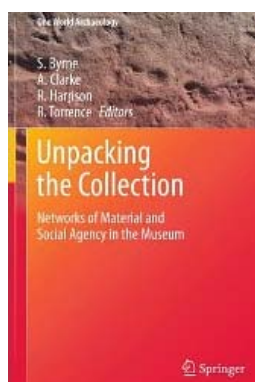
"Myth, Memory and the Senses in The Churchill Museum", Sheila Watson

"Dreams and Wishes: The Multi-Sensory Museum Space", Viv Golding

"Making Meaning Beyond Display", Chris Dorsett

"Authenticity and Object Relations in Contemporary Performance Art", Klare Scarborough

"Afterword", Howard Morphy.



S. Byrne, A. Clarke, R. Harrison, R. Torrence (eds.), *Unpacking the Collection: Networks of Material and Social Agency in the Museum*, Springer, New York/NY-Dordrecht-Heidelberg-London 2011.

"Museum collections are often perceived as static entities hidden away in storerooms or trapped behind glass cases. By focusing on the dynamic histories of museum collections, new research reveals their pivotal role in shaping a wide range of social relations. Over time and across space the interactions between these artefacts and the people and institutions who made, traded, collected, researched and exhibited them have generated complex networks of material and social agency. In this innovative volume, the contributors draw on a broad range of source materials to explore the cross-cultural interactions which have created museum collections. These case studies contribute significantly to the development of new theoretical frameworks to examine broader questions of materiality, agency, and identity in the past and present. Grounded in case studies from individual objects and museum collections from North America, Europe, Africa, the Pacific Islands, and Australia, this truly international volume juxtaposes historical, geographical, and cross-cultural studies".

Contents:

Part I Introduction

1 "Networks, Agents and Objects: Frameworks for Unpacking Museum Collections", Sarah Byrne, Anne Clarke, Rodney Harrison, Robin Torrence

Part II Processes and Perspectives

2 "'Suitable for Decoration of Halls and Billiard Rooms': Finding Indigenous Agency in Historic Auction and Sale Catalogues", Robin Torrence, Anne Clarke

3 "Consuming Colonialism: Curio Dealers' Catalogues, Souvenir Objects and Indigenous Agency in Oceania", Rodney Harrison

4 "Plumes, Pipes and Valuables: The Papuan Artefact-Trade in Southwest New Guinea, 1845–1888", Susan M. Davies

Part III Collectors and Nationhood

5 "Donors, Loaners, Dealers and Swappers: The Relationship behind the English Collections at the Pitt Rivers Museum", Chris Wingfield

6 "The Bekom Mask and the White Star: The Fate of Others' Objects at the Musée du quai Branly, Paris", Alexandra Loumpet-Galitzine

7 "Agency, Prestige and Politics: Dutch Collecting Abroad and Local Responses", Pieter ter Keurs

Part IV Communities and Collections

8 "Crafting Hopi Identities at the Museum of Northern Arizona", Kelley Hays-Gilpin

9 "Pathways to Knowledge: Research, Agency and Power Relations in the Context of Collaborations Between Museums and Source Communities", Lindy Allen, Louise Hamby

10 "Objects as Ambassadors': Representing Nation Through Museum Exhibitions", Chantal Knowles

11 "Seats of Power and Iconographies of Identity in Ecuador", Colin McEwan, Maria-Isabel Silva

Part V Individual Collectors, Objects and 'Types'

12 "Hedley Takes a Holiday: Collections from Kanak People in the Australian Museum", Jude Philp

13 "Death, Memory and Collecting: Creating the Conditions for Ancestralisation in South London Households", Fiona Parrott

14 "Trials and Traces: A. C. Haddon's Agency as Museum Curator", Sarah Byrne.



Sandra Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov, Jennifer Walklate (eds.), *The Thing about Museums: Objects and Experience, Representation and Contestation*, Routledge, London-New York/NY 2011.

"The Things about Museums" constitutes a collection of essays unprecedented in existing books in either museum and heritage studies or material culture studies. Taking varied perspectives and presenting a range of case studies, the chapters all address objects in the context of museums, galleries and/or the heritage sector more broadly. Specifically, the book deals with how objects are constructed in museums, the ways in which visitors may directly experience those objects, how objects are utilised within particular representational strategies and forms, and the challenges and opportunities presented by using objects to communicate difficult and contested matters. Topics and approaches examined in the book are diverse, but include the objectification of natural history specimens and museum registers; materiality, immateriality, transience and absence; subject/object boundaries; sensory, phenomenological perspectives; the museumisation of objects and collections; and the dangers inherent in assuming that objects, interpretation and heritage are 'good' for us".

Contents:

"Preface", Sandra Dudley

1. "Introduction: Museums and Things", Sandra Dudley

Part I. Objects and their Creation in the Museum

"Introduction", Jennifer Walklate

2. "Romancing the Stones: Earth Science Objects as Material Culture", Hannah-Lee Chalk

3. "What Do We Know About What We Know? The Museum 'Register' as Museum Object", Geoffrey N. Swinney

4. "Emblematic Museum Objects of National Significance: In Search of Their Multiple Meanings and Values", Marlen Mouliou, Despina Kalessopoulou

5. "Musealization Processes in the Realm of Art", Maria Lucia de Niemeyer Matheus Loureiro

6. "Photography – Museum: On Posing, Imageness, and the Punctum", Klaus Wehner

Part II. Visitors' Engagements with Museum Objects

"Introduction", Jennifer Binnie

7. "Things and Theories: The Unstable Presence of Exhibited Objects", Chris Dorsett

8. "Inexperienced Museum Visitors and How They Negotiate Contemporary Art. A Comparative Study of Two Visitor-Driven Visual Art Presentations", Marijke Van Eeckhaut

9. "Illuminating Narratives: Period Rooms and Tableaux Vivants", Michael Katzberg

10. "Magic Objects/Modern Objects: Heroes' House Museums", Linda Young

11. "'Do Not Touch' – A Discussion on the Problems of a Limited Sensory Experience With Objects in a Gallery or Museum Context", Helen Saunderson

12. "Living Objects: A Theory of Museological Objecthood", Wing Yan Vivian Ting

13. "The Poetic Triangle of Objects, People and Writing Creatively: Using Museum Collections to Inspire Linguistic Creativity and Poetic Understanding", Nikki Clayton, Mark Goodwin

14. "Location and Intervention: Visual Practice Enabling a Synchronic View of Artefacts and Sites", Shirley Chubb

Part III. The Uses of Objects in Museum Representations

"Introduction", Amy Jane Barnes

15. "Spectacle and Archive in two Contemporary Art Museums in Spain", Roger Sansi

16. "Playing Dress-Up: Inhabiting Imagined Spaces Through Museum Objects", Julia Petrov

17. "Material Object and Immaterial Collector: Is There Room for the Donor-Collector Discourse in the Museal Space?", Caroline Bergeron

18. "Exhibiting Absence in the Museum", Helen Rees Leahy

19. "Arctic 'Relics': The Construction of History, Memory and Narratives at the National Maritime Museum", Claire Warrior

Part IV. Objects and Difficult Subjects

"Introduction", Julia Petrov

20. "Challenged Pasts and the Museum: The Case of Ghanaian Kente", Malika Kraamer

21. "Standardizing Difference: The Materiality of Ethnic Minorities in the Museums of the Peoples' Republic of China", Marzia Varutti

22. "Displaying the Communist Other: Perspectives on the Exhibition and Interpretation Of Communist Visual Culture", Amy Jane Barnes

23. "Reconsidering Images: Using the Farm Security Administration Photographs as Objects in History Exhibitions", Meighen Katz

24. "(Im)material Practices in Museums", Alice Semedo

25. "Heritage as Pharmakon and the Muses as Deconstruction: Problematizing Curative Museologies and Heritage Healing", Beverley Butler

"Afterword: A conversation with Sue Pearce", Amy Jane Barnes, Jennifer Walklate.



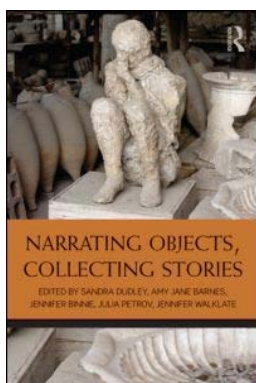
Sandra Dudley (ed.), *Museum Objects*, Routledge, London-New York/NY 2012.

"Museum Objects provides a set of readings that together create a distinctive emphasis and perspective on the objects which lie at the heart of interpretive practice in museums, material culture

studies and everyday life. This reader brings together classic and up to date texts on the nature and definition of the object itself, the senses and embodied experience of objects. No other volume brings together such perspectives in this way, and no other volume includes such a focus on the museum context. *Museum Objects* incorporates both theorised and more practical readings from a range of international academic and contextual perspectives. The overall result is a definitive set of readings that offers a comprehensive understanding of objects and their place within the museum context”.

Contents:

Introduction, Materialising Objects, Experience and the Museum 1. Objects and their Properties 2. Experiencing Objects 3. Contexts of Experiencing Objects 4. Object/Person Distinctions.



Sandra Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov, Jennifer Walklate (eds.), *Narrating Objects, Collecting Stories*, Routledge, London-New York/NY 2012.

“*Narrating Objects, Collecting Stories* is a wide-ranging collection of essays exploring the stories that can be told by and about objects and those who choose to collect them. Examining objects and collecting in different historical, social and institutional contexts, an international, interdisciplinary group of authors consider the meanings and values with which objects are imputed and the processes and implications of collecting. This includes considering the entanglement of objects and collectors in webs of social relations, value and change, object biographies and the sometimes conflicting stories that things come to represent, and the strategies used to reconstruct and retell the narratives of objects. The book includes considerations of individual and groups of objects, such as domestic interiors, novelty tea-pots, Scottish stone monuments, African ironworking, a postcolonial painting and memorials to those killed on the roads in Australia. It also contains chapters dealing with particular collectors – including Charles Bell and Beatrix Potter – and representational techniques”.

Contents:

“Introduction: Objects, Collectors and Representations”

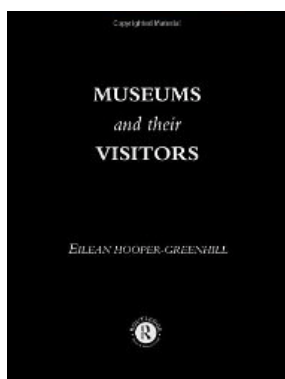
Part I: The Mutuality Between Objects and Persons

Part II: Object Meanings in Context

Part III: Collectors and Collecting in Focus

Part IV: Representational and Narrative Strategies.

Museum and Publics: Interpretation, Learning, Education



Eilean Hooper-Greenhill, *Museums and Their Visitors*, Routledge, London-New York/NY 1994.

“Museums are at a critical moment in their history. In order to ensure survival into the next century, museums and galleries must demonstrate their social relevance and use. This means developing their public service functions through becoming more knowledgeable about the needs of their visitors and more adept at providing enjoyable and worthwhile experiences. *Museums and Their Visitors* aims to help museums and galleries in this crucial task. It examines the ways in which museums need to develop their communicative functions and, with examples of case-studies, explains how to achieve best practice. The special needs of a number of target audiences including schools, families and people with disabilities are outlined and illustrated by examples of exhibition, education and marketing policies. The book looks in detail at the power of objects to inspire and stimulate and analyses the use of language in museums and galleries”.

Contents:

Introduction; 1. Forces for Change; 2. Communication in Theory and Practice; 3. Who Goes to Museums?; 4. Research and Evaluation; 5. Welcoming Visitors; 6. Responding to Visitor Needs; 7. Language and Texts; 8. Museums: Ideal Learning Environments; 9. Managing Museums For Visitors.



Eilean Hooper-Greenhill (ed.), *Museum, Media, Message*, Routledge, London-New York/NY 1995.

“Collecting together a group of talented writers, *Museum, Media, Message* considers, in depth, the most up-to-date approaches to museum communication including: museums as media; museums and audience; and the evaluation of museums. Addressing the need for museums to develop better knowledge of visitor experience, this volume introduces a broad range of issues, and presents the ultimate how, why and who of museum communication. *Museum, Media, Message* combines philosophical discussion, practical examples and case studies and examines museum communication in three sections: analyzing how museums and galleries construct and transmit complex systems of value through processes of collection and exhibition; raising philosophical and management issues

and exploration of work with specific audiences; introducing methods for studying the audiences' experiences of communication events in museums".

Contents:

"Museums and Communication: An Introductory Essay", Eilean Hooper-Greenhill

Part 1. Museum as Media

"Collecting as Medium And Message", Susan M. Pearce

"The Museum Message: Between the Document and Information", Ivo Maroević

"Exhibitions as Communicative Media", Flora E.S. Kaplan

"Observations on Semiotic Aspects in the Museum Work of Otto Neurath: Reflections on the

'Bildpädagogische Schriften' (Writings on Visual Education)", Hadwig Kräutler

"Early Museums and Nineteenth-Century Media", Rosemary Flanders

"New Technologies for Museum Communication", Anne Fahy

"Education, Sunflowers and the New Vulgarity in Art Museums", Sanford Sivitz Shaman

Part 2. Communication in Action

"Changing Media, Changing Messages", Mike Wallace

"Museums in Partnership", Gaynor Kavanagh

"A Museum Manager Discusses Museum Communication", Stephen Locke

"Learning from Each Other: Museums and Older Members of the Community - The People's Story", Sandra Marwick

"Disabled People and Museums: The Case for Partnership and Collaboration", Eleanor Hartley

"Integrating School Visits, Tourists and the Community at the Archaeological Resource Centre, York, UK", Andrew Jones

"Changing Our Minds : Planning a Responsive Museum Service", Sally MacDonald

"Museums, Myths and Missionaries : Redressing the Past for a new South Africa", Janet Hall

Part 3. Evaluating the Communication Process

"Evaluating Teaching and Learning in Museums", George E. Hein

"Responsive Evaluation in Museum Education", Ian Kelman

"The Museum as Medium in the Aesthetic Response of Schoolchildren", Andrea Weltzl-Fairchild

"Evaluation of School Work in the Rutland Dinosaur Gallery", Kate Pontin

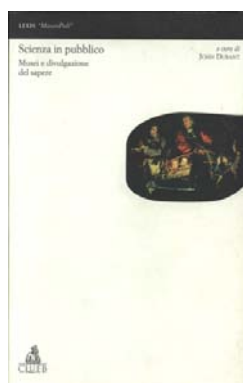
"The Evaluation of Museum-School Programmes: The Case of Historic Sites", Michel Allard

"Andragogy (Adult Education) in the Museum: A Critical Analysis and New Formulation", Colette Dufresne-Tassé

"Communicating and Learning in Gallery 33: Evidence from a Visitor Study", Jane Peirson Jones

"Family Groups in Museums: An Indian Experience", B. Venugopal

"Here to Help: Evaluation and Effectiveness", Sandra Bicknell.



John Durant (ed.), *Museums and the Public Understanding of Science*, Science Museum, London 1992. Ital. ed. *Scienza in pubblico: Musei e divulgazione del sapere*, Clueb, Bologna 1998.

"The essays in this volume are organised thematically. The first essay sets the scene by reviewing the present position and future potential of science museums as educational and cultural resources. The

next section is devoted to the role of museum exhibitions and analyses how exhibitions deal with complex material. The third section is concerned with museum programmes and reports on the strengths and weaknesses of different museum programmes, ranging from gallery drama to the Boston Museum's innovative experiment with Science-by-mail."

"Science is an open ensemble of relations between people, objects and discourses; it's a system composed by institutions and research places; it's an archive of instruments and machines, a repertoire of models. The clever relationship with science highly influences the way we want the society to develop and it interferes with our attitude to accept progress. In this frame, the Science Museum has such a significant role and responsibility, that is hardly to find in other museology sections. Nevertheless the practice of exhibiting science is still beginning, probably because the idea of the Museum as a communication medium has emerged recently: on one hand collections represent the heart of the Museum, but on the other the education issue – that is the exhibition of objects and ideas in order to inform and stimulate visitors - represents it's spirit. Reporting the results of a Conference that took place at the Science Museum of London, this book offers a wide overview on scientific Museums as tools improving knowledge and communication. Authors describe the state of the art and trace future developments: they analyze exhibitions examples and functions, and elaborate the surveys about visitors and new exhibiting strategies, from drama to multimedia innovation. Most of all they underline the interesting issues concerning the objects' exhibitions, mainly focusing on technological objects, whose meaning is animated by the exhibition settings and the Museum itself – they become essential devices for experiencing ourselves and the world around us - involving us in their magical 'aura'".

Contents:

"Introduction", John Durant

Looking Forward

"Science and Technology Museums face the Future", Joel Bloom

The Role of the Museum

"Intellectual Ergonomics and Multimedia Exhibitions", Joël de Rosnay

"Exhibitions and the Public Understanding of Science", Roger Miles, Alan Tout

"The Medium is the Museum: On Objects and Logics in Times and Space", Roger Silverstone

Educational and Other Programmes

"Drama on Galleries", Graham Farmelo

"Providing Information, Promoting Understanding", Leonard Will

"Access to Image: A Schools Programme for Special Needs", Janet Hill

"Linking Scientist to Non-Science Museum", Patrick Sudbury

"'Wonders in One Closet Shut': The Educational Potential of History of Science Museums", Willem Hackmann

"Building Positive Attitudes to Science: New Ideas from Museums and Other Groups", Peter Briggs

"Travelling Exhibitions and the Public Understanding of Science", Norman Tomlin

Current Practice

"The Role of the Object in Technical Museums: The Conservatoire Nationale des Arts et Métiers", Dominique Ferriot

"Dreams and Nightmares: Science Museum Provision in Britain", Gaynor Kavanagh

"How Eureka! The Children's Museum Respond to Visitors' Needs", Gillian Thomas

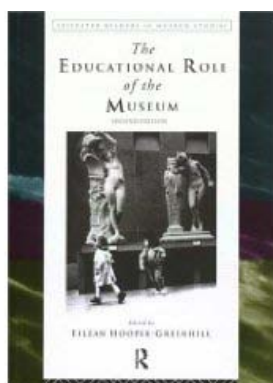
"The Museum of Science and Industry in Manchester: The Local and Historical Context", Patrick Greene, Gaby Porter

"Asking the Public What They Want", Bill Brookes

Visitor Centres

"Bringing Technology to the Community: Sellafield Visitors' centre", Duncan Jackson

"Jodrell Bank Visitor Centre", Silvia Chaplin, Francis Graham-Smith.



Eilean Hooper-Greenhill (ed.), *The Educational Role of the Museum*, Routledge, London-New York/NY 1994.

“Covering broad themes relevant to providing for all museum visitors, and also focusing specifically on educational groups, the book is set in four sections which sequentially: chart the development of museum communication; relate constructivist learning theory to specific audiences with different learning needs; apply this learning theory to the development of museum exhibitions; pose questions about the way museums conceptualize audiences”.

Contents:

“Education, Communication and Interpretation: Towards a Critical Pedagogy in Museums”, Eilean Hooper-Greenhill

“Communication in Theory and Practice”, Eilean Hooper-Greenhill

“Learning in Art Museums: Strategies of Interpretation”, Eilean Hooper-Greenhill

“The Museum as a Communicator: A Semiotic Analysis of the Western Australian Museum Aboriginal Gallery, Perth”, Robert Hodge, Wilfred D’Souza

“Museum Learners as Active Postmodernists: Contextualizing Constructivism”, Eilean Hooper-Greenhill

“The Constructivist Museum”, George E. Hein

“Teaching Yourself to Teach With Objects”, John Hennigar Shuh

“Improving Worksheets”, Gail Durbin

“Open Windows, Open Doors”, Jessica Davis, Howard Gardner

“Museum Multicultural Education for Young Learners”, Joseph H. Suina

“Children, Teenagers and Adults in Museums: A Developmental Perspective”, Nina Jensen

“Museum-Goers: Life-Styles and Learning Characteristics”, Charles F. Gunther

“Whose Museum is it Anyway? Museum Education and the Community”, Jocelyn Dodd

“Learning from Learning Theory in Museums”, Eilean Hooper-Greenhill

“Intrinsic Motivation in Museums: Why Does One Want to Learn?”, Mihaly Csikszentmihalyi, Kim Hermanson

“Cognitive Psychology and Interpretation: Synthesis and Application”, Sam H. Ham

“Collaboration: Towards a More Holistic Design Process”, Hank Grasso, Howard Morrison

“Spatial Considerations”, Communications Design Team, Royal Ontario Museum

“The Exhibition Development Process”, David Dean

“Combating Redundancy: Writing Texts for Exhibitions”, Margareta Ekarv

“Writing Readable Text: Evaluation of the Ekarv Method”, Elizabeth Gilmore, Jennifer Sabine

“How Old is This Text?”, James Carter

“Museum Text as Mediated Message”, Helen Coxall

“Increased Exhibit Accessibility Through Multisensory Interaction”, Betty Davidson, Candace Lee Heald, George E. Hein

“That Those Who Run May Read”, Tony Bennett

“Audiences: A Curatorial Dilemma”, Eilean Hooper-Greenhill

“Cultural Imagining Among Museum Visitors”, Sharon Macdonald

“The Disabling Society”, Rebecca McGinnis

“Museums and Cultural Diversity in Contemporary Britain”, Eilean Hooper-Greenhill

“A Beginner’s Guide to Evaluation”, Phil Bull

"Monitoring and Evaluation: The Techniques", G. Binks, D. Uzzell

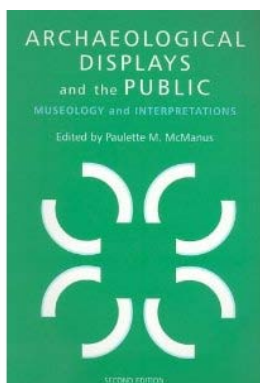
"Small-scale Evaluation", Tim Badman

"Evaluation of Museum Programmes and Exhibits", George E. Hein

"Pupils' Perceptions of Museum Education Sessions", Marilyn Ingle

"Collaborative Evaluation Studies Between the University of Liverpool and National Museums and Galleries on Merseyside", Terry Russell

"Sending Them Home Alive", Anita Rui Olds.



Paulette M. McManus (ed.), *Archaeological Displays and the Public: Museology and Interpretation*, Left Coast Press, Walnut Creek/CA 1996.

"This volume is a set of a dozen case studies of innovative programs designed to attract the public to both archaeological sites and exhibits of archaeological artifacts. Papers deal with general issues of interpretation and presentation and cover British, Australian, European, and American settings".

Contents:

"The Development of Empúries, Spain, as a Visitor Friendly Archaeological Site", Jordi Pardo

"Historical Archaeology and Interpretation at Old Sturbridge Village", David M. Simmons-

"Changes and Challenges: the Australian Museum and Indigenous Communities", Jim Spetch, Carolyn MacLulich

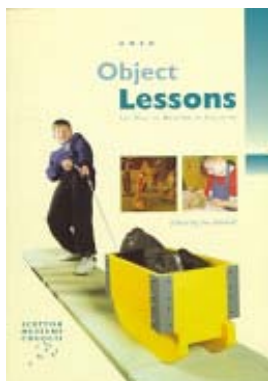
"Retrieving Prehistories at the Museum of London", Jonathan Cotton, Barbara Wood

"A Travelling Exhibition about Archaeology as an Activity", Liz Walder

"Salvaging the 'Titanic Story': Maritime Archaeology and Public Histories of Fascination and Loss", Beverley Butler

"Audio Tours at Heritage Sites", Brian Bath

"A Visitors' Guide to the Contents and Use of Guidebooks", Paulette M. McManus.



Sue Mitchell (ed.), *Object Lessons: The Role of Museums in Education*, Scottish Museums Council- HMSO, Edimburgh 1996.

"The Museums Education Initiative (MEI) was founded in the conviction that the changes taking place in the Scottish education system provided an opportunity to promote the range of primary source

material, housed within museums, as a significant resource for teachers. This text is a culmination of the MEI, intended as the means by which the experiences and lessons learned during the three-year programme are communicated to and can ultimately benefit a wider audience. It seeks to provide inspiration, practical help, and advice for all museum and teaching staff wishing to realize the potential of museum collections to underpin the Scottish school's curriculum"

"This volume provides case studies of the Museums Education Initiative (MEI) in practice in the UK. This initiative was founded on two principles: that education lies at the heart of the rationale for the existence of collections in the public domain; and that the educational potential of many museums is largely untapped, most especially with respect to children in their formative years. The case studies presented here are examples of good practice which show that through collaboration and networking local initiatives can proceed both creatively and economically, and embracing a wide range of types of museum and educational experience, geographical location, type and size of collection and exhibit, curriculum area, and educational materials".



Susan M. Pearce (ed.), *Exploring Science in Museums*, Athlone, London-Atlantic Highlands-NJ 1996.

"The relationship between science and the public is one of the great contemporary debates, involving questions of accountability, resource, the construction of knowledge and its legal implications. Mutual understanding between scientists and non-scientists is a key figure in the dialogue and here the interpretation of science in museums has a significant part to play".

Contents:

Part One

"Introduction", Susan M. Pearce

"Museums and Geology", P. S. Doughty

"The Roller-Coaster of Museum Geology", Simon Knell

"Presenting Science as Product or as Process: Museums and the Making of Science", Ken Arnold

"A Conflict of Cultures: Hands-On Science Centres in UK Museums", Ian Simmons

"Science and its Stakeholders: The Making of 'Science in American Life'", Arthur Molella, Carlene Stephens

"Communication Strategies in Interactive Spaces", Gillian Thomas, Tim Caulton

"Mindful Play! or Mindless Learning!: Modes of Exploring Science in Museums", Ibrahim Yahya

"Science Museums, or Just Museums of Science?", John Durant

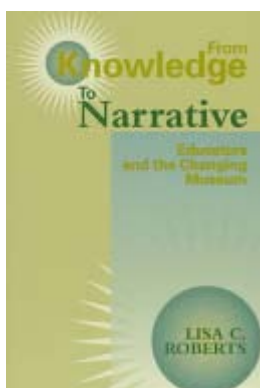
"Australian Interventions: 'The Artist and the Museum' Series, Ian Potter Gallery, University of Melbourne", Rebecca Duclos

"Writing about Art Exhibition Catalogues: A Literature Review", Pnina Wentz

"The Museum of Women's Art: Towards a Culture of Difference", Beverley Butler.

Part Two

Reviews edited by Eilean Hooper-Greenhill

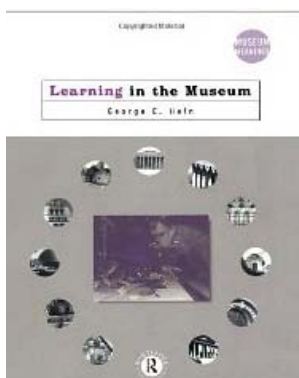


Lisa C. Roberts, *From Knowledge to Narrative: Educators and the Changing Museum*, Smithsonian Institution Press, Washington 1997.

“*From Knowledge to Narrative* shows that museum educators—professionals responsible for making collections intelligible to viewers—have become central figures in shaping exhibits. Challenging the traditional, scholarly presentation of objects, educators argue that, rather than transmitting knowledge, museums’ displays should construct narratives that are determined as much by what is meaningful to visitors as by what curators intend. Lisa C. Roberts discusses museum education in relation to entertainment, as a tool of empowerment, as a shaper of experience, and as an ethical responsibility. The book argues for an expanded role for museum education based less on explaining objects than on interpreting narratives”.

Contents:

1. Education as Entertainment; 2. Education as Empowerment; 3. Education as Experience; 4. Education as Ethics; 5. Conclusion: Education as a Narrative Endeavor.

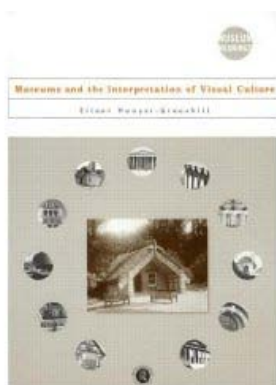


George E. Hein, *Learning in the Museum*, Routledge, London-New York/NY 1998.

“*Learning in the Museum* examines major issues and shows how research in visitor studies and the philosophy of education can be applied to facilitate a meaningful educational experience in museums. Hein combines a brief history of education in public museums, with a rigorous examination of how the educational theories of Dewey, Piaget, Vygotsky and subsequent theorists relate to learning in the museum. Surveying a wide range of research methods employed in visitor studies is illustrated with examples taken from museums around the world, Hein explores how visitors can best learn from exhibitions which are physically, socially, and intellectually accessible to every single visitor. He shows how museums can adapt to create this kind of environment, to provide what he calls the ‘constructivist museum’”.

Contents:

1. The Significance of Museum Education; 2. Educational Theory; 3. Early Visitor Studies; 4. The Countenance of Visitor Studies; 5. Ladder and Network Theories; 6. Studying Visitors; 7. Evidence from Learning in the Museum; 8. The Constructivist Museum.



Eileen Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, Routledge, London-New York/NY 2000.

“This is a multi-disciplinary study that adopts an innovative and original approach to a highly topical question, that of meaning-making in museums, focusing its attention on pedagogy and visual culture. This work explores such questions as:

- How and why is it that museums select and arrange artefacts, shape knowledge, construct a view?
- How do museums produce values?
- How do active audiences make meaning from what they experience in museums?”.

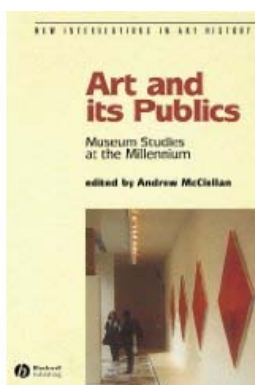
Contents:

1. Culture and Meaning in the Museum; 2. Picturing the Ancestors and Imag(in)ing the Nation: The Collections of the First Decade of the National Portrait Gallery, London; 3. Speaking for Herself? Hinemihi and Her Discourses; 4. Words and Things: Constructing Narratives, Constructing the Self; 5. Objects and Interpretive Processes; 6. Exhibitions and Interpretation: Museum Pedagogy and Cultural Change; 7. The Rebirth of the Museum.



Uwe Christian Dech, *Sehenlernen im Museum: Ein Konzept zur Wahrnehmung und Präsentation von Exponaten*, transcript, Bielefeld 2003.

“A variety of efforts are dedicated to the effective staging of exhibitions – the display of the auratic object lost its prominence on other cultural techniques. But the Museum inspires as a laboratory for new knowledge and culture, one of which is here investigated: the Museum is discovered as a privileged place of learning and it is examined in detail, as well as the subjectivity of the viewer into the exhibition. Through this fruitful reference to the readers, the book provides a new perspective on the living cultural Museum facilities”.



Andrew McClellan (ed.), *Art and its Publics: Museums Studies at the Millennium*, Blakwell Publishing, Malden-London 2003.

“Bringing together essays by museum professionals and academics from both sides of the Atlantic, *Art and its Publics* tackles current issues confronting the museum community and seeks to further the debate between theory and practice”.

Contents:

“A Brief History of the Art Museum Public”, Andrew McClellan

“Having One’s Taste and Eating It: Transformations of the Museum in a Hypermodern Era”, Nick Prior

“Museums: Theory, Practice and Illusion”, Danielle Rice

“Norman Rockwell at the Guggenheim”, Alan Wallach

“The Return to Curiosity: Shifting Paradigms in Contemporary Museum Display”, Stephen Bann

“Museum Sight”, Anne Higonnet

“Sacred to Profane and Back Again”, Ivan Gaskell

“From Theory to Practice: Exhibiting African Art in the Twenty-First Century”, Christa Clarke

“Reframing Public Art: Audience Use, Interpretation, and Appreciation”, Harriet F. Senie.



Hartmut John, Jutta Thinesse-Demel (eds.), *Lernort Museum – neu verortet!: Ressourcen für soziale Integration und individuelle Entwicklung. Ein europäisches Praxishandbuch*, transcript, Bielefeld 2004.

“The rapid transformation of modern society and the consequent individualization of educational and work histories affect the Museum institution. Increasingly, the question is focused as to whether the provision of information about museums and entertainment can also perform other functions - not least in order to legitimize their role toward society. To what extent can Museums play a role in developing social skills and supporting employability and re-orientation of people in our everyday life, marked by discontinuity? Presenting the results of the studies lead in 16 European Countries, the book investigates these questions and show the innovative role that Museums can play as laboratories for testing new ways of life”.

Contents:

Vorwort, Hartmut John, Jutta Thinesse-Demel

“Eine Welt im Wandel. Museen als Plattform für lebenslanges Lernen - Drei Europa-Projekte:

AEM, MUSAEAM und EUROEDULT”, Jutta Thinesse-Demel

Erwachsenenbildung

“Neue Vision des lebenslangen Lernens AEM - Adult Education and the Museum”, Jutta Thinesse-Demel

“Der Geist Europas”, Massimo Negri

“Neue Visionen des lebenslangen Lernens”, Paul Bélanger

“Persönliche Entwicklungsprozesse im Spiegel der Rolle der Museen”, Paolo Federighi

“Erwachsenenbildung im Museum”, Ekkehard Nuissl

“Das Museum als kollektives Gedächtnis”, Jean-Christophe Ammann

“Lebenslanges Lernen. Ein Überblick mit Bezug auf Museen und den Weiterbildungssektor”, Alan Chadwick

“Museen und Bildung in Ungarn”, Tamas Vásárhelyi

Die Besuchererfahrung

“MUSAEAM – Museum and Adult Education are More”, Jutta Thinesse-Demel

“Tag der offenen Tür für Aktionen des lebenslangen Lernens im Museum”, Christine Haberl

“Erste Europakonferenz ‘Besucherorientierung im Museum’, Tate Modern London, 2001”, Jutta Thinesse-Demel

“Ein Museumspublikum aufbauen”, Claude Fourteau

“‘Von einem, der auszog ...’ - Eine Glosse zum Museum als Besuchermagnet”, Peter Jenkinson

“Museen, Galerien und die Bekämpfung der sozialen Ausgrenzung”, Richard Sandell

“Spezielle Lernorte: Museen im 21. Jahrhundert”, Sylvia Lahav

Der Kulturvermittler

“EUROEDULT”, Jutta Thinesse-Demel

“Lernen in europäischen Museen – Trends, Erfahrungen, Perspektiven”, Viviane Reding

“Die Rolle der Kulturinstitutionen im Europäischen Bereich des Lebenslangen Lernens”, José Gutierrez

“Anerkennung und Wertschätzung informellen und formellen Lernens. Die Rolle der Universitäten, der Erwachsenenbildung und der Museen”, Pat Davies

“Museen als Scheidewege oder selbstgesteuertes Lernen in der Freizeit”, Wim van der Weiden

“Museen und Erwachsenenbildung”, Ellinor Haase

“Die Ziele des Projekts EUROEDULT und die Gründe für transnationale Partnerschaft”, Hella Krusche

“Die Rolle der Museen im lebenslangen Lernprozess”, Bettina Bochynek

“‘Collect & Share’ – Förderung Lebenslangen Lernens im Museum”, Christopher Naylor

Europäische Fallstudien

“Überblick über die europäischen Fallstudien”, Peter Cudmore, Gabriele Stöger

“Fallstudien aus den 15 europäischen Mitgliedsstaaten und der Schweiz”, Jutta Thinesse-Demel

Schlussfolgerungen und Empfehlungen

“Schlussfolgerungen und Empfehlungen”, Jutta Thinesse-Demel

Das Curriculum

“Das EUROEDULT-Curriculum”, Jutta Thinesse-Demel

“Das Curriculum – Eine Zusammenfassung der Domain- und Unit-Struktur”, Peter Wilson.

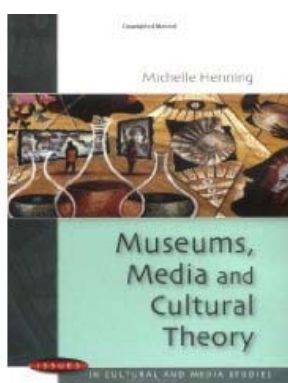


Graham Black, *The Engaging Museum: Developing Museums for Visitor Involvement*, Routledge, London-New York/NY 2005.

“This very practical book guides museums on how to create the highest quality experience possible for their visitors. Creating an environment that supports visitor engagement with collections means examining every stage of the visit, from the initial impetus to go to a particular institution, to front-of-house management, interpretive approach and qualitative analysis afterwards”.

Contents:

Section 1. Museum Audiences: Their Nature, Needs and Expectations; Section 2. Operating for Quality; Section 3. Learning in Museums; Section 4. Planned to Engage. Using Interpretation to Develop Museum Displays and Association Services.



Michelle Henning, *Museums, Media and Cultural Theory*, Open University Press, Maidenhead-New York/NY 2006.

“Museums, Media and Cultural Theory is unique in its treatment of the museum as a media-form, and in its detailed and critical discussion of a wide range of display techniques. It is an indispensable introduction to some of the key ideas, texts and histories relevant of the museum in the 21st century. This book explores how historical and contemporary museums and exhibitions restage the relationship between people and material things and how in doing so, they become important sites for the development of new forms of experience, memory and knowledge”.

Contents:

1. Object

The Life Of Things in the Museum Age; The Democratization of Treasure; Curious Things; From the Marketplace to the Museum;

2. Display

The Overcrowded Cemetery; Dioramas as Popular Education; Attention and Mimesis; The Art of Exhibition;

3. Media

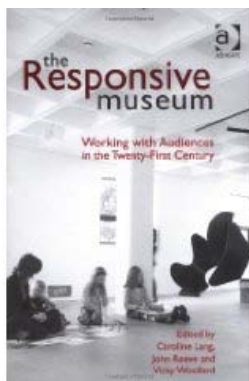
Materialist Media Theory; The Mediatic Museum; Interactives and Hands-On Science; From Things to Experiences;

4. Public

Itineraries; Aesthetic Experiences; The Universal Museum; Mirroring the Museum;

5. Archive

Archives, Indexes and Copies; Collection and Recollection; The Return to Curiosity.



Caroline Lang, John Reeve, Vicky Woollard (eds.), *The Responsive Museum: Working with Audiences in the Twenty-First Century*, Ashgate, Aldershot-Burlington/VT 2006.

“What is the relationship today between museums, galleries and learning? *The Responsive Museum* interrogates the thinking, policies and practices that underpin the educational role of the museum. It unravels the complex relationship of museums with their publics, and discusses today’s challenges and the debates that have resulted. The highly experience team of writers, including museum educators and directors, share their different experiences and views, and review recent research and examples of best practice. They analyse the implications of audience development and broadening public access, particularly in relation to special groups, minority communities and disabled people, and for individual self-development and different learning styles; they explore issues of public accountability and funding; discuss the merits of different evaluation tools and methodologies for measuring audience impact and needs; and assess the role of architects, designers and artists in shaping the visitor experience. The latter part of this book reviews practical management and staffing issues, and training and skills needs for the future”.

Contents:

“Preface”, Caroline Lang, John Reeve, Vicky Woollard

Part I. Understanding Audiences: Theory, Policy And Practice

1. “Influences on Museum Practice”, John Reeve, Vicky Woollard

2. “The Impact of Government Policy”, Caroline Lang, John Reeve, Vicky Woollard

3. “The Public Access Debate”, Caroline Lang

Part 2. Developing Audiences

4. “Prioritizing Audience Groups”, John Reeve

5. “Networks and Partnerships: Building Capacity for Sustainable Audience Development”, Ian Blackwell, Sarah Scaife

Response to Chapter 5:

“Audience Development: A View from The Netherlands”, Nico Halbertsma

6. “Dancing Around the Collections: Developing Individuals and Audience”, Eithne Nightingale

Response to Chapter 6:

“Developing the Inclusive Model”, Izzy Mohammed

7. “Museums and the Web”, Caroline Dunmore

Response to Chapter 7:

“Digital Technologies and Museum Learning”, Roy Hawkey

8. “Understanding Museum Evaluation”, Kate Pontin

Response to Chapter 8:

"Children and Young People in Museum Evaluation", Susan Potter

Part 3. Managing the Responsive Museum

9. "Where Does the Museum End?", Michael Tooby

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"... and there is no new thing under the sun", Alec Coles

10. "The Funding Challenge", Phyllida Shaw

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11. "Learning, Leadership and Applied Research", Nick Winterbotham

Response to Chapter 11:

"Developing Integrated Museum Management", Janet Vitmayer

12. "Audience Advocates in Museums", John Reeve

Response to Chapter 12:

"A Collective Responsibility: Making Museums Accessible for Deaf and Disabled People", Jane Samuels

13. "Whose Space? Creating the Environments for Learning", Rick Rogers

Response to Chapter 13:

"The Importance of the Museum's Built Environment", Christopher Bagot

14. "An Unsettled Profession", Vicky Woollard

Response to Chapter 14:

"Specialism versus Generalism", Caitlin Griffiths

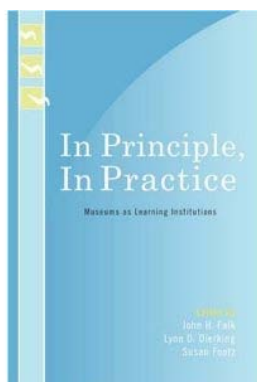
Part 4. Conclusion

15. "So Where Do We Go From Here?", Caroline Lang, John Reeve, Vicky Woollard

Appendix 1. "UK Museum and Gallery Visitor Figures", Vicky Woollard

Appendix 2. "The Inspiring Learning for All Framework", Vicky Woollard

Appendix 3. "A Common Wealth: Twelve Targets for Development of Museums Learning", C.Lang.



John H. Falk, *In Principle, in Practice: Museums as Learning Institutions*, AltaMira Press, Lanham/MD 2007.

"The science museum field has made tremendous advances in understanding museum learning, but little has been done to consolidate and synthesize these findings to encourage widespread improvements in practice. By clearly presenting the most current knowledge of museum learning, *In Principle, In Practice* aims to promote effective programs and exhibitions, identify promising approaches for future research, and develop strategies for implementing and sustaining connections between research and practice in the museum community".

Contents:

"Foreword", David A. Ucko

"Preface", John H. Falk, Lynn D. Dierking, Susan Foutz

Part I. How People Learn in Museums

1 "Toward an Improved Understanding of Learning From Museums: Filmmaking as Metaphor", John H. Falk

2 “Family Learning in Museums: Perspectives on a Decade of Research”, Kirsten M. Ellenbogen, Jessica J. Luke, Lynn D. Dierking

3 “Students, Teachers, and Museums: Toward an Intertwined Learning Circle”, Janette Griffin

4 “Exhibit Design in Science Museums: Dealing With a Constructivist Dilemma”, Sue Allen

5 “Research on Learning From Museums”, Leonie J. Rennie, David J. Johnston

Part II. Engaging Audiences in Meaningful Learning

6 “Envisioning the Customized Museum: An Agenda to Guide Reflective Practice and Research”, Mary Ellen Munley, Randy C. Roberts, Barbara Soren, Jeff Hayward

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11 “Optimizing Learning Opportunities in Museums: The Role of Organizational Culture”, J.Griffin, L. Baum, J.Blankman-Hetrick, Des Griffin, J.I. Johnson, C. A. Reich, S. Rowe

12 “Fostering Effective Free-Choice Learning Institutions: Integrating Theory, Research, Practice, and Policy Making”, Jeffrey H. Patchen, Anne Grimes Rand

13 “Meaningful Collaboration”, Beverly Sheppard

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14 “Understanding the Long-Term Impacts of Museum Experiences”, David Anderson, Martin Storksdieck, Michael Spock

15 “Investigating Socially Mediated Learning”, Tamsin Astor-Jack, Kimberlee L. Kiehl Whaley, Lynn D. Dierking, Deborah L. Perry, Cecilia Garibay

16 “Research in Museums: Coping With Complexity”, Sue Allen, Joshua Gutwill, Deborah L. Perry, Cecilia Garibay, Kirsten M. Ellenbogen, Joe E. Heimlich, Christine A. Reich, Christine Klein

17 “An Emerging Research Framework for Studying Free-Choice Learning and Schools”, Laura M. W. Martin.



Joëlle Le Marec, *Publics et musées: La confiance éprouvée*, L’Harmattan, Paris 2007.

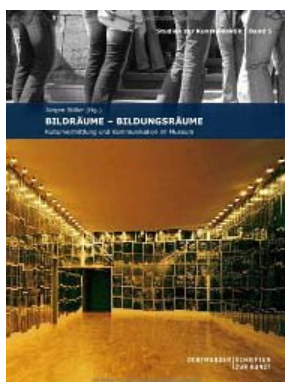
“The Museums public is quiet. It is very difficult to report on their perceptions, their aspirations, their experiences. But the rapid transformation of Museum into Institutions is developed in order to optimize their relationships with customers. Museums often aim to break with their institutional dimension because of the pressure exerted by the public ...”

“All investigations developed by the author indicate the confidence of the public in the Museum Institution. This result contrasts with the disenchanting visions circulating in the Museum, where it is often possible to see attempts to break with the institution, and to apply changes on behalf of the public. These changes are likely to result, ultimately, a disaffection from the public”.

Contents:

Introduction; Le public: définitions et représentations; A la recherche des gisements d’usage dans les bibliothèques et les expositions scientifiques; Le musée à l’épreuve des thèmes sciences et société:

les visiteurs en public; Évaluation, marketing et muséologie; Ignorance ou confiance: Le publique dans l'enquête, au musée, et face à la recherche; Public, inscription, écriture; Le musée en devenir? Une interrogation paradoxale; Media et institution: la guerre des modèles.



Jürgen Stiller, *Bildräume - Bildungsräume: Kulturvermittlung und Kommunikation im Museum*, Books on Demand, Norderstedt 2007.

“In the current debate on education policy it is in evidence the central role of arts and culture and its mediation. Whether in school or extracurricular context, we deal with works of art and cultural products targeted at children and young people but also to informal learning, creative, innovative and socially responsible trade. These results are only achieved when the makers and actors in the field of cultural education put under scrutiny, self-critically analyze, reflect and develop educational tools.”

Contents:

“Vorwort”, Hannelore Kunz-Ott; Einleitung

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“Nicht nur Auge und Ohr - Dürfen wir im Museum auch tanzen?”, Halka Breyhan

“Bewegte Bilder im Museum – das Schulprojekt *Schnelle Schnitte*”, Ekaterina Tangian

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“ Spurensuche”, Uwe Backhaus, Gerda Pohlmann

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“ Am Anfang war Performance”, Christine Breyhan

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“Schau ‘n mer mal - Kunst für blinde Menschen”, Monika Bienkowski

Museen - Orte spezifischer Bildung

“‘Agency of action’ - Performative Annäherungen an zeitgenössische Kunst”, Jürgen Stiller

“Bild vor Auge. Studierende vermitteln Kunst im Museum”, Johannes Braun, Linda Krause

“Museum und umzu”, Roland Bühs

“Lust auf Kunst! Jugendkunstclub im Museum am Ostwall”, Regina Seiter, Sabine Kehse

“Eine einzigartige Chance - Museen für den ‘Offenen Ganztage’”, Kirsten Behnke

“Kunst lässt bitten”, Anja Ciupka

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“Strategien und Konzepte zum Erhalt des kulturellen Erbes in Bulgarien”, Gergana Panova-Tekath

“Mondomio! Kinder entdecken unsere Welt”, Rudolf Preuss

“Im Museum und weit darüber hinaus - Medientmittlung in musealen, urbanen und intermedialen Netzwerken”, Beate Schmuck

Kulturpolitischer Kontext

“ Kunst kaputt”, Julia Breithaupt.



Jacqueline Eidelman, Mélanie Roustan, Bernadette Goldstein (eds.), *La place des publics: De l'usage des études et recherches par les musées*, La Documentation française, Paris 2008.

“To establish the attendance curve, to know and understand visitors, to satisfy users: three approaches reflect upon issues, knowledges and different systems of action, which together delineate the contemporary museum publics’ policy. Policy that is no longer just an expression of a scientific and cultural project, but also of an economic and social logic. These studies have as a starting point the questioning on the economy of the cultural offer of a territory, the reasons for a visitor career, the role of mediation in the interpretation of works, the participatory museologies and the new public, the joys (or frustrations) of the museum. Often written jointly by a museum professional and a research professional, these contributions highlight the logics of the order, from survey design to the receipt and, therefore, their use by institutions “.

Contents:

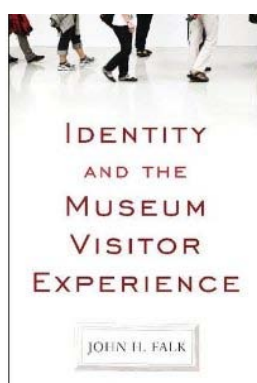
I. Capitaliser les études de publics

II. Tourisme culturel : villes, monuments, musées

III. Les publics jeunes

IV. Les études de réception : outils de stratégie culturelle

V. Les “ muséologies participatives “. Associer les visiteurs à la conception des expositions.



John H. Falk, *Identity and The Museum Visitor Experience*, Left Coast Press, Walnut Creek/CA 2009.

“Understanding the visitor experience provides essential insights into how museums can affect people’s lives. Personal drives, group identity, decision-making and meaning-making strategies, memory, and leisure preferences, all enter into the visitor experience, which extends far beyond the walls of the institution both in time and space. Drawing upon a career in studying museum visitors, renowned researcher John Falk attempts to create a predictive model of visitor experience, one that can help museum professionals better meet those visitors’ needs. He identifies five key motivations that underlie why people visit museums and then defines the internal processes by which these motivations drive the museum visitor experience. Through an understanding of how museums shape and reflect their personal and group identity, Falk is able to show not only how museums can increase their attendance and revenue, but also their meaningfulness to their constituents”.

Contents:Preface**Part I. Theory**

1. Why Do People Visit Museums? What Do They Do There? and What Meaning Do They Make From the Experience? 2. Leisure in the Twenty-First Century 3. Museums As Learning-Related Leisure Experiences 4. Identity Defined and Measured 5. Inside the Museums: Where Identity Meets Reality 6. What Do We Remember 7. The Visitor Experience Model

Part II. Practice

8. Supporting the Visitor Experience 9. Explorers 10. Facilitators 11. Experience Seekers 12. Professional/Hobbyists 13. Spiritual Pilgrims 14. On Beyond
Appendix A: Measuring Visitor Motivations Appendix B: Museum Visitor Motivation Questionnaire
Appendix C: Museum Visitor Motivation Questionnaire.



Hannelore Kunz-Ott, Susanne Kudorfer, Traudel Weber (eds.), *Kulturelle Bildung im Museum: Aneignungsprozesse – Vermittlungsformen – Praxisbeispiele*, transcript, Bielefeld 2009.

“Museums are places of cultural education. With its diverse collections they allow access to technology, nature, history and art, provide space for diverse cultural expressions, and sharpen our view of the world and the environment. Museums are forums for *amateurs* and for experts, public places where knowledge is taught and self-education takes place. How do Museums fulfill their educational mission? This book offers various contributions by Museum experts, as well as scholars and scientists from the psychology of learning, that report about learning processes, providing an overview of proven concepts and innovative forms of communication”.

Contents:“Einleitung”, Hannelore Kunz-Ott, Susanne Kudorfer, Traudel Weber**Grussworte**“Grußwort”, Wolfgang M. Heckl“Grußwort”, Hans-Georg Küppers,“Grußwort”, German Denneborg**Vorträge**“Zum Bildungsauftrag der Museen”, Isabel Pfeiffer-Poensgen“Lernen und Wissenserwerb in Museen”, Stephan Schwan“Bedingungen und Effekte von Museumsbesuchen”, Doris Lewalter“What is to Be Done - Sandra? Learning with Young People in Cultural Institutions of the 21st Century”, Anna Cutler“Schneebälle und Funken. Museen, Keyworker und die Folgen”, Gabriele Stöger“Der Spagat des Tausendfüßlers. Tendenzen der Museumsvermittlung in den Niederlanden”, Aria van Veldhuizen**Vermittlungsformen**“Besucherbetreuung – eine neue Vermittlungsform in Museen”, Denis Schäfer, Nina Ritz

“Aktives Lernen im Kinder- und Jugendmuseum: beobachten – animieren – interagieren”, Sabine Radl, Susanne Gesser

“Zielgruppenspezifische Angebote: der Museumsbesucher als Kunde”, Alfred Czech

“Museen - Spaces for Art and Learning”, Susanne Kudorfer

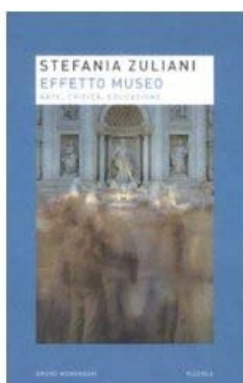
“Stefan Bresky, Museen und Medien”, Eva-Marie Weber,

“Museum und Gesellschaft: interkulturelles Lernen im Museum”, Anka Bolduan, Ulrike von Gemmingen

“Thorsten Marr, Institutionen- und disziplinübergreifende Kooperationen”, Gabriele Kramer

“Hermann-Josef Moufang, Leitbilder – Mission Statements mit Bildungszielen?”, Andreas Hemmerle

“Besucherfeedback - ein Planungskriterium?”, Hans-Joachim Klein, Alexandra Donecker, Martina Hänle, Nadine Herrmann.



Stefania Zuliani, *Effetto museo: Arte, critica, educazione*, Bruno Mondadori, Milano 2009.

“The contemporary art museum is one of the most discussed places within the international art system. Drawing upon the analysis of radical transformations that in the twentieth century have marked the appearance and functions, the book offers an articulated reflection on crucial aspects of the current critical debate. The development, really exuberant, of exhibitions and major festivals, the crisis of art criticism and the establishment of the professional, yet vague, image of the curator and the role of artists and their active intervention in the deconstruction of the museum space, and the presence determining the public and the need to propose new, more effective educational strategies: these and other issues, through the comparison of different voices and perspectives, addresses, describes the complexity of a scenario that shows uncertain aspects but, for this, full of promise and possibility”.

Contents:

Premessa

1. Museofilia

La museificazione del mondo; L'impossibile museo del presente

2. Le stanze della critica

Esposizioni; L'opera in contesto: *white cube* vs. *site specific*?

3. Musa museo

L'artista come curatore; Eterotopie; Il museo della scultura

4. Lo spazio dell'educazione

Dall'esposizione all'educazione; 'Imparare al museo'



Eva M. Reussner, *Publikumsforschung für Museen: Internationale Erfolgsbeispiele*, transcript, Bielefeld 2010.

“Museums are faced with new challenges. Audience orientation is no longer a foreign word - visitor surveys, market research and evaluation studies are increasingly establishing.

But how can the knowledge gained through the study conducted about the Museum audience be fruitful? In which conditions can this research turn into a particularly effective tool?

Based on the experiences of 21 renowned Museums in North America, Europe, Australia, and New Zealand, which operate particularly active and successful public trials, this book individuates some key factors for the successful use of audience-focused researches”.

Contents:

1 Einführung

1.1 Publikumsorientierung als Maxime der Museumsarbeit; 1.2 Publikumsforschung als Instrument und Herausforderung; 1.3 Ziele und Forschungsfragen; 1.4 Überblick

2 Die Öffnung von Museen für ihr Publikum

2.1 Allgemeiner Zugang und Bildungsgedanke; 2.2 Demokratisierung und Vermittlung; 2.3 Nachfrageorientierung, Gesellschaftsorientierung und situierte Bedeutungskonstruktion

3 Mangelnde Wirksamkeit von Publikumsforschung

3.1 Defizite in der Umsetzung von Ergebnissen; 3.2 Stand der Forschung; 3.3 Konzeptioneller Rahmen

4 Ansatz und Methoden der Untersuchung

4.1 Explorativer Ansatz der Untersuchung

4.2 Vergleichende Mehrfach-Fallstudien; 4.3 Komplementäre Methoden; 4.4 Datenquellen

4.5 Entwicklung der Untersuchungsinstrumente; 4.6 Durchführung der Datenerhebung;

4.7 Datenauswertung

5 Anwendung und Wirksamkeit von Publikumsforschung

5.1 Strukturelle Rahmenbedingungen; 5.2 Beginn der Publikumsforschung; 5.3 Quantitativer Umfang der Publikumsforschung; 5.4 Thematischer Umfang der Publikumsforschung; 5.5 Eingesetzte

Forschungsmethoden; 5.6 Nutzung der Ergebnisse; 5.7 Wirksamkeit von Publikumsforschung

6 Erfolgsfaktoren wirksamer Publikumsforschung

6.1 Erfolgsfaktoren und ihre relative Bedeutung; 6.2 Zwölf Erfolgsfaktoren

7 Schlussfolgerungen und Ausblick

7.1 Zusammenfassung der Ergebnisse; 7.2 Schlussfolgerungen; 7.3 Praktische Implikationen und

Ausblick; 7.4 Kritische Schlussbetrachtung.



Juliette Fritsch (ed.), *Museum Gallery Interpretation and Material Culture*, Routledge, London-New York/NY 2011.

“A range of papers by leading academics, museum learning professionals, graduate researchers and curators from Europe, the USA and Canada. *Museum Gallery Interpretation and Material Culture* draws together and presents current debates around the role of interpretation in museums and galleries”.

Contents:

1. “Introduction”, Juliette Fritsch

Part I: Situating Interpretation in the Museum Context

2. “‘The Museum as a Social Instrument’: A Democratic Conception of Museum Education”, George E. Hein

3. “Invoking the Muse: The Purposes and Processes of Communicative Action in Museums”, Paulette M. McManus

4. “Interpretation and the Art Museum: Between the Familiar and the Unfamiliar”, Cheryl Meszaros, Jennifer J. Carter, Twyla Gibson

Part II: The Role of Interpretation in Art Galleries

5. “Towards Some Cartographic Understandings of Art Interpretation in Museums”, Christopher Whitehead

6. “Art for Whose Sake?”, Sue Latimer

7. “The Seeing Eye: The Seeing ‘I’”, Sylvia Lahav

Part III: Language

8. “How Can We Define the Role of Language in Museum Interpretation?”, Juliette Fritsch

Part IV: Interpretation, Personal Experience, and Memory

9. “‘I loved it dearly’: Recalling Personal Memories of Dress in the Museum”, Torunn Kjolberg

10. “Welcome to My World: Personal Narrative and Historic House Interpretation”, Mariruth Leftwich

11. “Narrative Museum, Museum of Voices: Displaying Rural Culture in the Museo della Mezzadria Senese, Italy”, Marzia Minore

Part V: Evidence-Based Practice

12. “An Evaluation of Object-Centered Approaches to Interpretation at the British Museum”, Steve Slack, David Francis and Claire Edwards

13. “The Other Side of the Coin: Audience Consultation and the Interpretation of Numismatic Collections”, Effrosyni Nomikou

Part VI: Interpretive Strategies for Specific Audiences

14. “Designing Effective Interpretation for Contemporary Family Visitors to Art Museums and Galleries: A Reflection of Associated Problems and Issues”, Patricia Sterry

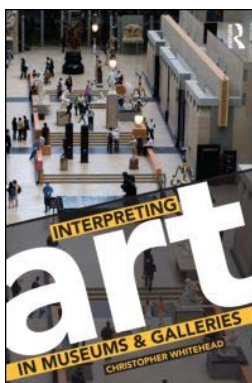
15. “Interactive Gallery Interpretation for Design Students: Help or Hindrance?”, Elizabeth Dyson

16. “Empower the Audience! How Art Museums Can Become Enriching Creative Spaces for a Wider Audience through Deliberate and Strategic Use of Experience and Learning Theories”, Karen Grøn

Part VII: Process and People

17. “‘Reading the Walls’: A Study of Curatorial Expectation and Visitor Perception”, Sarah Ganz Blythe, Barbara Palley

18. “‘Education is a department isn’t it?’ Perceptions of Education, Learning and Interpretation in Exhibition Development”, Juliette Fritsch.



Christopher Whitehead, *Interpreting Art in Museums and Galleries*, Routledge, London-New York/NY 2011.

“In this book, Christopher Whitehead presents both a study of and guide to curatorial practices of art interpretation, including the manipulation of the physical display environment (e.g. exhibition design and lighting) and the production of supporting materials, from text panels to audioguides and interactives. Deeply practical, this book:

- reviews practices of and problems with interpreting historical and contemporary art;
- considers the role and importance of art interpretation from a variety of viewpoints;
- investigates the influence of other disciplines on interpretation;
- shows the ways in which visitors interpret art and how this can both aid and inform understanding of curatorial practices;
- creates frameworks and methodologies for the production of interpretation.

Thoroughly researched with immediately practical applications, this valuable book will inform the practices of art curators and those studying the subject”.

Contents:

1. Introduction 2. The Museum and Gallery as Media 3. Stories of Art 4. The Interpretation of Historical Art 5. The Interpretation of Contemporary Art 6. Visitors and Interpretation 7. Beyond the Art Museum and Gallery 8. Conclusions.



Susanne Gesser, Martin Hanschin, Angela Jannelli, Sibylle Lichtensteiger (eds.), *Das partizipative Museum: Zwischen Teilhabe und User Generated*, transcript, Bielefeld 2012.

“What makes a ‘participatory Museum’? What is really new about this concept? And how such an alignment of the Museums’ work affects these institutions? The inter-disciplinary contributions presented in this volume provide a comprehensive overview explaining how and why cultural and historical exhibitions became social spaces, and which are the individual and social values enhanced by the participatory Museum work. Several practical examples show concrete possibilities of application, and reflect on the consequences of a participatory approach on the image of the Museum, and the design of its (classical) functions”.



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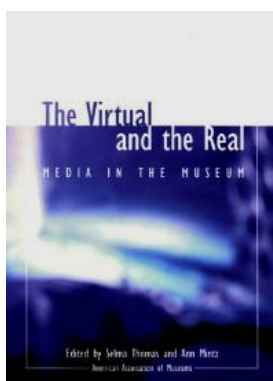
Tiina Roppola, *Designing for the Museum Visitor Experience*, Routledge, London-New York/NY 2012.

“Exhibition environments are enticingly complex spaces: as facilitators of experience; as free-choice learning contexts; as theaters of drama; as encyclopedic warehouses of cultural and natural heritage; as two-, three- and four-dimensional storytellers; as sites for self-actualizing leisure activity. But how much do we really know about the moment-by-moment transactions that comprise the intricate experiences of visitors? To strengthen the disciplinary knowledge base supporting exhibition design, we must understand more about what ‘goes on’ as people engage with the multifaceted communication environments that are contemporary exhibition spaces. The in-depth, visitor-centered research underlying this book offers nuanced understandings of the interface between visitors and exhibition environments. Analysis of visitors’ meaning-making accounts shows that the visitor experience is contingent upon four processes: framing, resonating, channeling, and broadening. These processes are distinct, yet mutually influencing. Together they offer an evidence-based conceptual framework for understanding visitors in exhibition spaces. Museum educators, designers, interpreters, curators, researchers, and evaluators will find this framework of value in both daily practice and future planning”.

Contents:

1. Introduction 2. ‘Experience’ in Museums 3. Deconstructing Visitor Experience 4. Framing 5. Resonating 6. Channelling 7. Broadening 8. Museum Experience and Semiosis.

Museums in a digital age: ICT, virtuality, new media



Selma Thomas, Ann Mintz (eds.), *The Virtual and the Real: Media in the Museum*, American Association of Museums, Washington/DC 1998.

“Media - the confluence of words, images, and sounds primarily through film, video, and interactive computer technology - are an increasingly popular presence in museums. But what are the effects upon the visitor and the museum itself? Experts discuss the philosophy, use, and misuse of media, both from within the museum - the professional’s perspective - and from without - the media producer’s viewpoint. Specific examples help directors, curators, designers, producers, and others to choose media options for their own institutions”.

Contents:

“Mediated Realities: A Media Perspective”, Selma Thomas

“Media and Museums: A Museum Perspective”, Ann Mintz

“Multimedia in Living Exhibits: Now and Then”, Michael H. Robinson

“Audience and Accessibility”, Lynn D. Dierking, John H. Falk

“Media, Art Museums, and Distant Audiences”, Ruth R. Perlin

“Digital Imaging and Issues of Authenticity in art Museums”, Jay A. Levenson

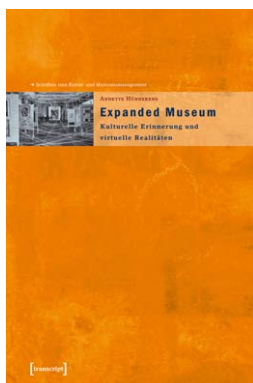
“Networked Media: The Experience Is Closer Than You Think”, Stephen Borysewics

“Designing Hybrid Environments: Integrating Media Into Exhibition Space”, Robert J. Semper

“Assuring the Successful Integration of Multimedia Technology in an Art Museum Environment”, Scot Sayre

“A Place For The Muses? Negotiating the Role of Technology in Museums”, Kristine Morrissey, Douglas Worts

“Going Electronic: A Case Study of ‘Ocean Planet’ And Its On-Line Counterpart”, Judith Gradwohl, Gene Feldman.



Annette Hünnekens, *Expanded Museum: Kulturelle Erinnerung und virtuelle Realitäten*, transcript, Bielefeld 2002.

“The development of digital media in the Museum generated a new integration between real and virtual spaces. At the same time, in these conditions, the Museum’s media heritage becomes clear. This progressive ‘automation’ of the Museum, through the use of media devices for exhibitions, leads to the virtualization of the Museum itself, by decoupling from real space. The book presents numerous international pilot projects, that illustrate different uses of digital media in Museums. This volume describes the effects of the use of participatory and interactive strategies on the development of Museums as places of social memory”.



Hubert Locher, Beat Wyss, Bärbel Küster, Angela Zieger (eds.), *Museum als Medium - Medien im Museum*, C. Müller-Straten, München 2004.

“The term ‘media’ has long been used in an inflationary way. The ‘media coverage’ refers to a complex symptomatic fear of our society. The enemy has become so great that it must be summoned anywhere, anytime. The fact that today almost everything is declared the ‘medium’, seems to doubt the age of postmodernism with the fear of the disappearance of the concrete thing beyond or behind the facade of the existing media unmediated reality, that longing for the real, true and genuine. In museums, the situation is different. Not only museum objects are medium, but also the museum is. It uses classic and modern media. The art museum is especially at the interface between art production and audience”.

Contents:

“Vorwort und Dank”, Hubert Locher, Beat Wyss

“Das Museum als ‘magischer Kanal’ Einführende Anmerkungen zum Tagungsthema”, Hubert Locher

Das Museum als Medium

“Vom Haus für die Kunst zu den Werken, die es beheimatet, Gedanken über das Sammeln und den Ausstellungsraum”, Jean-Christophe Ammann

“Kurze Beschreibung eines Museums, das ich mir wünsche”, Michael Fehr

“Das ausgestellte Wort: Zum Umgang mit Texten im Museum”, Peter Schneemann

Medien im Museum

"Die digitalisierte Sammlung", Andreas Bienert

"Das Museum für Post und Kommunikation Berlin Überlegungen zur Medienkonzeption", Joachim Kallinich

"Das Kunstmuseum als Technologielabor: Künstlerische Kommunikation versus technische Kommunikation", Tim Edler.

"Medienkunst im Museum", Boris Groys

Museum und Wissenschaft

"Museum und Warenästhetik. Ein Diskussionsbeitrag zum Display von Gemälden", Bärbel Küster

"Die Wissenschaft vom Museum: Theorie der Museumspraxis", Angela Zieger.



Yehuda E. Kalay, Thomas Kvan, Janice Affleck (eds.), *New Heritage: New Media and Cultural Heritage*, Routledge, London-New York/NY 2007.

"The use of new media in the service of cultural heritage is a fast growing field, known variously as virtual or digital heritage. *New Heritage*, under this denomination, broadens the definition of the field to address the complexity of cultural heritage such as the related social, political and economic issues. This book is a collection of 20 key essays, of authors from 11 countries, representing a wide range of professions including architecture, philosophy, history, cultural heritage management, new media, museology and computer science, which examine the application of new media to cultural heritage from a different points of view. Issues surrounding heritage interpretation to the public and the attempts to capture the essence of both tangible (buildings, monuments) and intangible (customs, rituals) cultural heritage are investigated in a series of innovative case studies".

Contents:

"Introduction: Preserving Cultural Heritage Through Digital Media", Yehuda E. Kalay

Part 1. New Heritage Overview: Media, Affordances and Strategies

"Cultural Heritage in the Age of New Media", Jeff Malpas

"The Vanishing Virtual: Safeguarding Heritage's Endangered Digital Record", Alonzo C. Addison

"Virtual Heritage: Mediating Space, Time and Perspectives", Bharat Dave

"Through Form and Content: New Media Components and Cultural Heritage Sites Management, in The Jewish Traditional Society", Yehuda Greenfield-Gilat

"History Is 3D: Presenting a Framework for Meaningful Historical Representations in Digital Media", Sara Roegiers, Frederik Truyen

Part 2. Essence: Digital Representation and Interpretation of Cultural Heritage

"Chasing the Unicorn?: The Quest for 'Essence' in Digital Heritage", Neil Silberman

"Memory Capsules: Discursive Interpretation of Cultural Heritage Through New Media", Janice Affleck, Thomas Kvan

"Cross-Media Interaction for the Virtual Museum: Reconnecting to Natural Heritage in Boulder, Colorado", Elisa Giaccardi

"Experiencing the City Through a Historical Digital System", Jose R. Kos

Part 3. Discourse: The Marriage of New Media and Cultural Heritage

"Consuming Heritage of the End of Tradition: The New Challenges of Globalization", Nezar Alsayyad

"The Politics of Heritage Authorship: The Case of Digital Heritage Collections", Fiona Cameron

"Explorative Shadow Realms of Uncertain Histories", Erik M. Champion

"Making a Livable 'Place': Content Design in Virtual Environment", Xiaolei Chen, Yehuda E. Kalay

Part 4. New Heritage in Practice: Virtual Environments

"The Components of Engagement in Virtual Heritage Environments", Maria Roussou

"Education Tool or Expensive Toy? Evaluating VR Evaluation and Its Relevance for Virtual Heritage", Maria Economou, Laia Pujol Tost

"Designing a Virtual Museum of Architectural Heritage", Hannah Lewi

"Place-Hampi: Co-Evolutionary Narrative and Augmented Stereographic Panoramas, Vijayanagara, India", Sarah Kenderdine ... [et al.]

"Digital Songlines: Digitising the Arts, Culture and Heritage Landscape of Aboriginal Australia", Brett Leavy ... [et al.]

"Conclusion: A Future for the Past", Thomas Kvan.



Ross Parry, *Recoding the Museum: Digital Heritage and the Technologies of Change*, Routledge, London-New York/NY 2007.

"Why has it taken so long to make computers work for the museum sector? And why are museums still having some of the same conversations about digital technology that they began back in the late 1960s? Does there continue to be a basic 'incompatibility' between the practice of the museum and the functions of the computer that explains this disconnect?"

Drawing upon an impressive range of professional and theoretical sources, this book offers one of the first substantial histories of museum computing. Its ambitious narrative attempts to explain a series of essential tensions between curatorship and the digital realm. Ultimately, it reveals how through the emergence of standards, increased coordination, and celebration (rather than fearing) of the 'virtual', the sector has experienced a broadening of participation, a widening of creative horizons and, ultimately, has helped to define a new cultural role for museums. Having confronted and understood its past, what emerges is a museum transformed – rescripted, re calibrated, rewritten, reorganized"

"Through an historical approach, this book excavates cultural assumptions and values that provide the basis of museum information management and display. It also analyzes digitization techniques, database management, virtual reality and hypermedia."

Contents:

Museum/Computer: A History of Disconnect?; 2. From the 'Day Book' to the 'Data Bank': The Beginnings of Museum Computing; 3. Disaggregating the Collection; 4. Recalibrating Authenticity; 5. Rescripting the Visit; 6. Rewriting the Narrative; 7. Reorganizing Production; 8. Computers and Compatibility.



Loïc Tallon, Kevin Walker (eds.), *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, AltaMira Press, Lanham/MD 2008.

“The biggest trend in museum exhibit design today is the creative incorporation of technology. *Digital Technologies and the Museum Experience: Handheld Guides and Other Media* explores the potential of mobile technologies (cell phones, digital cameras, MP3 players, and PDAs) for visitor interaction and learning in museums, drawing on established practice to identify guidelines for future implementations”.

Contents:

Foreword, James Bradburne

“Introduction: Mobile, Digital, and Personal”, Loïc Tallon

I. Defining the Context: Three Perspectives

1. “The Exploded Museum”, Peter Samis

2. “Learning with Digital Technologies”, John Falk, Lynn Dierking

3. “Designing Mobile Digital Experiences”, Ben Gammon, Alexandra Burch

II. Delivering Potential

4. “Audibly Engaged: Talking the Walk”, Jeffery K. Smith, Pablo P.L. Tinio

5. “Mobile Multimedia: Reflections from Ten Years of Practice”, Silvia Filippini Fantoni, Jonathan Bowen

6. “Improving Visitor Access”, Ellen Giusti

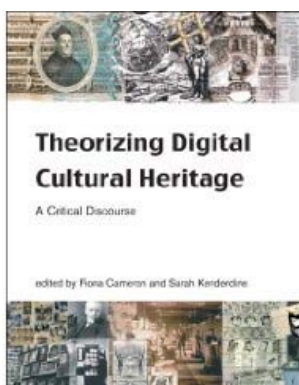
7. “Structuring Visitor Participation”, Kevin Walker

8. “Designing for Mobile Visitor Engagement”, Sherry Hsi

9. “Cross-Context Learning”, Paul Rudman, Mike Sharples, Giasemi Vavoula, Peter Lonsdale, Julia Meek

10. “Interactive Adventures”, Halina Gottlieb

11. “Afterword: The Future in Our Hands? Putting Potential into Practice”, Ross Parry.



Fiona Cameron, Sarah Kenderdine (eds.), *Theorizing Digital Cultural Heritage*, MIT Press, Cambridge 2010.

“In *Theorizing Digital Cultural Heritage*, experts offer a critical and theoretical appraisal of the uses of digital media by cultural heritage institutions. Previous discussions of cultural heritage and digital technology have left the subject largely unmapped in terms of critical theory; the essays in this volume offer this long-missing perspective on the challenges of using digital media in the research,

preservation, management, interpretation, and representation of cultural heritage. The contributors-scholars and practitioners from a range of relevant disciplines-ground theory in practice, considering how digital technology might be used to transform institutional cultures, methods, and relationships with audiences. The contributors examine the relationship between material and digital objects in collections of art and indigenous artifacts; the implications of digital technology for knowledge creation, documentation, and the concept of authority; and the possibilities for ‘virtual cultural heritage’, the preservation and interpretation of cultural and natural heritage through real-time, immersive, and interactive techniques”.

Contents:

“Introduction”, Fiona Cameron, Sarah Kenderdine

I. Replicants/Objects Morphologies

“Rise and Fall of the Post-Photographic Museum: Technology and the Transformation of Art”, Peter Walsh

“Materiality of Virtual Technologies: A New Approach to Thinking About the Impact of Multimedia in Museums”, Andrea Witcomb

“Beyond the Cult of the Replicant Museums and Historical Digital Objects: Traditional Concerns, New Discourses”, Fiona Cameron

“Te Ahu Hiko: Cultural Heritage and Indigenous Objects, People, and Environments”, Deidre Brown

“Redefining Digital Art: Disrupting Borders”, Beryl Graham

“Online Activity and Offline Community: Cultural Institutions and New Media Art”, Sarah Cook

II. Knowledge Systems and Management: Shifting Paradigms and Models

“Crisis of Authority : New Lamps for Old”, Susan Hazan

“Digital Cultural Communication: Audience and Remediation”, Angelina Russo, Jerry Watkins

“Digital Knowledgescapes: Cultural, Theoretical, Practical and Usage Issues Facing Museum Collection Databases in a Digital Epoch”, Fiona Cameron, Helena Robinson

“Art Is Redeemed, Mystery Is Gone: The Documentation of Contemporary Art”, Harald Kraemer

“Cultural Information Standards Political Territory and Rich Rewards”, Ingrid Mason

“Finding a Future for Digital Cultural Heritage Resources Using Contextual Information Frameworks”, Gavan McCarthy

“Engaged Dialogism in Virtual Space: An Exploration of Research Strategies for Virtual Museums”, Suhas Deshpande, Kati Geber, Corey Timpson

“Localized, Personalized, and Constructivist: A Space for Online Museum Learning”, Ross Parry, Nadia Arbach

III. Cultural Heritage and Virtual Systems:

“Speaking in Rama: Panoramic Vision in Cultural Heritage Visualization”, Sarah Kenderdine

“Dialing up the Past”, Erik Champion, Bharat Dave

“Morphology of Space in Virtual Heritage”, Bernadette Flynn

“Toward Tangible Virtualities: Tangialities”, Slavko Milekic

“Ecological Cybernetics, Virtual Reality, and Virtual Heritage”, Maurizio Forte

“Geo-Storytelling : A Living Archive of Spatial Culture”, Scot T. Refsland, Marc Tutters, Jim Cooley

“Urban Heritage Representations in Hyperdocuments”, Rodrigo Paraizo, José Ripper Kós

“Automatic Archaeology: Bridging the Gap Between Virtual Reality, Artificial Intelligence, and Archaeology”, Juan Antonio Barceló.



Ross Parry (ed.), *Museums in a Digital Age*, Routledge, London-New York/NY 2010.

"The influence of digital media on the cultural heritage sector has been pervasive and profound. Today museums are reliant on new technology to manage their collections. They collect digital as well as material things. New media is embedded within their exhibition spaces. And their activity online is as important as their physical presence on site. However, 'digital heritage' (as an area of practice and as a subject of study) does not exist in one single place. Its evidence base is complex, diverse and distributed, and its content is available through multiple channels, on varied media, in myriad locations, and different genres of writing. It is this diaspora of material and practice that this Reader is intended to address. With over forty chapters (by some fifty authors and co-authors), from around the world, spanning over twenty years of museum practice and research, this volume acts as an aggregator drawing selectively from a notoriously distributed network of content. Divided into seven parts (on information, space, access, interpretation, objects, production and futures), the book presents a series of cross-sections through the body of digital heritage literature, each revealing how a different aspect of curatorship and museum provision has been informed, shaped or challenged by computing".

Contents:

"The Practice of Digital Heritage and the Heritage of Digital Practice", Ross Parry

Part I. Information: Data, Structure And Meaning

"A Brief History of Museum Computerization", David Williams

"The Changing Role of Information Professionals in Museums", Andrew Roberts

"What is Information in the Museum Context?", Elizabeth Orna, Charles Pettitt

"The World of (Almost) Unique Objects", Robert Chenhall, David Vance

"Standards for Networked Cultural Heritage", David Bearman

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"The Museum as Information Utility", George F. MacDonald, Stephen Alford

"Museum Collections, Documentation and Shifting Knowledge Paradigms", Fiona Cameron

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"From Malraux's Imaginary Museum to the Virtual Museum", Antonio M. Battro

"Virtual Spaces and Museums", Andrea Bandelli

"The Virtual Visit: Towards a New Concept for the Electronic Science Centre", Roland Jackson

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"Museums Outside Walls: Mobile Phones and the Museum in the Everyday", Konstantinos Arvanitis

Part III. Access. Ability, Usability And Connectivity

"Access to Digital Heritage in Africa: Bridging the Digital Divide", Lorna Abungu

"My Dream of an Accessible Web Culture for Disabled People", Kevin Carey

"My Dream of an Accessible Web Culture for Disabled People: A Re-Evaluation", Kevin Carey

"Implementing a Holistic Approach to E-Learning Accessibility", Brian Kelly, Lawrie Phipps, Caro

Howell

"Usability Evaluation for Museum Websites", Daniel Cunliffe, Efmorphia Kritou, Douglas Tudhope

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Olivia C. Frost

"Learning by Doing and Learning Through Play: An Exploration of Interactivity in Virtual Environments
for Children", Maria Roussou

"Interactivity and Collaboration: New Forms of Participation in Museums, Galleries and Science
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"Visitors' Use of Computer Exhibits: Findings from Five Gruelling Years of Watching Visitors Getting It
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"Why Museums Matter", Marc Pachter

"Defining the Problem of Our Vanishing Memory: Background, Current Status, Models for
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"The Evaluation of Museum Multimedia Applications: Lessons from Research", Maria Economou

"A Survey on Digital Cultural Heritage Initiatives and Their Sustainability Concerns", Diane M. Zorich

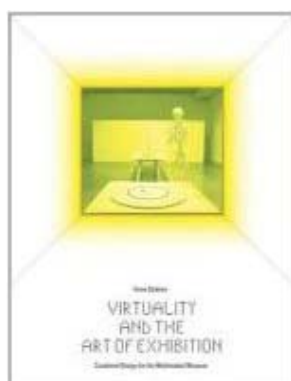
Part VII. Futures: Priorities, Approaches And Aspirations

"Making the Total Museum Possible", Tomislav Šola

"Museums in the Information Era: Cultural Connectors of Time and Space", Manuel Castells

"The Shape of Things to Come: Museums in the Technological Landscape", Simon J. Knell

"Digital Heritage and the Rise of Theory in Museum Computing", Ross Parry.



Vince Dziekian, *Virtuality and the Art of Exhibition: Curatorial Design for the Multimedial Museum*, Intellect Books, Bristol-Wilmington/NC-Toronto 2011.

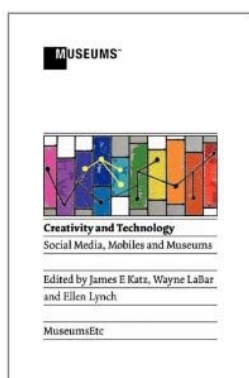
"Digital technologies are playing an increasingly instrumental role in guiding the curatorial and institutional strategies of contemporary art museums today. Designed around contextual studies of virtuality and the art of exhibition, this interdisciplinary volume applies practice-based research to a broad range of topics, including digital mediation, spatial practice, the multimedial museum, and curatorial design. Rounding out the volume are case studies with accompanying illustrations".

Contents:Foreword**1. Expositions Section**

Virtuality; The Art of Exhibition; Spatial Practice; Digital Mediation; Digital Mediation the Multimedial Museum; Curatorial Design

2. Exhibitions Section

The Synthetic Image: Digital Technologies and the Image; Small Worlds: A Romance; Remote; The Ammonite Order, or Objectiles for an (Un)Natural History; Conclusion.



James E. Katz, Wayne LaBar, Ellen Lynch (eds.), *Creativity and Technology: Social Media, Mobiles and Museums*, MuseumsEtc, Edimburgh-New York/NY 2011.

“This book brings together papers given at a recent major conference jointly organised by the Center for Mobile Communication Studies at Rutgers University (the world’s first academic unit to focus solely on social aspects of mobile communication) and Liberty Science Center (the New Jersey-New York City region’s largest education resource).

Presented by leading thinkers and museum experts, the papers provide an incisive, up-to-the-minute analysis of trends in the use of mobile devices by museum audiences, with a special focus on outreach efforts to under-served communities. Among the many important contemporary issues covered in this publication are: How social networking and mobility tools can help museums connect with their audiences; Assessments of current tools and systems; How these tools can help enrich and extend the learning experience; The principles that guide new social media applications; How to integrate social media applications into contemporary museum practice; What the future holds for mobile media devices and social networking in the museum setting; Data-driven analyses of developments in the field; Insightful distillations of museum experiences to date; Forecasts of trends and developments ‘just around the corner’”.

Contents:

Foreword, Emlyn Koster

“Introduction”, Wayne LaBar

“From Headphones to Microphones”, Nancy Proctor

“Museum Education and Mobile for Museums - Conceptual Considerations Between Old Issues and New Challenges”, Theo Hug

“The iPhone and its use in Museums”, Bjarki Valtýsson, Nanna Holdgaard, Rich Ling

“Web Empowerment for the Cultural Heritage Organizations: Towards a Pragmatic Framework”, Monica Murero

“The Panoscope 360: Visitors in a Science Center - Contexts, Interactions and Forms of Appropriation”, Andre Caron, Letizia Caronia

“Click History: Wherever, Whenever”, Steve Bull, Kathleen Hulser

“Portable and Playful: Locative Media, Art & Games in the Mobile Space”, Martha Ladly

“EGO-TRAP - You Have No Idea...”, Anne Kahr-Højland

“Mobile Devices for Promoting Museum Learning”, Tim Zimmerman

“Placing Our Bets: Building a National Museum From Scratch”, Corey Timpson

“Virtual Worlds as Technologies for Lifelong Learning and the Implications for Museums”,

Joe Sanchez

“Audience, Expectations, and Alignment”, James E. Katz, Kate Haley Goldman

“The Gyroscopic Museum”, Wayne LaBar

Conclusion, James E. Katz, Ellen Lynch, Lora Appel.

Museography, Exhibitions: Cultural Debate and Design



Sergio Polano, *Mostrare: L'allestimento in Italia dagli anni Venti agli anni Ottanta/Exhibition Design in Italy from the Twenties to the Eighties*, Lybra Immagine, Milano 1988.

“The almost total absence of any critical attention directed to exhibiting as a genre is an objective fact and a paradoxical one considering the qualitatively and quantitatively important role exhibitions play in contemporary culture. And this has important repercussions on exhibition design -on the means and methods by which exhibitions are brought about. The explanation for this perversicacious lack of interest is probably that the exhibit design is regarded as having no consequence, is seen as a natural or immediate process, a spontaneous coming together of exhibits and props without thought, or, it is dismissed as a technical, a neutral enactment, a kind of mechanical translation of the catalogue -its equivalent transposed to reality. These commonplace misconceptions are symptomatic of the confused image attached to a metier of uncertain but ordered stature, a metier necessarily suspended between construction and representation. But perhaps it is precisely in this conjunction of the onerous task of constructing and the lighter work of exhibiting that the otherwise elusive explanation of the nature of exhibit design is to be found. Now it may justly be maintained that exhibition design is a form of applied art, principally the interior architect’s art, called upon to display objects temporarily brought together in that unicum which is the exhibition. From this bifurcate perspective the idea that there is a loose equivalence between exhibition and communication therefore appears an illusion presupposing the hegemony of the pure technicality of communicating in exhibition; in fact the condominium of various techniques is a probably necessary, though certainly not sufficient, condition for successful exhibition”.

Contents:

“Mostrare, Allestire, Esporre/To Exhibit, to Display and to Put on Show”, Francesco Dal Co

“Mostrare. Pretesti e trascrizioni/To exhibit. Pretensions and Transcriptions”, Sergio Polano

In segni/In Images

“Breviario strumentale/A breviary of Instruments”, Nicola Marras

Interventi/Contributions

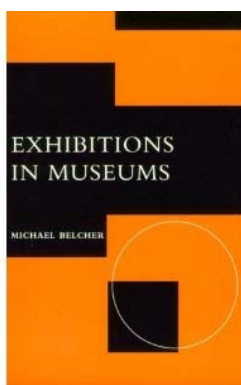
M. Castagnara Codeluppi; L. Celli; M. Nester-Piotrowski; B. Pastor; A Piva; E. Valeriani; P. Vidari

Atlante iconografico/An Atlas of Icons

Album 1923-1985

Antologia critica/Critical Anthology

E. Persico; P.M. Bardi; A.M. Mazzucchelli; R. Giolli; G. Pagano; E. Gentili; E.N. Rogers; L. Belgiojoso; P. Bucarelli; A. Pica; P. Portoghesi; U. Eco; B. Zevi; E. D. Bona; E. Bonfanti; M. Di Puolo; A. Castiglioni; M. Beer.



Michael Belcher, *Exhibitions in Museums*, Leicester University Press, Smithsonian Institution Press, Leicester-London-Washington/DC 1991.

The main aim of this book is to provide a guide for curators, designers and students of museology who are concerned with preparing exhibitions. The author briefly discusses how museums have approached and implemented their communications function in the past and traces the evolution of museum exhibitions, and the planning, management and effectiveness of all exhibitions as well as the design of all aspects of the museum environment are examined in detail. Finally, the author looks at the supplementary aids and alternative communications media used by museums to provide a comprehensive service to the public.

Contents:

Part One. The Interface Between Museum and Public; Part Two. Museum Exhibitions: Communication Function, Modes and Types; Part Three. Exhibition Policy, Planning and Brief; Part Four. The Exhibition Environment; Part Five. The Museum Visitor and Museum Effectiveness.



Ivan Karp, Steven D. Lavine, *Exhibiting Cultures: The Poetics and Politics of Museum Display*, Smithsonian Institution Press, Washington/DC-London 1991. Ital. ed. *Culture in mostra: Poetiche e politiche dell'allestimento museale* (intr. by F. Drugman), Clueb, Bologna 1995.

“Bringing together museum directors, curators, and scholars in art history, folklore, history, and anthropology, *Exhibiting Cultures* engages in debate over meaning and representation that have accompanied and driven museums’ efforts regarding multiculturalism. The contributors represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers”.

Contents:

“Introduction: Museums and Multiculturalism”, Steven D. Lavine, Ivan Karp

Part 1. Culture and Representation / Ivan Karp

“The Museum as a Way of Seeing”, Svetlana Alpers

“Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects”, Michael Baxandall

“Resonance and Wonder”, Stephen Greenblatt

"The Poetics of Exhibition in Japanese Culture", Masao Yamaguchi

"Another Past, Another Context: Exhibiting Indian Art Abroad", B.N. Goswamy

"Art Museums, National Identity, and the Status of Minority Cultures: The Case of Hispanic Art in the United States", Steven D. Lavine

Part 2. Art Museums, National Identity, and the Status of Minority Cultures: The Case of Hispanic Art in the United States" / Steven D. Lavine

"Art Museums and the Ritual of Citizenship", Carol Duncan

"The Poetics and Politics of Hispanic Art: A New Perspective", Jane Livingston, John Beardsley

"Minorities and Fine-Arts Museums in the United States", Peter C. Marzio

"The Chicano Movement/the Movement of Chicano Art", Tomas Ybarra-Frausto

Part 3. Museum Practices / Steven D. Lavine

"Locating Authenticity: Fragments of a Dialogue", Spencer R. Crew, James E. Sims

"Noodling Around with Exhibition Opportunities", Elaine Heumann Gurian

"Always True to the Object, in our Fashion", Susan Vogel

"The Poetic Image and Native American Art", Patrick T. Houlihan

"Four Northwest Coast Museums: Travel Reflections", James Clifford

"Why Museums Make Me Sad", James A. Boon

Part 4. Festivals / Ivan Karp

"The Politics of Participation in Folklife Festivals", Richard Bauman, Patricia Sawin

"Cultural Conservation through Representation: Festival of India Folklife Exhibitions at the Smithsonian Institution", Richard Kurin

"The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893", Curtis M. Hinsley

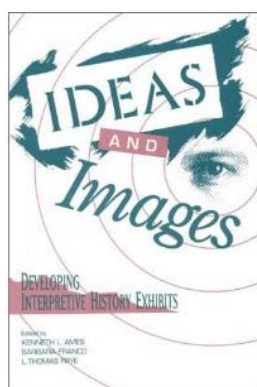
"Festivals and Diplomacy", Ted M.G. Tanen

Part 5. Other Cultures in Museum Perspective / Ivan Karp

"Objects of Ethnography", Barbara Kirshenblatt-Gimblett

"Refocusing or Reorientation?, The Exhibit or The Populace: Zimbabwe on the Threshold", Dawson Munjeri

"How Misleading Does an Ethnographical Museum Have to Be?", Kenneth Hudson.



Kenneth L. Ames, Barbara Franco, *Ideas and Images: Developing Interpretive History Exhibits*, American Association for State and Local History, Nashville/TN 1992.

"Ideas and Images presents eleven case studies, walking you through the process of developing interpretive history exhibits. Learn how to identify and build new audiences, work with consultants and experts, cope with institutional change, present temporary and permanent exhibitions, and experiment with new subjects, design techniques and media. Ideas for creative exhibits for those working in museums, zoos, aquaria, nature centers, classrooms and park".

Contents:

"Been so Long: A Critique of the Process that Shaped 'From Victory to Freedom: Afro-American Life in the Fifties'", Clement Alexander Price

"'The Way to Independence': A New Way to Interpret a Native American Collection", Peter H. Welsh

"Collections and Community in the Generation of a Permanent Exhibition: The Hispanic Heritage Wing of the Museum of International Folk Art", Michael Heisley

"Folk Roots, New Root: Folklore in American Life': Serious Intentions, Popular Presentations", Mary Ellen Hayward

"Fit for America': How Fit for Visitors?", Lizabeth Cohen

"Minor League, Major Dream': Keeping Your Eye on the Idea", Tom McKay

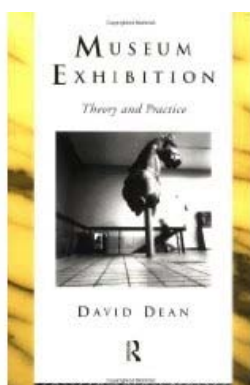
"Forging a Balance: A Team Approach to Exhibit Development at the Museum of Florida History", Candace Tangorra Matelic

"A Priority on Process: The Indianapolis Children's Museum and 'Mysteries in History'", Cynthia Robinson and Warren Leon

"Telling a Story: 'The Automobile In American Life'", Carroll Pursell

"Brooklyn's History Museum': The Urban History Exhibit as an Agent of Change", Michael Frisch

"Fueled by Passion: The Valentine Museum and its Richmond History Project", Lonnie Bunch.



David Dean, *Museum Exhibition: Theory and Practice*, Routledge, London-New York/NY 1994.

"Museum Exhibition is the only textbook of its kind to consider exhibition development using both theory and practice in an integrated approach. This comprehensive study covers care of exhibits, writing accompanying text, using new technology, exhibition evaluation, administration and content for a wide range of collections. It provides a complete outline for all those concerned with providing displays in museums and other cultural heritage contexts".

Contents:

Introduction; 1. The Exhibition Development process; 2. Audiences and Learning; 3. Designing Exhibitions; 4. Controlling the Exhibition Environment; 5. Exhibition Administration; 6. Exhibition Evaluation; 7. Storyline and Text Development; 8. Computers in the Exhibition Environment. Appendix 1. Infestation Report; Appendix 2. Exhibition Request Form; Appendix 3. Checklist for Exhibition Development.



M.N. Roberts, S. Vogel (eds.), *Exhibition-ism: Museums and African Art*, The Museum for African Art, New York/NY 1994.

“Exhibition-ism: Museums and African Art addresses issues of museum practice—what shapes our experience of art: the work itself or its setting and display? How do museums provide—or deny—access to artworks through their presentation? It reflects on the nature of museums as institutions of learning, and exhibitions as a format for shaping how the public encounters and understands works of art through the examination of looking at African art in museums. We discover that most conventional museum practices contradict the ways art is looked at, experienced, and defined in traditional African societies. Museums are places for intense looking, but African experiences of art are almost always multi-sensual. Museums claim to provide everyone with access to art, but in African societies, most artworks are meant to be seen only on specific occasions and by certain people. Museums appear to present the truth authoritatively, but in Africa many artworks are believed to be alive, so that their meanings are recognized as flexible and subject to interpretation. Museums appear to stop time and halt decay, so artworks look the same year after year. In traditional African societies, artworks are continually changed, renewed, repainted, and re-adorned. This study, then, is about exhibition-making, a cultural artifact of our time, and the challenges posed by the profoundly different ways art is displayed in African societies”.

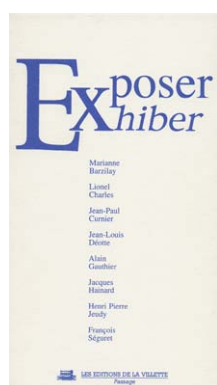
Contents:

“Exhibition-ism: The Design Approach”, Chris Müller

“Exhibition-ism: Museums and African Art, Does an Object Have a Life?”

“Outside/Inside: The Space of Performance”, Mary Nooter Roberts

“History of a Museum with Theory, Portrait of a Museum in Practice”, Susan Vogel.

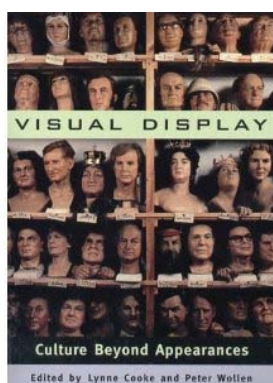


Henri-Pierre Jeudy (ed.), *Exposer/Exhiber*, Éditions de La Villette, Paris 1995.

“Everything is exhibitible. Resistance to oblivion goes well with the accumulation of objects. In consequence to this logic of conservation and revelation, exhibition strategies continue to be improved. But the considerations about the meaning of the exhibiting act remain hidden. The public and flaunted exposition of cultures imposes the principle of an endless visibility as the peak of contemporary aesthetics; the cult of exhibition legitimates the patrimonial transmission. How is it possible to defeat this deception machinery?”.

Contents:

- "Présentation", Henri-Pierre Jeudy
"Faire signe ou faire sens?", Marianne Barzilay
"Le Carrousel du déjà vu", Henri-Pierre Jeudy
"L'exhibition", Alain Gauthier
"Machines à exposer", Lionel Charles
"Marx 2000", Jacques Hainard
"Quel jeu sur les apparences?", François Séguret
"Surexposer", Jean-Louis Déotte
"L'invisible objet de l'exposition", Jean-Paul Curnier.

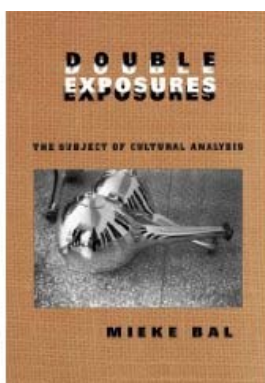


Peter Wollen, Lynne Cooke (eds.), *Visual Display: Culture Beyond Appearances*, Bay Press, Seattle/WA 1995.

"A contribution to interdisciplinary debate about how cultural differences are implicit within visual forms. A collection of essays considering the history of visual culture and current takes on visual display. These considerations go beyond traditional museum environments and cross disciplines such as art, film, science, art history, etc."

Contents:

- "Shrines, Curiosities, and The Rhetoric of Display", Stephen Bann
"Death and Life, in that Order, in the Works of Charles Willson Peale", Susan Stewart
"The Musée Sentimental of Daniel Spoerri", Jean-Hubert Martin
"Beyond Belief: The Museum as Metaphor", Ralph Rugoff
"Visual Stories", Ann Reynolds
"Envisioning Capital: Political Economy on Display", Susan Buck-Morss
"Constructing Ethnicity", Edward Ball
"Tales of Total Art and Dreams of the Total Museum", Peter Wollen
"Waxworks and Wonderlands", Marina Warner
"Medicine and Genres of Display", Ludmilla Jordanova
"Gender Artifacts: Technologies of Bodily Display in the Medical Culture", Lisa Cartwright
"Visual Pleasure and the Primordially Repressed", Eric Santner
"The Artificial Infinite", Scott Bukatman.



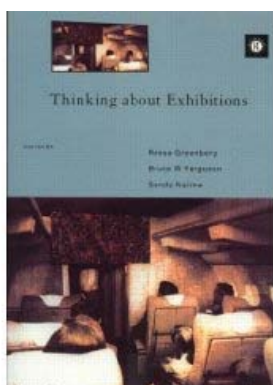
Mieke Bal, *Double Exposures: Subject of Cultural Analysis*, Routledge, London-New York/NY 1996.

“Feminist literary theorist, specialist in Rembrandt, and a scholar with a knack for reading Old Testament stories, Mieke Bal weaves a tapestry of signs and meanings that enrich our senses. Her subject is the act of showing, the gesture of exposing to view. In a museum, for example, the object is on display, made visually available. ‘That’s how it is’, the display proclaims. But who says so? Bal’s subjects are displays from the American Museum of Natural History, paintings by such figures as Courbet, Caravaggio, Artemisia Gentileschi, and Rembrandt, as well as works by twentieth-century artists, and such literary texts as Shakespeare’s Rape of Lucrece”.

Contents:

“Das Gesicht an der Wand”, Edwin Janssen

Introduction; 1. Telling, Showing, Showing Off; 2. The Value Factory; 3. The Talking Museum; 4. Museumtalk; 5. First Person, Second Person, Same Person; 6. A Postcard from the Edge; 7. The Story of W; 8. His Master’s Eye; 9. Head Hunting.



Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne (eds.), *Thinking About Exhibitions*, London-New York/NY 1996.

“An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales”.

Contents:

“Introduction”, Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne

Part I. The Future of History

“The Museum and the ‘Ahistorical’ Exhibition: The Latest Gimmick by the Arbiters of Taste, Or an Important Cultural Phenomenon?”, Debora J. Meijers

“Brokering Identities: Art Curators and the Politics of Cultural Representation”, Mari Carmen Ramírez

“Large Exhibitions: A Sketch of a Typology”, Jean-Marc Poinot

“For Example, Documenta, Or, How Is Art History Produced?”, Walter Grasskamp

Part II. Staging Spectators

"The exhibitionary Complex", Tony Bennett

"The Museum Flat", Johanne Lamoureux

"Naming Names: The Art of Memory and the NAMES Project AIDS Quilt", Peter S. Hawkins

Part III. Grammatic Acts

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"Exhibition Rhetorics: Material Speech and Utter Sense", Bruce W. Ferguson

"Creating Spaces", Gerald McMaster

"The Discourse of the Museum", Mieke Bal

Part IV. Curators or Caterers

"The Great Curatorial Dim-Out", Lawrence Alloway

"From Museum Curator to Exhibition *Auteur*: Inventing a Singular Position", Nathalie Heinich, Michael Pollak

"Constructing the Spectacle of Culture in Museums", Ivan Karp, Fred Wilson

"The Show You Love to Hate: A Psychology of the Mega-Exhibition", John Miller

"Free Fall-Freeze Frame: Africa, Exhibitions, Artists", Clémentine Deliss

Part V. Spatial Play

"The One-Picture Gallery", Valery Petrovich Sazonov

"Dissenting Spaces", Judith Barry

"Function of Architecture: Notes on Work in Connection with the Places Where It Is Installed Taken Between 1967 And 1975, Some of Which are Specially Summarized Here", Daniel Buren

"The Gallery as a Gesture", Brian O'Doherty

"Postmodernism's Museum Without Walls", Rosalind E. Krauss

"The Exhibited Redistributed: A Case for Reassessing Space", Reesa Greenberg

Part VI. The Exhibition Condition

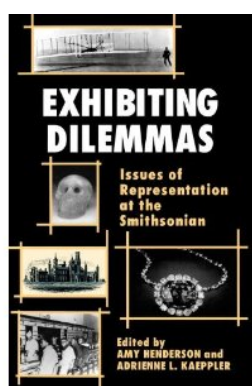
"A Visual Machine: Art Installation and Its Modern Archetypes", Germano Celant

"The Institutionalization of Dissent", Sandy Nairne

"Modernism, Nationalism and Beyond: A Critical History of Exhibitions of First Nations Art", Diana Nemiroff

"In and Out of Place", Andrea Fraser

"What's Important About the History of Modern Art Exhibitions?", Martha Ward.



A. Henderson, A.L. Kaeppler (eds.), *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, Smithsonian Institution Press, Washington/DC-London 1997.

"Focusing on the challenges posed by the transformation of exhibition from object-driven 'cabinets of curiosities' to idea-driven sources of education and entertainment, the contributors [...] provide a [...] discussion of the increasingly complex enterprise of acquiring and displaying objects in a museum setting"

"In twelve essays on such diverse Smithsonian Institution holdings as the Hope Diamond, the Wright Flyer, wooden Zuni carvings, and the Greensboro, North Carolina Woolworth lunch counter that became a symbol of the Civil Rights movement, *Exhibiting Dilemmas* explores a wide range of social, political, and ethical questions faced by museum curators in their roles as custodians of culture".

Contents:**Dilemmas of Representation**

"Exhibiting Memories", Steven Lubar

"For Museum Audiences: The Morning of a New Day?", William H. Truettner

"Hope Diamond: Gem, Jewel, and Icon", Richard Kurin

"Herbert Ward's 'Ethnographic Sculptures' of Africans", May Jo Arnoldi

"Capable of Flight: The Saga of the 1903 Wright Airplane", Tom D. Crouch

"Crystal Skulls and other Problems: Or, 'Don't Look It in the Eye'", Jane Maclaren Walsh

Dilemmas of Curatorship

"Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina", William Yeinst, Lonnie G. Bunch

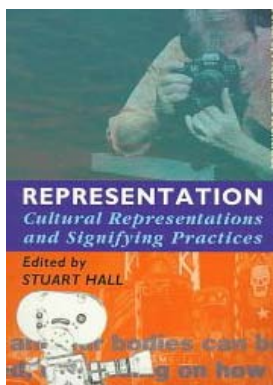
"Unstifled Muse: The 'All in the Family' Exhibit and Popular Culture at the National Museum of American History", Ellen Roney Hughes

"Zuni Archangels and Ahayuda: A Sculpted Chronicle of Power and Identity", William W. Fitzhugh

"Ambassadors in Sealskins: Exhibiting Eskimos at the Smithsonian", William W. Fitzhugh

"Curators as Agents of Change: An Insect Zoo for the Nineties", Sally Love

"Now for Something Completely Different: Reconstructing Duke Ellington's Beggar's Holiday for Presentation in a Museum Setting", Dwight Blocker Bowers.



Stuart Hall (ed.), *Representation: Cultural Representation and Signifying Practices*, The Open University, London-Thousand Oaks 1997.

"This broad-ranging text offers a comprehensive outline of how visual images, language and discourse work as 'systems of representation'. Individual chapters explore: representation as a signifying practice in a rich diversity of social contexts and institutional sites; the use of photography in the construction of national identity and culture; other cultures in ethnographic museums; fantasies of the racialized 'Other' in popular media, film and image; the construction of masculine identities in discourses of consumer culture and advertising; and the gendering of narratives in television soap operas".

Contents:

"The Work of Representation", Stuart Hall

"Representing the Social: France and Frenchness in Post-War Humanist Photography", Peter Hamilton

"The Poetics and the Politics of Exhibiting Other Cultures", Henrietta Lidchi

"The Spectacle Of The 'Other'", Stuart Hall

"Exhibiting Masculinity", Sean Nixon

"Genre and Gender: The Case of Soap Opera", Christine Gledhill.



Antonella Huber, *Il Museo italiano: La trasformazione di spazi storici in spazi espositivi. Attualità dell'esperienza museografica degli anni '50/The Italian Museum: The conversion of historic spaces into exhibition spaces. The relevance of the museographical experience of the Fifties*, Lybra Immagine, Milano 1997.

“The widespread environmental historicization and its outstanding heritage determined, in Italy more than in other countries, a particular type of museology which has been defined as the ‘internal museum’, or rather the adaption of historic spaces to exhibition spaces. This represented, and still does, a laborious search for a balance between monumental buildings and new uses, between antique collections and new users”.

Contents:

“Musei prossimi venturi/Museums Coming”, Sergio Polano

Le condizioni museali/Museum conditions

La rifunzionalizzazione dei monumenti ovvero le motivazioni di un recupero/New Uses for Monuments or the Reasons Behind Rehabilitation; Il Museo come funzione privilegiata/The Museum as a Privileged Use; Storia di una prassi/The Story of Practice; Il disegno del museo/Museum Design; La forma della storia/The Form of History; Il secolo della Museografia/The Century of Museography; Interrogare l'edificio: la difficile realtà italiana/Interrogating the Building: The Difficult Italian Reality

“Lo spazio interno come spazio ‘architettato’/Internal Space as Designed Space”, Marco Mulazzani

Luoghi temporanei e luoghi permanenti/Temporary Places and Permanent Places; Un effimero stabile/Transitory and Enduring; L'individualità dell'opera/The Individuality of the Work

La tradizione italiana del “museo interno”/The Italian tradition of the “internal museum”

L'economia della forma/The Economy of Form; *Volat irreparabile tempus*: storie di musei dal 1945 al 1964/*Volat irreparabile tempus*: Stories of Museums between 1945 and 1964: Gallerie

dell'Accademia, Venezia 1945-60; Gallerie Comunali di Palazzo Bianco, Genova 1950-51; Museo del Tesoro di San Lorenzo, Genova 1952-56; Gallerie Comunali e Museo di Capodimonte, Napoli 1952-57;

Museo Correr, Venezia, 1953 Sezioni Storiche, 1957-60 Quadreria; Galleria Nazionale della Sicilia, Palermo 1953-54; Galleria di Palazzo Rosso, Genova 1953-61; Musei del Castello Sforzesco, Milano,

1954-56 Cortile Ducale, 1962-63 Cortile della Rocchetta; Museo Nazionale Etrusco di Villa Giulia, Roma 1955-60; Museo Civico di Castelvecchio, Verona 1957-64

Considerazioni di metodo/Considerations on Method.



Luca Basso Peressut, *Musei per la scienza. Spazi e luoghi dell'eporre scientifico e tecnico/Science Museums. Spaces of Scientific and Technical Exhibition*, Lybra Immagine, Milano 1998.

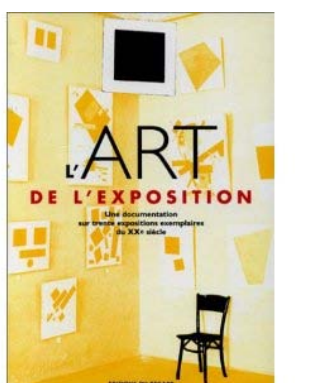
“Science and technology museums originate from the collecting tradition of the 16th-17th centuries although the specific characteristics seen today infamous examples such as the Consatoire des Arts et Métiers in Paris, the Deutsches Museum in Munich and the Science Museum in London developed in the 19th and early 20th centuries. Subject to the advancement of scientific knowledge and technological progress, these museums have constantly reviewed their contents and aims, creating new models of communication and display, as seen in the science centres, corporate museums or those of the industrial heritage scattered over the territory. This book focuses on their history/problems and uses exhaustive documentary evidence to examine the architecture and exhibition methods of museums that concern themselves with scientific and technological knowledge, with considerations that cover the various aspects of the theory and practice of contemporary museum design”.

Contents:

“Prefazione. Architetti per la scienza. Acrobati giocolieri visionari”/“Preface. Architects for Science. Acrobats Performers Dreamers”, Fredi Drugman

Introduzione. Esporre la scienza, mostrare la tecnica/Foreword. Exhibiting Science, Showing Technology. 1.L'architettura del museo tecnico-scientifico fra tradizione e innovazione/The

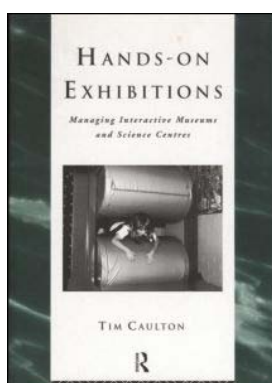
Architecture of the Technical-Scientific Museum - Tradition and Innovation; 2.Palazzi delle scoperte: i musei della comunicazione scientifica/Palaces of Discovery: The Museums of Scientific Communication; 3.Musei tematici per la scienza, la tecnica e l'industria/Theme Museums for Science, Technology and Industry; 4.Dai territori della tecnica al museo diffuso della scienza/From the Spheres of Technology to the Scattered Science Museum.



Denis Trierweiler [et al.], *L'Art de l'exposition: Une documentation sur trente expositions exemplaires du XXe siècle*, Editions du Regard, Paris 1998.

“Une exposition représente le moyen de communication artistique le plus ancien, celui qui rencontre le plus vif succès mais demeure paradoxalement le plus équivoque aux yeux du public, des artistes et des critiques. Il semble que l'exposition d'art contemporain ait de tout temps été subversive. En 1912, l'exposition des Futuristes à Paris crée un scandale retentissant. Le Premier Salon d'Automne

allemand, Berlin 1913, suscite louanges et injures de même que l'exposition Dada de 1920, l'exposition dans l'étable de Joseph Beuys en 1963, ou encore Quand les attitudes deviennent forme en 1969... Au seuil de l'an 2000 nous nous devons de faire l'inventaire des expositions marquantes de ce siècle à travers les textes et témoignages de Harald Szeemann, Pierre Restany, Germano Celant, Milton Brown, Achille Bonito Oliva, Ad Petersen... principaux acteurs de cette forme de création du XXe siècle et de tirer les enseignements du courage intellectuel et de l'audace de leurs organisateurs. L'Art de l'Exposition ne tend pas à l'exhaustivité, il se propose avant tout d'étudier les événements artistiques qui ont, au cours du XXe siècle, façonné l'art de l'exposition, de l'accrochage"

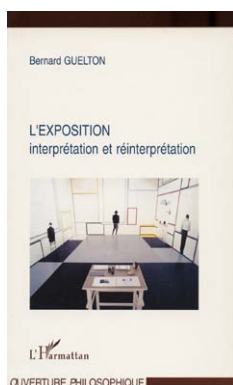


Tim Caulton, *Hands-On Exhibitions: Managing Interactive Museums and Science Centres*, Routledge, London-New York/NY 1998.

"The development of interactive displays has transformed the traditional museum world in the last decade. Visitors are no longer satisfied by simply gazing at worthy displays in glass cases - they expect to have hands-on experience of the objects and be actively involved with the exhibits, learning informally and being entertained simultaneously. Hands-on museums and science centres provide the most remarkable example of how museums are redefining their roles in society - improving access to real objects and real phenomena, so that they can be enjoyed by more people. In recent years museums have been thrust into intense competition for the public's time and money with all branches of the leisure industry, from commercial theme parks to retail shopping and home entertainment. This has upset the traditional stability of the museum and their visitors. A hands-on approach encourages a broader visitor base, which in turn helps to bring in additional revenue at a time of declining public subsidy. Tim Caulton investigates how to create and operate effective exhibitions which achieve their educational objectives through hands-on access. He concludes that the continuing success of hands-on museums and science centres hinges on attaining the very best practice in exhibition design and evaluation, and in all aspects of operations, including marketing and financial and human resource management".

Contents:

1. Hands-on Exhibitions; 2. The Educational Context; 3. Exhibit Development; 4. Finance; 5. Marketing; 6. Operations Management; 7. Human Resource Management; 8. Managing Educational Programmes and Special Events; 9. The Future for Hands-on Exhibitions.

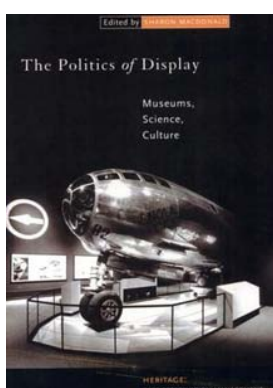


Bernard Guelton, *L'exposition: Interprétation et réinterprétation*, L'Harmattan, Paris 1998.

“The exhibition’s interpretation addressed in this book is the result of a concrete experience in creation and presentation of contemporary works. It is based on themes and works designed inside and outside the museum context. The case of works ‘reconstructed’ in different contexts engages questions of interpretation and reinterpretation that bridge, to some extent, the plastic work to the musical or theatrical work. So the questions on exhibition as *mise en scène*, those of the viewer’s role are considered from the possibility for a work and exhibition to be “reproduced”. By disrupting the traditional conception of the original work (or even giving it up completely), considering exhibition from the point of view of the various players that constitute it, it is finally the film that is considered the model for contemporary exhibition. Exhibition is considered as the interaction between several elements (site, set design, actors, mediation and reproduction) that define the whole interpretation. The book gathers the analysis of specific cases and the relationship between exhibition and other artistic fields. The works and exhibitions here documented are mostly new and the book ends with interviews with Giulio Paolini (artist) and Rüdiger Schöttle (artist and exhibition designer) on the role of the viewer”.

Contents:

I. Introduction; II. Premières conditions et effets d’une mise en scène; III. De la reproduction; IV. Le site et l’autonomie; V. Site et scénographie de l’exposition; VI. Théatralité de l’exposition; VII. ‘Do it’: scène d’une réitération et d’une prolifération; VIII. ‘La dé-fragmentation’; IX. Entretiens: ‘La place du spectateur’.



S. Macdonald (ed.), *The Politics of Display: Museums, Science, Culture*, Routledge, London-New York/NY 1998.

“The assumption that museum exhibitions, particularly those concerned with science and technology, are somehow neutral and impartial is today being challenged both in the public arena and in the academy. *The Politics of Display* brings together studies of contemporary and historical exhibitions and contends that exhibitions are never, and never have been, above politics. Rather, technologies of display and ideas about ‘science’ and ‘objectivity’ are mobilized to tell stories of progress, citizenship, racial and national difference. The display of the Enola Gay, the aircraft which dropped the atomic bomb on Hiroshima is a well-known case in point. *The Politics of Display* charts

the changing relationship between displays and their audience and analyzes the consequent shift in styles of representation towards interactive, multimedia and reflexive modes of display. *The Politics of Display* brings together an array of international scholars in the disciplines of sociology, anthropology and history. Examples are taken from exhibitions of science, technology and industry, anthropology, geology, natural history and medicine, and locations include the United States of America, Australia, the United Kingdom, France, the Netherlands and Spain”.

Contents:

“Exhibitions of Power and Powers of Exhibition: An Introduction to the Politics of Display”, Sharon Macdonald

“Speaking to the Eyes: Museums, Legibility and the Social Order”, Tony Bennett

“The Visibility of Difference: Nineteenth-Century French Anthropological Collections”, Nélia Dias

“Reifying Race: Science and Art in Races of Mankind at the Field Museum of Natural History”, Tracy Lang Teslow

“Making Nature ‘Real’ Again: Natural History Exhibits and Public Rhetorics of Science at the Smithsonian Institution in the Early 1960s”, Steven W. Allison-Bunnell

“On Interactivity: Consumers, Citizens and Culture”, Andrew Barry

“Supermarket Science? Consumers and ‘the Public Understanding of Science’”, Sharon Macdonald

“Nations on Display: Technology and Culture in Expo ‘92”, Penelope Harvey

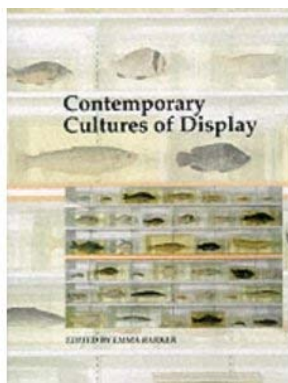
“Strangers in Paradise: An Encounter with Fossil Man at the Dutch Museum of Natural History”, Mary Bouquet

“Can Science Museums Take History Seriously?”, Jim Bennett

“Birth and Breeding: Politics on Display at the Wellcome Institute for the History of Medicine”, Ken Arnold

“Balancing Acts: Science, Enola Gay and History Wars at the Smithsonian”, Thomas F. Gieryn

Afterword: “From War to Debate?”, Sharon Macdonald.



Emma Barker (ed.), *Contemporary Cultures of Display*, Yale University Press-The Open University, New Haven/CT-London 1999.

“Focusing on the place of art in contemporary culture, this work discusses museums, galleries and exhibitions in Western Europe and the USA. Considering 10 case-studies, it encourages readers to reflect on their own experiences and to consider whether today’s art could be considered to be dominated by ‘spectacle’”.

Contents:

Part 1. The Changing Museums

“Introduction”, Emma Barker

“Modern Art Museum”, Christoph Grunenberg

“Museum in a Postmodern Era: The Musée d’Orsay”, Emma Barker

“Sainsbury Wing and Beyond: The National Gallery Today”, Emma Barker, Anabel Thomas

Part 2. Exhibition-ism

"Introduction", Emma Barker

"Exhibitions of Contemporary Art", Sandy Nairne

"Exhibiting the Canon: The Blockbuster Show", Emma Barker

"Africa on Display: Exhibiting Art by Africans", Elsbeth Court

Part 3. Art in the Wider Culture

"Introduction", Emma Barker

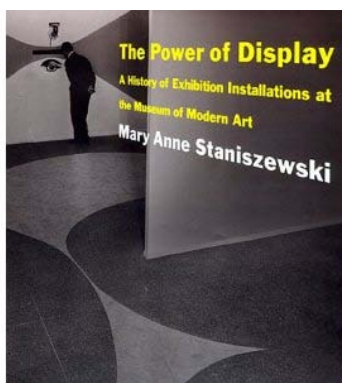
"The Museum in the Community: The New Tates", Emma Barker

"Heritage and the Country House", Emma Barker

"Contemporary Art in Ireland, Part One: Institutions, Viewers and Artists", Nick Webb, Emma Barker

"Contemporary Art In Ireland, Part Two: Alice Maher and Willie Doherty - Location, Identity And Practice", Fionna Barber.

"Conclusion", Emma Barker.



Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, MIT Press, Cambridge/MA-London 1999.

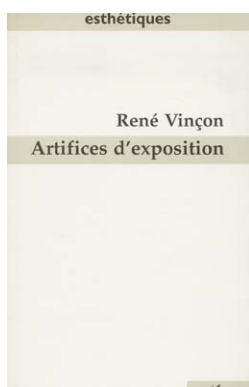
"New York's Museum of Modern Art is identified with an elegantly understated mode of presentation that has become the standard in its field. However, visitors accustomed to an aura of elevated estheticism may be surprised to hear that restraint has not always been the order of the day at MOMA. Mary Anne Staniszewski offers a fascinating study of the museum's exhibition designs since its founding in 1929, and observes that, earlier in its life, this now staid institution was the site of shows of a very different sort.

Staniszewski offers thought-provoking materials which tell a fascinating, little-known story. But *The Power of Display* is not simply a history. The author's larger objective is an exploration of the ideological implications of museum installation design. She sees the disappearance of innovative exhibition setups at MOMA as a symptom of larger historical amnesia. As cultural institutions move away from acknowledging their role in the production of meaning, she argues, they render invisible the social and historical processes by which culture is created. Instead, the familiar MOMA-style presentation tends to enhance a distinctly American vision of the sovereign individual and to perpetuate myths of taste, genius, and the universality and timelessness of art.

Staniszewski's book carefully brings to life how museum installations reflect the social and cultural context of moments in history".

Contents:

Introduction. Installation Design: The 'Unconscious' of Art Exhibitions; 1. Framing Installation Design: The International Avant-Gardes; 2. Aestheticized Installations for Modernism, Ethnographic Art, and Objects of Everyday Life; 3. Installations for Good Design and Good Taste; 4. Installations for Political Persuasion; 5. Installation Design and Installation Art; 6. Conclusion: The Museum and the Power of Memory.



René Vinçon, *Artifices d'exposition*, L'Harmattan, Paris 1999.

“To expose and to present works in a space in a specific moment poses problems not separated and not separable from the contemporary artistic production. If the ‘contemporary’ has trouble with this, nothing is more ‘contemporary’ than the question of the presentation; the significance of “frames” and margins is anything but marginal. If a recent debate, if not a controversy, on contemporary art has been amplified by the medias, the problem of presenting the works do not seem to have had the same success, while it is strategically crucial, given the fact now almost agreed and acknowledged that the production of contemporary art plays with the presentation, and that the very act of exhibit is strictly related to creation. The concept of ‘installation’ is by itself the demonstration, being the exhibiting act matter of creation. So, if the artists want to take charge, when allowed by institutions, of exhibit’s procedures by integrating them into the production process (as shown by many interventions), heads of exhibition affect a neutral tone, and minimize the presentation’s frame, leaving thereby implied that the works appear by themselves in a pretended transparency. This book aims to criticize the claim of neutrality, objectivity in the exhibition of ancient and modern works. The ‘white’ presentation (the white walls as a display ‘standard’) will serve as a motto, or emblem, to this criticism”.

Contents:

Introduction; De l’activation relative; L’activation dans son rapport au langage de l’oeuvre; Le neutre et le neuf.



Jean Davallon, *L'exposition à l'oeuvre*, L'Harmattan, Paris 2000.

“While the exhibitions experience an unprecedented growth, what do we know exactly about their nature and their operation? How can they not just present objects but also convey knowledge? Where are they taking their symbolic efficiency? What place do they occupy in our society’s life? Starting from a set of texts - some reference articles are now untraceable - that have marked his research on these issues, Davallon makes a point on exhibition as a medium. The work of the exhibition appears as varied in its forms as fundamental in its effect: the ability to use communication strategies, selection and *mise en scène* of objects opening to a social ritual, originality of a mediatic functioning gives exhibitions and museums an important role in the formation of contemporary public space. This book is for anyone interested in knowledge of the exhibition as a medium:

professionals, researchers and students involved in the world of exhibitions and museums, but, more generally, also by the nature, functioning and issues of communication and mediation processes; otherwise said by our society's anthropology”.

Contents:

Introduction; 1. La mise en oeuvre de strategies communicationelles; 2. L'opèrativité d'une pratique simbolique; 3. Una situation de mediation dans l'espace public.



Maria Clara Ruggieri Tricoli, *I fantasmi e le cose: La messa in scena della comunicazione museale*, Lybra Immagine, Milano 2000.

“Museums are asked to conserve objects, while exhibitions to make their ghosts speaking’. Starting from this obvious assumption, many issues can be discussed about this enigmatic and evocative value of exhibition design: first of all it’s not a naive process, instead it reveals the different intentions and problems that are part of the idea of the Museum in itself. As for every other medium, social issues, educational methods, political views, economical questions, aesthetical preferences and collective tendencies, everything has an effect on the exhibition set, becoming its more or less noble objective, its more or less clear task”.

Contents:

I fantasmi e le cose; La messa in scena della storia nella comunicazione museale.



Ulrich Schwarz, Philipp Teufel (eds.), *Museografie und Ausstellungsgestaltung*, aedition, Ludwigsburg 2000.

“The manual explains the concepts of museography and exhibition design and describes the basics of the exhibition medium. Using the example of current museum projects, it’s presented the complete process from initial ideas and concepts to the completed museum. The means by which the museum has reached its visitors and the exhibition potential of the medium are systematically analyzed and documented with a variety of practical examples”.

Contents:**1.0 Einführung**

1.1 "Museografie, Ausstellungsgestaltung und Szenografie: Vom Begriffswirrwarr zur Vielsprachigkeit der Disziplinen", Philipp Teufel

1.2 "Entstehungsphasen einer Ausstellung", Ulrich Schwarz

1.3 "Spielen wir noch in der Champions-League? oder: Plädoyer für professionelle Ausstellungsplanung im Museum", Hartmut John

2.0 Exkurse

2.1 "Die Kuh, der Gestalter, das Geld und ihre Liebhaber: Integrative Ausstellungsplanung am Beispiel des Geldmuseums Frankfurt", Stefan Nowak, Philipp Teufel

2.2 "Bausteine eines besucherorientierten Informationskonzepts", Annette Noschka-Roos

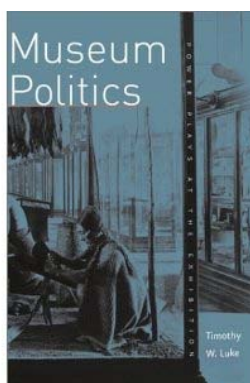
2.3 "Das Familienfreundliche Museum: Gedanken auf dem Weg zu einer neuen Präsentationskultur", Jörn Borchert

2.4 "Zwischen vielen: Ein Plädoyer für die Interdisziplinarität", Ruedi Baur

2.5 "Zur Konzeption wissenschaftlicher Ausstellungen", Martine Scrive

2.6 "Kommunikation gegen den Horror vacui: Zur Aufgabe der Kommunikation im Museum", Norbert Herwig

2.7 "Dauerausstellung und Wechselausstellung: Sieben Hügel. Bilder und Zeichen des 21. Jahrhunderts", Bodo-Michael Baumunk

3.0 Projekte.

Timothy W. Luke, *Museums Politics: Power Plays at the Exhibition*, University of Minnesota Press, Minneapolis/MN 2002.

"Each year the more than seven thousand museums in the United States attract more attendees than either movies or sports. Yet until recently, museums have escaped serious political analysis. The past decade, however, has witnessed a series of unusually acrimonious debates about the social, political, and moral implications of museum exhibitions as varied as the Enola Gay display at the Smithsonian's Air and Space Museum and the "Sensation" exhibit at the Brooklyn Museum of Art. In this volume, Timothy W. Luke explores the power that museums have to shape collective values and social understandings, and argues persuasively that museum exhibitions have a profound effect on the body politic. Through discussions of topics ranging from how the National Holocaust Museum and the Museum of Tolerance in Los Angeles have interpreted the Holocaust to the ways in which the American Museum of Natural History, the Missouri Botanical Gardens, and Tucson's Arizona-Sonora Desert Museum have depicted the natural world, Luke exposes the processes through which museums challenge but more often affirm key cultural and social realities".

Contents:

Introduction: Museum Exhibitions As Powerplays; Politics at the Exhibition: Aesthetics, History, and Nationality in the Culture Wars of the 1990s; Nuclear Reactions: The (Re)Presentation of Hiroshima at the National Air and Space Museum; Memorializing Mass Murder: The United States Holocaust Memorial Museum; Signs of Empire/Empires of Sign: Daimyo Culture in the District of Columbia;

Inventing the Southwest: The Fred Harvey Company and Native American Art; Museum Pieces: Politics and Knowledge at the American Museum of Natural History; The Missouri Botanical Garden: Sharing Knowledge about Plants to Preserve and Enrich Life; Southwestern Environments as Hyperreality: The Arizona-Sonora Desert Museum; Superpower Aircraft and Aircrafting Superpower: The Pima Air and Space Museum; Strange Attractor: The Tech Museum of Innovation; Channeling the News Stream: The Full Press of a Free Press at the Newseum; Conclusion: Piecing Together Knowledge and Pulling Apart Power at the Museum.



Sharon Macdonald, *Behind the Scenes at the Science Museum*, Berg, Oxford-New York/NY 2002.

“Macdonald’s study makes an important contribution to the literature because it brings the communication circuit full circle. *Behind the Scenes at the Science Museum* is a powerful ethnographic analysis of a major science exhibition that interrogates museum practices and applies the tools of social anthropology and organizational analysis to understanding the choices and constraints involved in the making of exhibits. Despite many calls for ethnographies of museums and cultural displays, Macdonald is among the very first to show how the complex process of exhibit making is truly contested terrain. Her account of audience response is among the most sophisticated available”.

Contents:

1.Admission: Going In; 2.Cultural Revolution in South Kensington; 3.A New Vision for the 21st Century: Rewriting the Museum; 4.A ‘Hot Potato’ for a New Public: A ‘Flagship’ Exhibition on Food; 5.‘Reality Sets In’: Managing and Materialising Dreams (and Negotiating Nightmares); 6.Virtual Consumers and Supermarket Science; 7.Opening and Aftermath: Ritual, Reviews and Reflection; 8.The Active Audience and the Politics of Appropriation; 9.Behind and Beyond the Scenes.



Martin R Schärer, *Die Ausstellung: Theorie und Exempel*, C. Müller-Straten, München 2003.

“Schärer book contains two parts: a theoretical and a practical analytical part in which the theoretical statements can be verified through examples of exhibitions. The theoretical part is semiotically-oriented and can handle museiological French-speaking positions that in the German-speaking countries are not always known”.

Contents:Einführung**I. Theorie**

1 Die Welt besteht aus Sachverhalten; 2 Geschichte ist die Gegenwart vergangener Sachverhalte; 3 Sachverhalte sind nur in ihrer Beziehung zum Menschen; 4 Zeichen sind Dinge, die auf abwesende Sachverhalte verweisen; 5 Museologie untersucht das spezifische Verhalten des Menschen gegenüber der materiellen Umwelt (Musealphänomen); 6 Musealisierung ist das Bewahren ideeller Werte von Dingen als Zeichen; 7 Das Museum ist ein Ort der Musealisierung; 8 Visualisierung ist die erklärende Veranschaulichung von abwesenden Sachverhalten mit Dingen und Inszenierungsmitteln als Zeichen.

9 Die Ausstellung ist ein Ort der Visualisierung; 10 Die Botschaft einer Ausstellung bestimmt deren Ausstellungssprache; 11 Die Ausstellung ist ein Bedeutungssystem (Zusammenfassung)

II. Exempel

Ausstellungswanderungen: Notizen museologischer Streifzüge durch das Alimentarium.



Gerhard Kilger, Wolfgang Müller-Kuhlmann, Madeleine Shekarie Oureh (eds.), *Szenographie in Ausstellungen und Museen*, Klartext, Essen 2004.

“The methods and concepts of the design of exhibitions and Museums are experimenting new ways. The increase of the visual overload and cultural events suggest to assume some considerations, that not even before the organization of design processes had stopped.

This volume provides suggestions on different approaches and tools to design the exhibition through the use of a uniform format, because of the high degree of mediation involved in the space characters and in the sequence of spaces. Scenography plays a special role in the interior space of Museums, and exhibitions are artistically conceived.

Good scenographic concepts do not derive from the exhibition design, but from the art of an aesthetic construction of space. Good scenographic design derives from the elaboration of meaning and of the behavior in public exhibition spaces”.



Julia Noordegraaf, *Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century*, Museum Boijmans Van Beuningen-Nai Publishers, Rotterdam 2004.

“Strategies of Display describes the history of museum presentation within the context of nineteenth and twentieth-century visual culture. Taking the remarkable display history at the Boijmans Van Beuningen Museum in Rotterdam as a point of departure, it reflects on the history of presentation in museums in Western Europe and North America. Its numerous illustrations present a parallel history of museum presentation in pictures. Julia Noordegraaf describes how in the nineteenth and twentieth centuries museums communicated with their audiences through their presentations. She argues that museum presentations are based on a script which, like the script of a film, defines a framework of action within which the presentation, its designers and its users interact. This script comprises all the elements that mediate between the museum and its audience. These include the location, architecture and layout of the building, the order and arrangement of the objects, the various display techniques and the different means of communicating with the visitor. This book is unique in its approach to museum presentation as a part of visual culture. Drawing upon ideas developed in film studies, it proceeds from the assumption that the visual media confronting exhibition designers and visitors alike, constitute certain viewing habits that influence the design of museum displays. A comparison with other realms of presentation, in particular commercial presentation in department stores and shopping malls, offers new insights into the relationship between the museum and its audiences, both now and in the past. As such, *Strategies of Display* seeks to contribute to the international discussion about the role and function of the museum in contemporary society among both those in charge of setting up and designing presentations and those who visit them”.

Contents:

1. From Study Gallery to Showroom: The Popularisation of an Exclusive Script; 2. The Ideal Museum: Introducing the Visitor into the Museum Script; The Transparent Museum: Towards an ‘Invisible’ Script; The Museum as Experience: The Hybridisation of the Script; Conclusion. The Museum as Visual Culture.



Jana Scholze, *Medium Ausstellung: Lektüren musealer Gestaltung in Oxford, Leipzig, Amsterdam und Berlin*, transcript, Bielefeld 2004.

“Museum exhibitions are the subject of many current discussions. In particular the dispute is focused on the use of media, that allow spatial representations with the help of objects and various exhibition materials, referring to something past or alien that has to be remembered and transmitted. Binding specific places and times, Museums and exhibitions always set at a distance with the objects they show and the content they convey. Through the analysis of exhibition space and the space perception experienced by visitors, the book investigates the forms of Museum exhibitions in Oxford, Amsterdam, Leipzig, and Berlin. The fruitful combination of theory and text description not only enriches the theoretical debate on the subject, but also presents illustrative material to groundbreaking strategies - typology, chronology, staging, and composition - in the international context”.

Contents:

1 Einleitung

1.1 Vorhaben. 1.2 Theoretische Grundlagen. Dinge, Objekte, Artefakte; Museumsobjekte als Zeichen; Codierungs- und Decodierungsprozesse. 1.3 Methodisches Vorgehen. Deskriptionen; Denotation; Konnotation; Metakommunikation.

2 Klassifikation

2.1 Das Pitt-Rivers-Museum. Sammeln und Ordnen; Von der Sammlung zum Museum; Die Ordnung der Sammlung; Dichte Präsentation. 2.2 Die Ausstellung. Der Ausstellungsraum; Ausgewählte Objektklassen; Geografische Ergänzung; Umgang mit schwierigem Erbe. 2.3 Präsentationsform: Klassifikation. Nachhaltiger Raumeindruck; Bedeutungsbegrenzung; Textmangel; Klassifikation - Ein Definitionsangebot.

3 Chronologie

3.1 Das Zeitgeschichtliche Forum in Leipzig. Die Gründung eines ‘Ortes lebendigen Erinnerns’; Das Präsentationskonzept. 3.2 Die Ausstellung. Der Raum; Geschichte als ablaufbare Raumfolge. 3.5 Präsentationsform: Chronologie. Funktionale Museumsobjekte; Privilegierung der Sprache; Bildungspolitische Intention; Chronologie - Ein Definitionsangebot.

4 Inszenierung

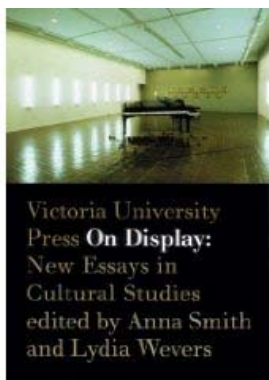
4.1 Das Tropenmuseum in Amsterdam. Nähe von Welt- und Museumsgeschichte; Umsturz eines alten Präsentationskonzeptes. 4.2 Die Ausstellung. (Museologischer) Umgang mit dem Fremden; Die Afrika-Präsentation Modifikationen - Ein Vergleich. 4.3 Präsentationsform: Inszenierung. Medien der Szenen; Zwischen Authentizität und Fiktion; Präsentationsmethoden; Inszenierungen - Ein Definitionsangebot. 4.4 Exkurs: Freilichtmuseum. Inszenierung eines Dorfschullehrergartens; Gründe für und gegen naturalistische Rekonstruktionen; Sprachliche Verweise; Grenzen gestalterischer Codierungen; Konzessionen des Museums als öffentliche Institution.

5 Komposition

5.1 Das Museum der Dinge - Werkbundarchiv in Berlin. Wege zu einem Museum; Objekte für Blicke auf die Gegenwart; Raumbilder als Präsentationskonzept. 5.2 Die Ausstellung. Das Kontinuum; Die Raumbilder. 5.3 Präsentationsform: Komposition. Der Raum; Die Ästhetik; Die Dingbedeutsamkeit; Der Gegenwartsbezug; Komposition — Ein Definitionsangebot.

6 Schluss

6.1 Ausstellungsanalyse. 6.2 Ausblick. Der Charakter von Museum und Ausstellung; Aisthesis; Mimesis.



Anna Smith, Lydia Wevers (eds.), *On Display: New Essays in Cultural Studies*, Victoria University Press, Wellington 2004.

“*On Display* is a stimulating collection of essays about the politics of display. The authors are some of the leading New Zealand scholars active in the interdisciplinary space called ‘Cultural Studies’, and their subjects range widely, from colonial museum exhibitions to nationalist cultural display to contemporary art practices”.

Contents:

1. “Introduction: On the Money”, Anna Smith, Lydia Wevers
2. “Serving the Wild”, Philip Armstrong, Annie Potts
3. “Beauty and the Beast: Plaster Casts in a Colonial Museum”, Roger Blackley
4. “The Whare on Exhibition”, Deidre Brown
5. “Accidental Tourists: Ans Westra, Gregory Riethmaier and the National Publicity Studios in Rotorua, c. 1963”, Damian Skinner
6. “Splat! Kaboom!: Cultural Studies in New Zealand”, Alex Calder
7. ““On the Beach?”: The Question of Local in Aotearoa/New Zealand Cultural Studies”, Chris Prentice
8. “Tear”, Kyla McFarlane
9. “A Waltz on the Paepae”, Jonathan Smart
10. “Museum and Archive: Framing the Treaty”, Paul Walker, Justine Clark
11. “National Culture and the New Museology”, Anna Neill
12. “The Atrocity Exhibition: Touring Cambodian Genocide Memorials”, Paul Williams
13. “Since ‘Choice!’: Exhibiting the ‘New Maori Art’”, Peter Brunt.

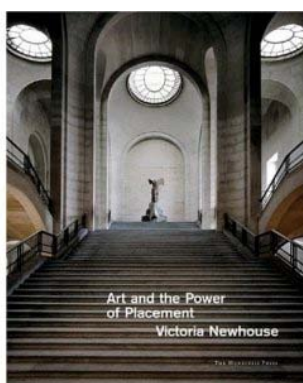


Aurelia Bertron, Ulrich Schwarz, Claudia Frey, *Ausstellungen Entwerfen/Designing Exhibitions: Kompendium Fur Architekten, Gestalter Und Museologen/A Compendium for Architects, Designers and Museum Professionals*, Birkhauser, Basel 2005.

“The book is an analytically constructed and attractively illustrated guide for architects, designers and Museum operators. The fascination of an exhibition created by the changing dynamics of communication, knowledge transfer, interaction, experience, and contemplation. The book shows the development phases of exhibitions from the perspective of the designer. Topics include presentation and staging, presentation and communication, text and graphics, typography and layout, lighting, lighting and acoustics. The process is illustrated on the basis of typical sketches, diagrams, plans, wall displays, simulations, presentations, working models in custom scales and photos of completed projects. Bertron Schwarz Frey / Group for Design (New York, and Schwäbisch Gmünd) is one of the leading companies in Germany for visual communication, museography and exhibition design; among his projects, including the Natural History Museum Berlin, Schloss Ludwigsburg, the city of Rastatt, Museums and wine garden, as well as temporary exhibitions for the Museum of the History of the Federal Republic of Germany”.

Contents:

I. Konzeption/Concept; II. Entwurf/Design; III. Planung/Planning; IV. Ausarbeitung/Production; V. Projekte/Projects.



Victoria Newhouse, *Art and the Power of Placement*, Monacelli Press, New York/NY 2005.

“Where and how an artwork is presented can enhance it or detract from it, or even alter its meaning. Depending on the display, painting and sculpture can denote a religious, political, decorative, or educational significance, as well as aesthetic and commercial value. Just how powerful the effect of placement can be is demonstrated in this book by in-depth case studies and comparisons of art installations around the world and from antiquity to the present, all richly illustrated. Author Victoria Newhouse continues the investigation she began in her previous book, *Towards a New Museum*, of the critical relationship between container and contents. Not limited to museums, Newhouse branches out to explore noteworthy displays of art in commercial galleries and in private homes and

gardens, as well as in a number of unusual venues. She concludes with some guidelines for display that apply as much to the hanging of a picture in a private interior as to the installation of a museum show”.

Contents:

The Complexities of Context: How Place Affects Perception; Art or Archaeology: How Display Defines the Object; Jackson Pollock: How Installation Can Affect Modern Art; Placing Art.



David Dernie, *Exhibition Design*, Laurence King, London 2006. Ital. ed. *Design espositivo: Progetti e allestimenti*, Logos, Modena 2006.

“The first part of the book covers the conceptual themes of narrative space, performative space and simulated experience and the second the practical concerns of display, lighting, colour, sound and graphics”

“Architect and exhibition designer David Dernie shares the mechanics and philosophies of current museums, pointing out the current concepts of ‘immersion, interaction, and multisensory experiential approach’ have moved from the purely entertainment field into the realm of the once rather sterile field of exhibition design. His thoughts are amply illustrated by architectural renderings and photographs that, while informative, are not of the quality one would expect from a book on museum wisdom. But the elements of psychological significance on how to present art to the public eye to enhance the experience of viewing are sound ones, and in his words ‘how objects are arranged will determine the nature of the message they communicate’”.

Contents:

Part 1. Approaches

Chapter 1. Narrative Space; Chapter 2. Performative Space; Chapter 3. Simulated Experience

Part2. Techniques

Chapter 4. Displays; Chapter 5. Lighting; Chapter 6. Communication, Colour & Graphics.



Gottfried Korff, *Museumsdinge: Deponieren – Exponieren*, Böhlau, Wien-Köln-Weimar 2006.

“Museums and exhibitions are among the greatest modern agencies. They are places of representation and construction of culture, where preserved objects are interpreted in their original sense. The text explores the enduring appeal of the Museum through the essays of the cultural scientist and curator Gottfried Korff on the theory and practice of cultural Museums and historical exhibitions. As a protagonist of the Museum boom, he developed new principles for exhibition aesthetics and for the mediation with public. Through theoretical considerations and practical examples, he also explored the basic ideas of the Museum: preserve and exhibit. A special attention was focused on recent developments of the Museum as an influential medium for knowledge transfer at the interface of science, as well as for public entertainment”.

Contents:

13 Anmerkungen zur aktuellen Situation des Museums, als Einleitung zur zweiten Auflage

“Korffs Museumsdinge. Zur Einführung: Vorwort der 1. Auflage”, Tschofen/ Eberspächer/ König

Ausstellen: Geschichte, Fragen, Formen

Museumsreisen (1991); ‘Vom Menschen aus ...’ Zur Ausstellungstheorie und -praxis

Sigfried Giedions (1986); Zielpunkt: Neue Prächtigkeit? Notizen zur Geschichte kulturhistorischer Ausstellungen in der ‘alten’ Bundesrepublik (1996); ‘Culturbilder’ aus der Provinz? Notizen zur Präsentationsabsicht und-ästhetik des Heimatmuseums um 1900 (1999).

Geschichte im Präsens? Notizen zum Problem der ‘Verlebendigung’ von Freilichtmuseen (1985) ; Die ‘Ecomusées’ in Frankreich - eine neue Art, die Alltagsgeschichte einzuholen (1982); Zur Dokumentationspraxis im Freilichtmuseum (1980); Die Kunst des Weibrauchs – und sonst nichts? Zur Situation der Freilichtmuseen in der Wissenschafts- und Freizeitkultur (2000) .

Museumsdinge: Konzepte und Theorien

Objekt und Information im Widerstreit. Die neue Debatte über das Geschichtsmuseum (1984).

Aporien der Musealisierung. Notizen zu einem Trend, der die Institution, nach der er benannt ist, hinter sich gelassen hat (1990); Zur Eigenart der Museumsdinge (1992) ; Fremde (der, die, das) und das Museum (1997); Die Wonnen der Gewöhnung. Anmerkungen zu Positionen und Perspektiven der musealen Alltagsdokumentation (1993); Speicher und/oder Generator. Zum Verhältnis von Deponieren und Exponieren im Museum (2000)

Experiment und Praxis: Ausstellungen 1975 bis 2000 (Auswahl)

Einmischungen: Kritik und Kontroverse

Anhang

Schriften zur Museumstheorie und Ausstellungspraxis (mit Nachweisen der Erstveröffentlichung)



Paula Marincola (ed.), *What Makes a Great Exhibition?*, Reaktion Books-Philadelphia Exhibitions Initiative, London-Philadelphia/PA 2006.

“Rising attendance at museums and ‘megashows’ plus increased press coverage in the age of the international biennial and blockbuster has translated into a growing interest in how exhibitions are made. The new art histories and the curatorial studies programs springing up across North America and Europe often deal with theoretical issues, yet one of the central questions of curatorial practice frequently remains unstated: What makes an exhibition great? In this book, 14 essays by active curators and historians address the issue head-on. Their perspectives on realizing high ideals in the face of budget constraints and various, sometimes conflicting, institutional and public imperatives provide pragmatic examples of thinking by doing and ways to address the public through that central nexus of art and audience: the exhibition. Focused on curating contemporary art, mainly American and European, *What Makes a Great Exhibition?* includes essays by the prolific curator Robert Storr on the plurality encompassed by the words ‘exhibition’ and ‘exhibition-maker’; Studio Museum in Harlem director and chief curator Thelma Golden on issues informing ethnically specific exhibitions; Dia Foundation curator Lynne Cooke on firmly grounding rarified aims; and Iwona Blazwick on a century of trailblazing at London’s Whitechapel Art Gallery, where she is director; and curator Carlos Basualdo reflects on the need to establish a meaningful critical context for international biennials. Other writers address such issues as the question of the didactic label, the nature of the ‘group’ in group exhibitions, exhibiting design, video and craft, as well as the way architecture can influence the nature of the exhibitions it houses. *What Makes a Great Exhibition?* proposes carefully considered answers to numerous questions of practice even as it raises more questions about exhibition-making today”.

Contents:

“Introduction: Practice Makes Perfect”, Paula Marincola

“Show and Tell”, Robert Storr

“In Lieu of Higher Ground”, Lynne Cooke

“You Talking to Me? On Curating Group Shows that Give You a Chance to Join the Group”, Ralph Rugoff

“The Unstable Institution”, Carlos Basualdo

“With Our Faces to the Rising Sun”, Thelma Golden with Glenn Ligon

“Mies’s New National Gallery: Empty and Full”, Detlef Mertins

“Design and Architecture”, Paola Antonelli interviewed by Bennett Simpson

“Who’s Afraid of Gift-Wrapped Kazoos?”, Jeffrey Kipnis

“Handy-Crafts: A Doctrine”, Glenn Adamson

“Temple/White Cube/Laboratory”, Iwona Blazwick

“Making Space for Art”, Mary Jane Jacob

“Questions of Practice”, Mark Nash

“Wall Text”, Ingrid Schaffner.



Louise J. Ravelli, *Museum Texts: Communication Frameworks*, Routledge, London-New York/NY 2006.

“Answering key questions in the study of how museums communicate, Louise Ravelli provides a set of frameworks to investigate the complexities of communication in museums: What is an appropriate level of complexity for a written label? Why do some choice in language make a more direct relation to visitors? Is there a correct way of presenting a particular view of content? How do design practices contribute to the overall meanings being made?

The frameworks enhance the way we critically analyze and understand museums text, both in the sense of conventional – written texts in museums – and in an expanded sense of the museum as a whole operating as a communicative text. Using a wide range of examples Ravelli argues that communication contributes fundamentally to what a museum is, who it relates to and what it stands for”.

Contents:

1. Introduction: Texts, Frameworks and Meanings; 2. Organization as a Way of Making Meaning: Using Language to Organize, Shape and Connect; 3. Focus: Making Texts Accessible: Adjusting the Level of Complexity; 4. Interacting In and Through Language: Using Language to Relate, Engage and Evaluate; 5. Representing the World through Language: Using Language to Portray, Interpret and Construct; 6. Extending the Frameworks: Understanding Exhibitions and Museums as Texts; 7. Conclusion: Integrating the Frameworks.



Anna Chiara Cimoli, *Musei effimeri. Allestimenti di mostre in Italia 1949/1963*, Il Saggiatore, Milano 2007.

“After the second World War, in Italy, through a virtuous combination of cultural, political and social circumstances, a new art form of the exhibition takes place. The phenomenon affects ‘business’ occasions, such as trade fairs, as well as the context of art exhibitions, until then little sensitive to the new codes of communication that were emerging from the pioneering work of arrangement of museums. Thanks to the work of those masters of architecture and design that from the Fascist period had coined a new display language, art shows attract for the first time a large audience of non specialists visitors. What were the reasons for such Italian excellence in exhibition design? From what cultural fabric arose those experiences? Which ‘policies’ did they convey? The book raises these questions, looking for answers through correspondence, archival documents, photographs. From the voices of the protagonists emerge a complex frame, marked by the polarity museum-exhibition, by a profound reflection on the ephemeral as an outpost of a ‘permanent’ museum display, and by the strength of a history of art all read in the light of the losses of war and a new emerging cultural background”.

Contents:

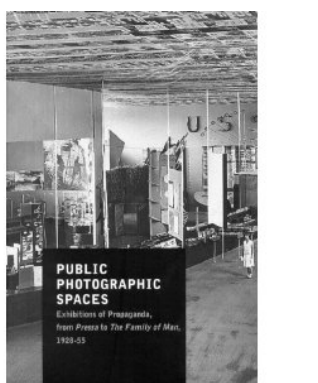
“Prefazione”, Fulvio Irace

Premessa; Introduzione; Una stagione di ‘one man show’: Mostra di Giovanni Bellini, Palazzo Ducale, Venezia,1949; Siete anche qui i protagonisti dell’architettura: Architettura misura dell’uomo, IX Triennale Palazzo dell’Arte, Milano,1951; Eupalino alla Triennale: Mostra degli studi sulla proporzione, IX Triennale Palazzo dell’Arte, Milano, 1951; Allestire con il colore: Van Gogh. Dipinti e disegni, Palazzo Reale, Milano,1952; Frammento siciliano: Antonello da Messina e la pittura del Quattrocento in Sicilia, Palazzo Zanca, Messina,1953; Guernica nella sala delle Cariatidi: Pablo Picasso, Palazzo Reale, Milano,1953; Un *metteur en scène* e una mostra ‘friabile’: Arte e Civiltà Etrusca, Palazzo Reale, Milano,1955; Sulle orme di Albin: la mostra di Van Dyck: 100 opere di Van Dyck, Accademia Ligustica, Genova,1955; Una ragnatela d’acciaio: Luca Cambiaso e la sua fortuna, Accademia Ligustica, Genova,1956; Un panno color verde Delacroix: Mostra retrospettiva di Eugène Delacroix, XXVIII Biennale di Venezia, Ala Napoleonica, Piazza San Marco,1956; Un vero e proprio commento critico: Piet Mondrian, Galleria Nazionale d’arte Moderna, Roma,1956-57; Bilancio di una stagione di allestimenti museali, un esperimento: Sezione di Museologia, XL Triennale, Palazzo dell’Arte, Milano,1957; Consuntivo lombardo: Arte lombarda dai Visconti agli Sforza, Palazzo Reale, Milano,1958; La frattura degli anni sessanta: Vie d’acqua da Milano al mare, Palazzo Reale, Milano,1963; Epilogo.



Axel Kars, Maria Gregorio (eds.), *Esporre la letteratura: Percorsi, pratiche e prospettive*, Clueb, Bologna 2009.

“‘What drives us to visit the place where a poet lived, worked or came into the world? I believe we need a deep personal encounter, perhaps even with ourselves, that can be experienced only in that place’. In this way Peter Böhlig, one of the authors of this volume, provides the Italian public with a broad overview of studies on the forms and meanings that literature exhibitions assume in Museums, House Museums, and places invested by a literary memory.’ Contributions are very different in style and points of view: poems and scientific papers, reports and exhibition reviews’, as Lothar Jordan notes. ‘Yet this multiplicity offers a glimpse on several basic convergences’”.



Jorge Ribalta (ed.), *Public Photographic Spaces: Exhibitions of Propaganda from Pressa to The Family of Man, 1928-55*, Macba, Barcelona 2009.

“This book focuses from a chronological perspective on photography as a tool for a new visuality and the rupture of the role of the spectator: photographic exhibitions from 1928 to 1955, from the spaces designed by Lissitzky’s to *The Family of Man*; the trajectory of utopian architectural-photographic space and from post-Revolutionary Russia to America during the Cold War. This space documents the exhibitions designed by Lissitzky (Pressa, Film und Foto, etc); German, Italian and Spanish exhibitions in the 1930s, and exhibitions in MOMA during the Second World War”

“Published on the occasion of the exhibition Universal Archive, The Condition of the Document and the Modern Photographic Utopia, organised by the Museu d’Art Contemporani de Barcelona, Oct. 23, 2008- Jan. 6, 2009 and co-produced with the Museu Colecção Berardo-Arte Moderna e Contemporânea, Lisbon, Mar. 9-May 3, 2009”.

Contents:

“Introduction”, Jorge Ribalta

“From Faktura to Factography”, Benjamin H. D. Buchloh

Soviet Pavilion of the International Press Exhibition of the Deutscher Werkbund (Pressa), 1928

Soviet Pavilion of the International Film and Photo Exhibition of the Deutscher Werkbund, 1929

Soviet Pavilion of the International Hygiene Exhibition, 1930

German Section of the Society of Applied Arts Exhibition, 1930

German Section of the Building Workers Union Exhibition, 1931

Room O of the Exhibition of the Fascist Revolution, 1932

The Camera: Exhibition of Photography, Printing and Reproduction, 1933
Spanish Republic Pavilion of the International Exhibition of Arts and Techniques in Modern Life, 1937
Road to Victory: A Procession of Photographs of the Nation at War, 1942
Power in the Pacific: Battle Photographs of Our Navy in Action on the Sea and in the Sky, 1945
Parallel of Life and Art, 1953
The Family of Man, 1955.



Anastasia Filippopoliti (ed.), *Science Exhibitions: Curation and Design*, MuseumsEtc, Edimburgh-New York/NY 2010.

“This book examines how best to disseminate science to the public through a variety of new and traditional media. With some 20 essays from leading practitioners in the field, and over 500 pages, it provides an authoritative, stimulating overview of new, innovative and successful initiatives. The essays draw on cutting-edge experience throughout the world, and include contributions from Australia, Brazil, France, Germany, Singapore and New Zealand – as well as the UK and USA. The book is edited by Dr Anastasia Filippopoliti, Lecturer in Museum Education at the Democritus University of Thrace, Greece: ‘In this book, I wanted to examine the narratives generated in science exhibitions and tackle some of the challenges museums experience in transforming scientific concepts or events into three-dimensional exhibits’”.

Contents:

Among the essays included in *Science Exhibitions: Curation and Design* are:

“Medicine Show: Exhibitions and Events at Wellcome Collection”, Ken Arnold

“The Exhibition and Beyond: New and Controversial Science in the Museum”, Sarah R Davies

“No Objects, no Problem? Interpreting Scientific Theories in Ideas-Based Exhibitions Without Collections”, Jim Garretts

“Vanishing Landscapes and Endangered Species”, Joseph Ingoldsby

“The Museum as a 21st Century Bestiary: Biotechnology, Nanotechnology and Art Between Protocols and Manifests”, Denisa Kera

“Exhibiting the Dendritic Form”, Marius Kwint

“Engaging The Public”, Wayne LaBar

“Representing Nanotechnology and Society in Science Exhibitions”, Brice Laurent

“Delineating Disease: Drawing Insights in the Medical Museum”, Lucy Lyons

“Storytelling Memories”, Tanya Marriott

“Exhibition Experiments: Publics, Politics and Scientific Controversy”, Sharon MacDonald

“NanoAdventure, An Interactive Exhibition in Brazil”, Sandra Murriello

“Unearthing the History of Medical Exhibition”, Miriam Posner

“The Visitor Experience in Science Exhibitions: Design, Exhibits and Interactivity”, Jorg Schmidtsiefen

“Science Adrift in an Enterprise Culture: Finding Facts and Telling Stories in a Maritime Museum”, William Taylor

“Table Top Physics: Old Science, New Audience”, Jane Wess.



Anastasia Filippoupoliti (ed.), *Science Exhibitions: Communication and Evaluation*, MuseumsEtc, Edimburgh-New York/NY 2010.

“This book examines how best to disseminate science to the public through a variety of new and traditional media. With over 20 essays from leading practitioners in the field, and over 660 pages, it provides an authoritative, stimulating overview of new, innovative and successful initiatives. The essays draw on cutting-edge experience throughout the world, and include contributions from Australia, Canada, Greece, Italy, Portugal and Mexico - as well as the UK and USA”.

Contents:

Among the essays included in *Science Exhibitions: Communication and Evaluation* are:

“Science Museums and Pedagogic Practices”, Glykeria Anyfandi [et al.]

“Art in Science Centres: A Challenge to Visitors and Evaluators”, Silvia Casini

“From Setting to Subject: A Case Study of Plants Are Up To Something”, Kitty Connolly

“Science in a Historic House”, Jenny Cousins

“Between Environment and Science: An Exhibition on Butterflies”, Ana Delicado

“Developing Interactive Activities for School Groups to Make Scientific Jargon More Accessible”, Jan Freedman [et al.]

“Jurassic Park and the Interpretation of Dinosaurs in Museums”, Warwick Frost

“Forming a Museum of Mathematics, George Hart [et al.]

“Science and Technology Museum Exhibits: The Use of Interactives, Frank Klingender

“Chips for Everyone: A Case Study in Communicating Engineering”, Jane Magill

“Dealing With Darwin”, Henry McGhie

“From Visitors to Curators: The Museology of Science as a Pedagogical Tool”, Juan Nepote

“Science and Life at Melbourne Museum”, Kate Phillips [et al.]

“Connections: The Nature of Networks”, Eric Siegel [et al.]

“Critical Listening: An Essential Element in Exhibit Design”, Cary Sneider

“Crossing the Threshold”, Gillian Thomas

“Dusty Relics or Essential Tools for Communicating Biology?”, Sue Tunncliffe [et al.]

“Communities Are For Life, Not Just For Christmas”, Dhikshana Turakhia

“The Market Simulator at the Interactive Museum of Economics”, Carmen Villaseñor Ferrer

“Beautiful Science: Ideas that Changed the World”, Karina White.



Werner Hanak-Lettner, *Die Ausstellung als Drama. Wie das Museum aus dem Theater entstand*, transcript, Bielefeld 2010.

“The exhibition is one of the most successful media of the present. But what is an exhibition? With the tools of the theory of drama and the History of Theatre, Werner Hanak-Lettner analyzes this medium and comes to surprising results: the exhibition can be seen as drama understanding between the visitors and things. Theatre and Museum reveal themselves once again as relatives with common roots in early modern period. The book is the first study about the transformation of the exhibition industry under the conditions of performative arts”.

Contents:

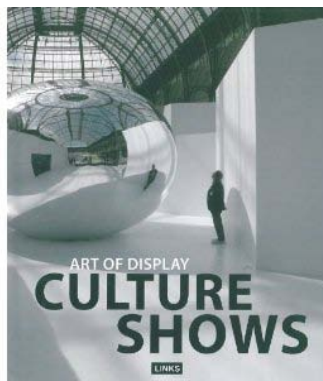
1. Dank; 2. Einleitung; 3. Wenn Handschuhe sprechen Wege zur Ausstellungs-dramaturgie: 3.1 Das Drama 3.2 Die Ausstellung als Drama; 4. Die Geburt der Ausstellung aus dem Geiste des Theaters? Zur theatralischen Frühgeschichte der Ausstellung (1530-1750); 5. Dramaturgie der Ausstellung: 5.1 Der Besucher und die Handlung 5.2 Das Ding als Charakter 5.3 Der Raum, die Bühne und die performative Spirale 5.4 Das Ich, die Kuratoren und ihre Ausstellungs-dramen; 6. Nachwort.



Studio Azzurro, *Musei di narrazione: Ambienti, percorsi interattivi e altri affreschi multimediali (+ DVD)*, Silvana Editoriale, Cinisello Balsamo 2010.

“In the past thirty years Studio Azzurro has been exploring the poetic and expressive potentialities of the new technological cultures, designing videospaces, interactive environments, theatrical performances, audio installations and films. This book, together with the DVD, is the first collection of the Studio projects focused on the activity of territorial and thematic Museums. The book presents a selection of their works and thoughts that came out from a direct experimentation. Among the realised projects, it is possible to read some highlights: ‘Museo laboratorio della Mente (Roma, 2008), ‘Montagna in Movimento’ (Vinadio, 2007), ‘Museo audiovisivo della Resistenza’ (Fosdinovo, 2000). Among the exhibitions: the exhibition in memory of Fabrizio de Andrè, ten years after his death (Genova, 2009), and ‘Transatlantici’ (Genova, 2004), at ‘Museo del Mare’ in the frame of the honourable mention of the city as European Capital of Culture. These experiences highlight a particular idea of the Museum as a narrative habitat, a site of artistic experimentation and of memory. The employed multimedia technologies strengthen the experience itself, the interactive

tools improve the visitor participation and the connection with virtual communities. The book evokes a new concept of Museums, turning from collection deposits to places for narrations”.



Carlos Broto, *Art of Display: Culture Shows*, Links International, Barcelona 2010.

“What makes an effective exhibition space? How can we give center stage to the works on display whilst also creating a place of architectural merit? Cultural Exhibit attempts to find answers to these questions, and more, through a wide variety of proposals for exhibition spaces. Ideas that can transform what would otherwise be an undistinguished series of rooms into a space that facilitates the enjoyment of the subject in question, whether they be works of art or artifacts in a museum. Architects with a wealth of experience in the field share their ideas and concepts through explanatory texts and full-color photographs of some of their finest projects”.



Giovanna Vitale, *Il museo visibile: Visual design, museo e comunicazione*, Lupetti, Milano 2010.

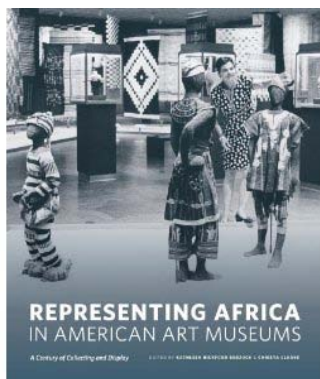
“Museum is a complex system, and this complexity has to be taken into account in its designing process. The book is divided in five sections. The first is focused on the context in which the issue is placed. The second deals with the specific role of visual communication, and it refers to the topics derived from the observation phase. This section of the volume is dedicated to the verification of some hypothesis about the possible use of visual design as the device that can catalyse the interaction of all the actors involved in the ‘Museum system’.

The third part opens with the mapping of communication artefacts and the devices capturing and orienting the visitor attention. that actually represent the tangible quality of the institution; subsequently the text proposes an analysis of the basic information tools. The fourth part describes the operative practice and the guidelines for the communication project. The fifth and last part is dedicated to significant case studies. More information about this part are included in the CD attached to the book. Last but not least, in the appendix of the book it is possible to find the description of the multimedia archive of the CD, in particular the section about the photographic method. The work includes many themes, from the macro-narrations of identities, to the unveiling of similitudes and recurrences or of oppositions and uniqueness, in order to define which strategy resides below the communication practice. This is why it is required a visual design project,

responding to the necessity of a strategy and coordination of the wider project of the identity system”.

Contents:

1.L'idea di museo; 2. Il ruolo della comunicazione visiva; 3. Gli artefatti comunicativi; 4. Linee guida operative; 5. Casi Studio.



K. Bickford Berzock, C. Clarke (eds.), *Representing Africa in American Art Museums: A Century of Collecting and Display*, University of Washington Press, Seattle 2011.

“In recent years, the critical study of museums has emerged as a major focus of scholarly inquiry across various disciplines, bringing into greater focus the effect that museum practice has on the formation of meaning and the public perception of objects. *Representing Africa in American Museums* is the first comprehensive book to focus on the history of African art in American art museums. Chronicling more than a century of building and presenting collections of African art in thirteen American art museums, from the late 1800s to the present, the book considers the art museum as a lens for understanding the shifting visions of African art that are manifested in institutional practices of collecting and display in the United States. Thirteen essays present the institutional biographies of African art collections in a selection of American art museums: the Cincinnati Museum of Art, the Hampton University Museum, the Brooklyn Museum, the Barnes Foundation, the Cleveland Museum of Art, the Museum of Primitive Art, the Art Institute of Chicago, the Indiana University Art Museum, the Fowler Museum at UCLA, the University of Iowa Art Museum, the Seattle Art Museum, the Menil Collection, and the National Museum of African Art. Kathleen Bickford Berzock and Christa Clarke offer a review of the history of collecting and displaying African art in American museums and identify important issues that are raised by the essays: defining aesthetic criteria for African art and for its display; breaking free from the monolithic rubric of ‘primitive art’; broadening perceptions of what constitutes African art; and formulating a place for context and culture in understanding and presenting African art. *Representing Africa in American Art Museums* concludes with an afterword that anticipates the direction for the collecting and display of African art in American art museums in the twenty-first century, including the ethics and legalities of collecting; the deconstruction of a singular and authoritative museum voice in interpreting works of art; the interests and engagement of local African American and African communities that have a stake in how collections are represented; and how, if, and where to include contemporary art from Africa in museum collections”.

Contents:

“The Cincinnati Art Museum’s Steckelmann Collection: Late-Nineteenth-Century Collecting and Patronage along the Loango Coast”, Christine Mullen Kreamer

“Roots and Limbs: The African Art Collection at Hampton University Museum”, Mary Lou Hultgren

“A Collection Grows in Brooklyn”, William Siegmann

“African Art at the Barnes Foundation: The Triumph of *L’art Nègre*”, Christa Clarke

“A World of Great Art For Everyone’: African Art at the Cleveland Museum of Art”, C. Petridis

“Collecting African Art at New York’s Museum of Primitive Art”, Kate Ezra

"Changing Place, Changing Face: A History of African Art at the Art Institute of Chicago", Kathleen Bickford Berzock

"Teachers and Connoisseurs: African Art at the Indiana University Art Museum", Diane Pelrine

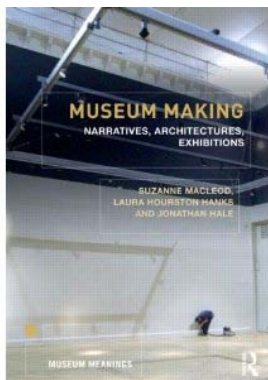
"African Art in the Fowler Museum at UCLA: Collections and Research, Exhibitions and the Public", Marla C. Berns, Mary Nooter Roberts, Doran H. Ross

"Africa in Iowa: The Stanley Collection", Victoria L. Rovine

"Taming Reality: Katherine White and the Seattle Art Museum", Pamela McCluskey

"'Dialogues in Silence': The De Menils Collecting and the Menil Collection Of African Art", Marie-Thérèse Brinard

"Building a National Collection of African Art: The Life History of a Museum", David Binkley ... [et al.]



Suzanne Macleod, Laura Hourston, Jonathan Hale (eds.), *Museum Making. Narratives, Architectures, Exhibitions*, Routledge, London-New York/NY 2012.

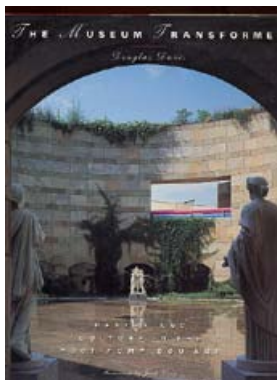
"Over recent decades, many museums, galleries and historic sites around the world have enjoyed large-scale investment in their capital infrastructure; in building refurbishments and new gallery displays. The period has also seen the creation of a series of new purpose-built museums and galleries, and a fundamental reinvention in the design and shaping of museums.

Museum Making: Narratives, Architectures, Exhibitions examines this re-making by exploring the inherently spatial character of narrative in the museum and its potential to connect on the deepest levels with human perception and imagination. Through this uniting theme, the chapters explore the power of narratives as structured experiences unfolding in space and time as well as the use of theatre, film and other technologies of storytelling by contemporary museum makers to generate meaningful and, it is argued here, highly effective and affective museum spaces. Contributions by an internationally diverse group of museum and heritage professionals, exhibition designers, architects and artists with academics from a range of disciplines including museum studies, theatre studies, architecture, design and history cut across traditional boundaries including the historical and the contemporary and together explore the various roles and functions of narrative as a mechanism for the creation of engaging and meaningful interpretive environments".

Contents:

Introduction; Part I: Narrative and Space; Part II: Narrative and Perception; Part III: Narrative, Media, Mediation.

Museum Architecture: Theory and Practice



Douglas Davis, *The Museum Transformed. Design and Culture in the Post-Pompidou Age*, Abbeville Press, New York/NY 1990.

“*The Museum Transformed* analyzes the collision of architecture and culture in the controversial realm of contemporary museum design since the opening of the Pompidou Centre in 1977. The author assesses the extent to which architects satisfy the requirements of the modern museum. Presenting examples of recent museum architecture, including the work of Frank Gehry, Arata Isozaki, Hans Hollein, Michael Graves, Fumihako Maki and Gae Aulenti, this book discusses the collision of architecture and culture”.

Contents:

Chapter One. The Museum Impossible; Chapter Two. Paris: The Palace of Pleasure; Chapter Three. The Museum After Pompidou: Imperialism/Populism/Contradiction; Chapter Four. Adding, Reclaiming, Revising: The Museum Grows; Chapter Five. The Antimuseum : Alternatives; Chapter Six. The Museum in the Next Century; Afterword. The Billion-Dollar Painting and Beyond.



Manuela Kahn Rossi, Marco Francioli, Magda Petraglio (eds.), *Museo d'arte e architettura*, Museo Cantonale d'Arte Lugano-Edizioni Charta, Lugano-Firenze 1992.

“After the Sixties, in which the existence of the museum seemed to lose sense and meaning, in contemporary reality the institute of art museums has in general returned to play a key role. The artists themselves, aware of the dangers inherent in its annihilation, have referred to the museum as a place with more value and guarantees for the existence of their job. In the great complexity of issues related to motivation, functions, activities and goals that characterize the features of a contemporary museum architecture plays a predominant role. The large quantity of museums emerged in the last decade, the high number of ongoing projects and open competition, show like this ‘temple of art’, commonly dubbed by his contemporaries as ‘the cathedral of our time’, arouses considerable interest. Museology teaches that, as it happened in the past, some of the leading architects are bent on this theme, offering different solutions depending on the validity of their

points of view. Today, the ‘museum machine’ has come to such a degree of complexity and specificity to put the architect in a difficult position as a designer. On the other hand, architecture is a language so strong that it can overwhelm the content. A constructive dialogue is then possible? Museum professionals and architects may propose museums as places of a real meeting of mutual needs, and not similar to four anonymous walls or to monuments with no works of art inside”.

Contents:

“Presentazione/Foreword”, Manuela Kahn-Rossi

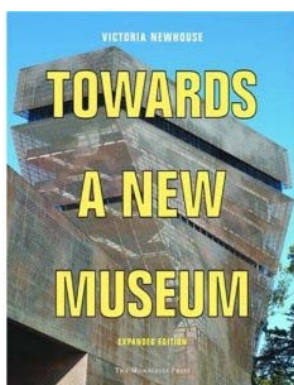
“Opere, spazi, sguardi/Works, Spaces, Glances”, Maurice Besset

“La storia dell’architettura dei musei: dal tempio dell’estetica alla fabbrica di informazioni estetiche/From the Aesthetic Church to the Factory of Aesthetic Information on the Architectural History of Museums”, Ulrike Jehle-Schulte Strathaus

“Da Boullée al museo contemporaneo d’arte attraverso la storia/From Boullée to the Contemporary Museum of Art through History”, Ulrike Jehle-Schulte Strathaus

“Il museo contemporaneo: una sintesi/The Contemporary Museum: a Brief Outline”, Paolo Fumagalli

“Architettura museale attuale: Undici proposte/Contemporary Museum Architecture: Eleven Proposals”, Paolo Fumagalli.



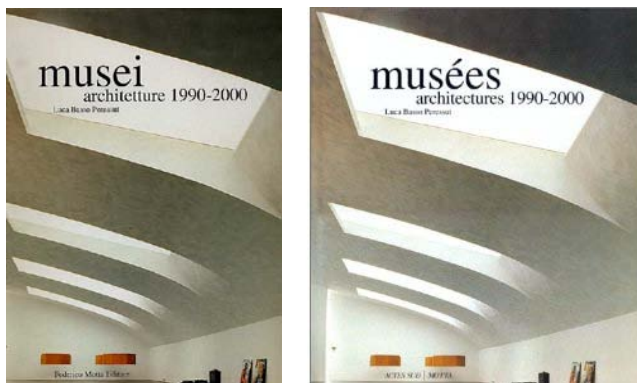
Victoria Newhouse, *Towards a New Museum*, Monacelli Press, New York/NY 1998.

“Since first publication in 1998, *Towards a New Museum* has achieved iconic status as a seminal exploration of the late-20th-century revolution in museum architecture: the transformation from museum as restrained container for art to museum as exuberant companion to art. Author Victoria Newhouse critiqued numerous institutions for the display of art opened in the 1970s, 1980s, and 1990s, culminating in Frank Gehry’s Guggenheim in Bilbao and Richard Meier’s Getty Center in Los Angeles. In this expanded edition, she continues her investigation of new museums, assessing the radical, 21st-century changes that have propelled Herzog & de Meuron’s De Young Museum in San Francisco and SANAA’s 21st Century Museum of Contemporary Art in Kanazawa, Japan, to the forefront of this building type. Among the institutions added to this new edition are the Giovanni and Marella Agnelli Pinacoteca, perched atop an enormous Fiat factory in Turin, Italy, and the Nasher Sculpture Center in Dallas, both by Renzo Piano Building Workshop; three notable updates of the museum as sacred space, two by Yoshio Taniguchi and one by SANAA; the Lois & Richard Rosenthal Center for Contemporary Art in Cincinnati by Zaha Hadid; and expansions of the Reina Sofia Museum of Modern Art in Madrid by Ateliers Jean Nouvel, the Walker Art Center in Minneapolis by Herzog & de Meuron, and the Museum of Modern Art in New York by Taniguchi. Finally, the De Young Museum, reflecting its own eclectic conditions, and the 21st Century Museum, consisting of non-hierarchical spaces for every conceivable kind of contemporary artwork as well as facilities for social exchange, are innovative hybrids that propose new directions for the future of museum architecture”.

Contents:

Chapter 1. The Cabinet of Curiosities: An Update; Chapter 2. The Museum as Sacred Space; Chapter 3. The Monographic Museum; Chapter 4. The Museum as Subject Matter: Artists’ Museums and

Their Alternative Spaces; Chapter 5. Wings That Don't Fly (And Some That Do); Chapter 6. The Museum as Entertainment; Chapter 7. The Museum as Environmental Art; Afterword.



Luca Basso Peressut, *Musei Architettura 1990-2000*, Federico Motta Editore, Milano 1999. French ed. *Musées: Architectures 1990-2000*, Actes Sud, Paris 1999.

“Among the public buildings of the contemporary city the museum raises the most points of interest and debate in the architectural field, due to the culture of innovation and experimentation that have redefined this institution even though it maintains strong relationship with the tradition of typological “monument for the city”. The book addresses these issues through critical analysis of the transformation process of the idea of the museum in our century and the timely and thorough illustration of the most significant museum buildings at the turn of the millennium. After a rich historical essay, that clarify the relationships between architecture and museum in its evolution from classical origins, with the codification of the ‘type’ and ‘form’ through trials typological of the Modern Movement, to ‘aporias’ of the second half of this century, more than twenty project are presented in their specificity by plans, photographs and a detailed data sheet. This excursus gives the possibility of an extended comparison to the international architectural research, and returning a mixed picture of experiences, languages, but also ‘new ways of being’ of the museum today, a design theme on which the greatest protagonists of contemporary architecture have worked in the last ten years”.

Contents:

“Prefazione”, Richard Ingersoll

1. L’architettura e il museo; 2. Idea e tipo: il museo classico; 3. Variazioni sul tema: il museo nell’età del Moderno; 4. Oltre il tipo: aporie del museo contemporaneo; 5. Musei architettura 1990-2000.



Vittorio Magnago Lampugnani, Angeli Sachs (eds.) , *Museums for a New Millennium. Concepts, Projects, Buildings*, Prestel, München 1999.

“This is a history of museum architecture in the last decade of the twentieth century, presented with sketches, drawings, models and descriptions. The aim is for the important tendencies in contemporary architecture to be compared by using their most original and radical forms. A few of the buildings illustrated are: the San Francisco Museum of Modern Art by Marie Botta, the Jewish

Museum in Berlin by Daniel Libeskind, the Moderna Museet in Stockholm by Rafael Moneo and the Guggenheim Museum in Bilbao by Frank O. Gehry”.

Contents:

Introductory essays: Vittorio Magnago Lampugnani and Stanislaus von Moos

Collaborating experts:

Friedrich Achleitner, Colin Amery, John M. Armleder, Rita Capezzuto, Luis Fernández-Galiano, Kurt W. Forster, Kenneth Frampton, Katharina Fritsch, Masao Furuyama, Paul Goldberger, Ruth Hanisch, Herman Kerkdijk, Juan José Lahuerta, Benedikt Loderer, Jacques Lucan, Gerhard Merz, Michael Mönninger, Luca Molinari, John V. Mutlow, Joan Ockman, Kenneth Powell, Sebastian Redecke, Thomas F. Reese and Carol McMichael Reese, Angeli Sachs, Franz Schulze, Ulrich Maximilian Schumann, Wolfgang Sonne, Deyan Sudjic.



Juan Carlos Rico, *Museos, Arquitectura, Arte. Los espacios expositivos*, Sílex, Madrid 1999.

“The maelstrom of museums in our days, has not clarified the real problem of this institution, that origins from its inception, nearly four centuries ago: the delicate relationship between the work of arts with the space that contains them. This incomplete dialogue leads to multiple stresses due to the difficulty of reconciling two creative processes. Due to intrinsic intentions, simply formal differences or historical gap, these processes are different if not opposite. This book aims to investigate, precisely, from its very origins, these relations, looking for clues that at least can trace a series of guidelines and methodology of a possible work”.

Contents:

Introducción

La historia. Primera parte: Tipologías y prototipos arquitectónicos

Capítulo I: La génesis de la exposición del arte; Capítulo II: El descubrimiento de las formas de exponer; Capítulo III: La importancia de la luz; Capítulo IV: De las tipologías expositivas a los prototipos arquitectónicos; Capítulo V: Los museos americanos: Un concepto vanguardista dentro de un historicismo muy especial

La historia. Segunda parte: El Movimiento Moderno

Capítulo VI: De la reivindicación a la integración; Capítulo VII: La reactualización de las tipologías históricas

La situación actual

Capítulo VIII: El museo eje del consumo de masas cultural; Capítulo IX: La obra de arte y la arquitectura frente a frente; Capítulo X: De oriente a occidente. Los museos occidentales diseñados por arquitectos orientales. Conclusiones teóricas.



Edelbert Köb (ed.), *Museum Architecture: Texts and Projects by Artists/Museumsarchitektur. Texte und Projekte von Künstlern*, Kunsthaus Bregenz-Walther König, Köln 2000.

“When discussing the increasing number of museums and exhibition spaces for modern art which have come into being in recent years, the deep-seated differences of opinion between architects and artists keep coming to the fore. The discussion seems to be almost exclusively dominated by the point of view of the architect and defined by his/her interests. The needs of art itself are being widely neglected and the voice of the artist is simply not being heard. Donald Judd, the American sculptor and minimalist artist, once noted that museums are so rarely built on functional lines these days, the trend being more towards the creation of a showpiece for the architect. Why are painters and sculptors not asked for their input?

This very obvious question was addressed by the Espace de l’art concret (Mouans-Sartoux, France) when, in 1997, it asked a number of well-known artists to come up with ideas and projects for a museum for concrete art. They were invited to submit their ideal and utopian suggestions as well as very concrete architectural proposals and written statements. These are documented in this publication, supplemented with material for the collection owned by the Kunsthaus in Bregenz and expanded with an extensive anthology of texts by artists on this subject. The résumé of the contributions presents a searing criticism of contemporary museum architecture by its most important users. Their voice will at last find an ear in the current architectural discussion about the new cathedrals of the post-industrial society”.

Contents:

“The Voice of the Artist/Die Stimme der Künstler”, Edelbert Köb

“Bilderbude 1977/Bilderbude 1977”, Georg Baselitz

“Art Expo Vidy. Project for a Museum in Lausanne 1991/Art Expo Vidy. Projekt für ein Museum in Lausanne 1991”, Max Bill

“Project for a Museum of Contemporary Art or ‘As You Make Your Bed, So You Must Lie On It’ 1997/Projekt für ein Museum für zeitgenössische Kunst oder ‘Wie man sich bettet, so liegt man’ 1997”, Daniel Buren

“Installation for the MAK, Vienna 1997/Installation für das MAK, Wien 1997”, Heinrich Dunst

“Herzog & de Meuron: The Goetz Collection 1991-1993/Herzog & de Meuron: Sammlung Goetz 1991-1993”, Helmut Federle

“Museum, Model 1:10 1995/Museum, Modell 1:10 1995”, Katharina Fritsch

“Ideal Project 1997/Idealprojekt 1997”, Christoph Haerle

“A Place Apart 1997/Ein Ort für sich 1997”, Marcia Hafif

“Museum Insel Hombroich 1986-1993/Museum Insel Hombroich 1986-1993”, Erwin Heerich

“Two Projects for an Ideal Museum 1997/Zwei Projekte für ein ideales Museum 1997”, Gottfried Honegger

“The Marfa Project 1973-1979/Projekt Marfa 1973-1979”, Donald Judd

“A New Aarhus Art Museum 1997/Ein neues Kunstmuseum in Aarhus, Dänemark 1997, Per Kirkeby

“Artists’ Manifest 1989/Künstlermanifest 1989”, Wolfgang Laib

“Art and Architecture 1985/Kunst und Architektur 1985”, Markus Lupertz

“Projects/Archipittura”, Gerhard Merz

- “Museum of Concrete Art 1997/Projekt Museum Konkreter Kunst 1997”, François Morellet
“The Estate St. Martin, Burgenland 1971-1998/Anlage St. Martin, Burgenland 1971 -1998”, Walter Pichler
Richard Serra in conversation with/Im Gespräch mit Alan Colquhoun, Lynne Cooke und Mark Francis
“The Search For A Protective, Yet Simultaneously Transparent Structure 1993/Auf der Suche nach einer Struktur, die uns beschützt und gleichzeitig durchlässig ist 1993”, Frank Stella
“Position de quatre angles droits 1979/1997/Position de quatre angles droits 1979/1997”, Bernar Venet
“Kunsthalle Ritter, Klagenfurt 1989-1992/Kunsthalle Ritter, Klagenfurt 1989—1992”, Franz Erhard Walther
“Museums in the Post-Industrial Mass Society. An argument Against the Metaphysics of Presence and for the Physics of the Masses/Museen in der postindustriellen Massengesellschaft. Gegen eine Metaphysik der Präsenz, für eine Physik der Massen”, Peter Weibel
“Project for Bregenz 1998/Projekt für Bregenz 1998”, Peter Wigglesworth
“The Inevitable Propaedeutics/Die unumgängliche Propädeutik”, Rémy Zaugg
“Model of the Exhibition ‘Heimo Zobernig’, Bonner Kunstverein, Bonn 1998/Modell der Ausstellung ‘Heimo Zobernig’, Bonner Kunstverein 1998”, Heimo Zobernig.



Pierre-Jean Foulon (ed.), *Architecture et musée. Actes du colloque organisé au Musée royal de Marienmont, La Renaissance du Livre, Tournai 2001.*

“In Europe new museums are growing day by day: some, like the Guggenheim Bilbao, the Groninger Museum and the Fondation Beyeler in Basel, have already become ‘classics’ of the late twentieth century in the fields of architecture and museology. More than ever this time, however, museums and architecture have developed an ambiguous and paradoxical relationship. Thus, should the museum building, now, appear as a single-hull serving as a receptacle minimalist exhibits, or, on the contrary, the architectural structure of the museum should become work of art itself, at the risk of interfere dangerously with other works presented in it?”.

Contents:

- “Introduction au colloque”, Pierre-Jean Foulon
I. “Présentation du projet ‘Muséofolie’”, Michel Dussart, Pierre Coussement
II. “Un musée pour qui? Pourquoi? Comment?”, Jean Dubuisson
III. “Musées un cheminement, des espaces conviviaux et de la lumière”, Jean Barthélemy
IV. “L’ensemble muséal d’Art et d’Histoire du pays de liège: projet ou utopie?”, Ann Chevalier
V. “Le Musée d’Art Moderne Grand-Duc Jean”, Bernard Ceysson
VI. “Sustainable Museum, réflexion sur les musées de demain”, Philippe Samyn, entretien avec Pierre Loze
VII. “Muséographie et design de communication”, Élie Levy
VIII. “L’avant-Projet de Kisho Kurokawa pour le Musée du Dialogue à Louvain-La-Neuve”, Ignace Vandevivere
IX. “De la nécessité d’une architecture muséologique”, Yves Robert

X. “Le Musée Arken, à Ishøj, Copenhague”, Christian Lund

XI. “Surface d’exposition ou espace d’expression: lorsque la muséographie fait place à la muséologie”, Damien Watteyne

XII. “Le Ludwig Forum für Internationale Kunst à Aix-La-Chapelle: une usine de parapluies devient un musée d’art contemporain”, Irène Drexler

XIII. “Synergies d’ordre événementiel générées par les activités muséales au Japon”, Jean-Luc Capron.



Pellegrino Bonaretti, *La Città del Museo: Il progetto del museo fra tradizione del tipo e idea della città*, Edifir, Firenze 2002.

“This book calls for a history of the museum project to test, with regard to the problems of today, the founding terms of its course and its typological character of civic monument. The “city of the museums”, between urban concrete way of being and its allegorical projection in the space of the museum, shows his ruling disposition of “symbolic system capabilities.” Until yesterday it has always been a premium on the functionalist determinism. Today, another determinism tends to propel the museum in the flow of mass communication, seeking harmony with social expectations interpreted as a unique and uniform. We know, however, that the expectations of our time are intricate and contradictory. We also know that it is wrong that what happens elsewhere can happen everywhere and in the same way, and that not always and not all the symbols are positive”.

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Il museo fra testo e contesto

Tipo o immagine? Spazio o luogo?; Il museo nella città: architettura o *design*?; La città del museo: descrizione o narrazione?; Nella città del mondo. La regola della visibilità e l’eccezione dell’architettura civile; Nella città d’Italia. Museo di ventura o di radicamento?

Parte seconda. Il tipo del museo

Prologo. Archetipi e invarianti

Museo prima del museo; La cittadella della scienza; La risonanza della memoria

Il molteplice museale

Mimesis museale; Studioli e gallerie tra “città gotica” e “città rinascimentale”; Gabinetti di meraviglie e officine culturali; Museo virtuale e museo reale

L’epopea borghese

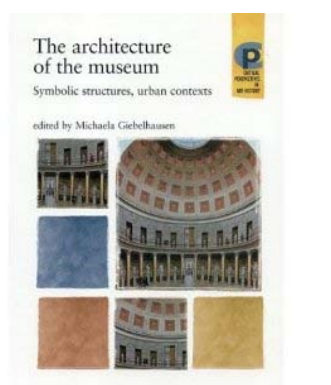
Il Museo nazionale; Il museo e le ‘due culture’

La rapsodia museale del movimento moderno

Congegni e monumenti fra socialità ed estetica; Museo come profezia urbana

La dimostrazione urbana del museo italiano del dopoguerra

Il museo e la revisione figurativa del moderno; Poetiche museali come idee di città.



Michaela Giebelhausen (ed.), *The Architecture of the Museum. Symbolic Structures, Urban Contexts*, Manchester University Press, Manchester-New York/NY 2003.

“Every city has at least one, and great cities often have more. From the Louvre to the Bilbao Guggenheim, the museum has had a long-standing relationship with the city. This ground-breaking volume examines the meaning of museum architecture in the urban environment, considering important issues such as forms of civic representation, urban regeneration, cultural tourism and the museumification of the city itself. Bringing together an international group of distinguished scholars from a range of disciplines, this volume bridges the gap between museum studies and traditional architectural history. The contributors explore the conceptual architectural frameworks that govern the museum’s diverse symbolic structures and focus attention on the complex ways in which museums function in the city. Ranging from the 17th century to the present day, the detailed and thoroughly researched case studies are drawn from Great Britain, continental Europe, South America and Australia”.

Contents:

“Introduction: The Architecture of the Museum - Symbolic Structures, Urban Contexts”, Michaela Giebelhausen

Part I. Capital Aspirations - Urban Reimaging

1. “The Kunstkamera of Tsar Peter the Great (St Petersburg 1718-34): King Solomon’s House or Repository of the Four Continents?”, Debora J. Meijers
2. “The Wrong Twigs for an Eagle’s Nest? Architecture, Nationalism and Sir Hugh Lane’s Scheme for a Gallery of Modern Art, Dublin, 1904-13”, Neil Sharp
3. “Exhibiting Antipodean Narratives: Tracing the Perth Museum Site”, Hannah Lewi
4. “Symbolic Capital: The Frankfurt Museum Boom of the 1980s”, Michaela Giebelhausen
5. “On the Beach: Art, Tourism and the Tate St. Ives”, Chris Stephens

Part II. Visible Histories - Invisible Histories

6. “‘Passionless reformers’: The Museum and the City in Utopia”, Nicole Pohl
7. “The Return of the Muses: Edinburgh as a *Museion*”, Volker M. Welter
8. “The Space of History: Modern Museums from Patrick Geddes to Le Corbusier”, Anthony Vidler
9. “Brasilia, A National Capital without a National Museum”, Valerie Fraser
10. “‘Where Oppositions Disintegrate and Grow Complicated’: the Maeght Foundation”, Jan Birksted.

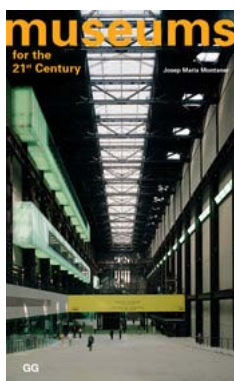


María Ángeles Layuno Rosas, *Museos de arte contemporáneo en España: Del 'palacio de las artes' a la arquitectura como arte*, Ediciones Trea, Somonte-Cenero, Gijón 2003.

“To what extent should the museum building be artistic? The role of architectural achievements for contemporary art in Spain last decades has triggered controversy functionality versus art museum architecture. The book presents an architectural of museums and contemporary art in Spain since its emergence in the late nineteenth century to the present days, without unlinking the process of the international context”.

Contents:

Capitulo I. Los palacios del arte moderno; Capitulo II. La categoria de los sueños; Capitulo III. En busca del museo contemporáneo; Capitulo IV. Los museos de la democracia. Nuevas formas para nuevas funciones; Capitulo V. Museos de nueva piana. La arquitectura como arte; Capitulo VI. Museos y centros en edificios históricos. Entre la fábrica y el monumento; Epilogo.



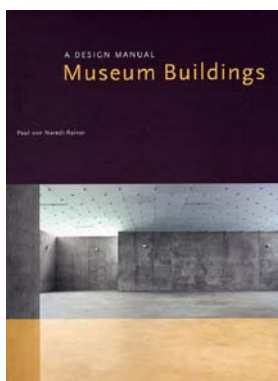
Josep Maria Montaner, *Museums for the 21st Century*, Editorial Gustavo Gili, Barcelona 2003.

“With the 21st century already underway, this text emphasises those prototypes and projects from the 20th century that have transcended the limits of time and continue to be essential points of reference in the 21st century. Today’s museums must be viewed within the context of the trend encouraging the creation, expansion and transformation of museums that has been about since the 1980s, when the post-modern culture of leisure and the culture industry were consolidated within post-industrial society. The massive influx of visitors to museums led to the need to expand services to include temporary exhibitions and outlets for consumption, and brought with it growth in the areas of management, education and conservation. Contemporary museums have followed in the trail of the prototypes of the Modern Movement and some models from the 1950s, recovering the values that have been characteristic of museums throughout history; yet they have simultaneously brought with them a complete transformation of the conventional conception of the museum. It is worth noting that despite ongoing crises suffered by the museum since its inception, which have only been aggravated by avant-garde art critics and the destruction resulting from World War II, the museum as an institution is playing an increasingly key role within contemporary societies. Paradoxically, each crisis has ended up reinforcing the museum’s power as an institution that is at

once a reference point and a synthesis, capable of evolving and providing alternative models, and especially appropriate for spotlighting, describing and transmitting the values and signs of the times. This book is organised into eight chapters, each describing the eight trends that can be considered the predominant forms of contemporary museums. As a point of departure we will take the two most clearly opposed and most characteristic typological trends: the museum as an organic and unrepeatably, monumental and specific form; and the museum understood as a container or multifunctional box, neutral, perfectible and repeatable”.

Contents:

Introduction ; The Museum as an Extraordinary Organism; The Evolution of the Box; The Minimalist Object; The ‘Museum Museum’; The Self-Involved Museum; The Museum as a Collage of Fragments; The Anti-Museum; Forms of Dematerialisation; Conclusion.



Paul von Naredi-Rainer, *Museum Buildings. A Design Manual*, Birkhauser, Basel-Berlin-Boston 2004.

“In museum design, architecture faces the challenge of living up to its own self-image as the art of building, be it by taking centre stage or by according that piece to exhibits or visitors. Since the beginning of the boom in museum-building in the seventies, all influential currents of contemporary architecture have developed their specific innovative solutions to this design task of building for the presentation of valuable objects. Above and beyond the spectacular exteriors of the museum buildings, the arrangement of rooms, access, circulation and lighting form significant parameters for successful solutions appropriate to this building type. On the basis of a systematic portrayal of the historical, typological, semantic and functional dimensions, as well as the technical aspects of service engineering, the project section of the book documents and analyses exemplary realized museum designs”.

Contents:

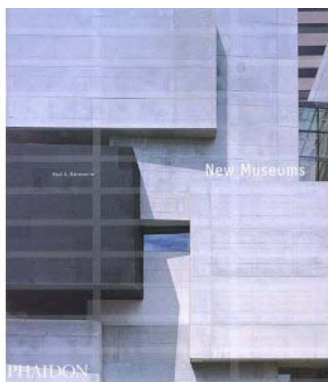
“Foreword”, Paul von Naredi-Rainer

The Museum as Institution; The Museum as a Building Type - A Historical Survey; The Semantics of the New Museum Architecture; Form and Function

Service Engineering in Museum Buildings: “Security, Climate Conditioning and Light”, Herber Pfeffer;

“Security Design in Museum Buildings”, Oliver Hilger; Climate in Museums - Conservation Climate Conditioning”, Gerhard Kahlert; Lighting Design in Museums, Helmut F.O. Muller, Hans Jürgen Schmitz

Notes: Principles of the Museum as a Building; Lighting Design in Museums.



Raul A. Barreneche, *New Museums*, Phaidon, London-New York/NY 2005.

“New Museums documents the best of new museum design and features 27 projects in 13 countries in Europe, The United States, Israel, and Japan”.



Luca Basso Peressut, *Il Museo Moderno*, Lybra Immagine, Milano 2005.

“Between the Twenties and the Sixties of the Twentieth Century, the architecture, the organization, and the very idea of the museum has changed deeply from the consolidated structures that have characterized this institution in the two previous centuries. It is a process that sees the museum institution, involved in the debate around the issues of ‘modernity’, confronts its ability to adapt to the challenges of the new aspects of society and culture. A renewal of goals and objectives that sees museological discipline, ‘new science’ of the project, applied to the events of exhibiting, working alongside the museological knowledge, traditionally oriented to the study of the history and arrangement of collections, and now more and more an instrument of questioning the meaning and purpose of the museum and its relationships to the public.

Among the insiders - directors, curators, scholars and architects- designers, starts a debate made of critical thinking, project proposals and concrete achievements which reformulate types, spaces, methods and techniques of displaying, and prefigure forms and organizations of a possible ‘museum of the future’. After World War II, the experience of the Italian school of museology and a more complex relationship between innovation and tradition in the theory and practice of the museum project, leads to the progressive diversifying of the Modern culture, which opens to the complexity of the problems and the physical expressions of the contemporary museum.

This volume, through critical essays by the author and an extensive documentation of the original writings and images and a comprehensive framework for critical aspects, testimonies the theoretical and operational positions that led to the definition of the function and architectural manifestations of a new conception of the museum institution”.

Contents:

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"Il museo d'arte moderno", Fiske Kimball (1929)

"L'architettura dei musei come fatto plastico", Paul P. Cret (1934)

"Il museo d'arte di domani", Clarence S. Stein (1930)

"Il Museo moderno", Auguste Perret (1929)

"La costruzione moderna dei musei", Fritz Schumacher (1930)

"Il programma architettonico dei musei", Louis Hautecœur (1934)

"Gli edifici antichi e le esigenze della museografia moderna", Gustavo Giovannoni (1934)

Parte seconda. Icone museali del Moderno

"Il Museo Mondiale", Le Corbusier (1928-29)

"Il museo a crescita illimitata", Le Corbusier (1930-39)

"I musei viventi", Elisabeth Moses (1934)

"Recenti criteri di organizzazione dei musei", Bruno M. Apolloni (1935)

"Un problema di esposizione", Paul Valéry (1937)

"Un museo della scienza flessibile e ampliabile", Paul Nelson, Oscar Nitzschké, Frantz P. Jourdain (1939)

"Progetto per un Palazzo delle Scoperte", Paul Nelson (1940)

"Progettare un museo", Philip N. Youtz (1936)

"Un museo moderno: proposta per un Museo di Arte Contemporanea a New York", George Howe, William E. Lescaze, (1930-31, 1936)

"Un museo (Museum of Modern Art, New York)", Lewis Mumford (1939)

"Il museo di domani", William R. Valentiner (1944)

"Museo per una piccola città", Ludwig Mies van der Rohe (1943)

"La Galleria Moderna", Frank Lloyd Wright (1946)

"Il Museo Solomon R. Guggenheim. Un esperimento nella terza dimensione", Frank Lloyd Wright (1958)

"Progettare i musei", Walter Gropius (1946)

"Il progetto del Whitney Museum", Marcel Breuer (1963)

Parte terza. Il dialogo con la storia

"Problemi di museografia", Giulio C. Argan, (1955)

"Carattere stilistico del Museo del Castello", Lodovico B. Belgiojoso, Enrico Peressutti, Ernesto N. Rogers (1956)

"Funzioni e architettura del museo", Franco Albini (1958)

"Volevo ritagliare l'azzurro del cielo", Carlo Scarpa (1976)

"Lettera al direttore del museo", Philip C. Johnson (1960)

"Aforismi sui musei", Louis I. Kahn (1962-72).



Suzanne MacLeod (ed.), *Reshaping Museum Space. Architecture, Design, Exhibitions*, Routledge, London-New York/NY 2005.

"The book pulls together the views of an international group of museum professionals, architects, designers and academics highlighting the complexity, significance and malleability of museum spaces and provides reflections upon recent developments in museum architecture and exhibition design"

“Various chapters concentrate on the process of architectural and spatial reshaping, and the problems of navigating the often contradictory agendas and aspirations of the broad range of professionals and stakeholders involved in any new project. Contributors review recent new build, expansion and exhibition projects questioning the types of museum space required at the beginning of the twenty-first century and highlighting a range of possibilities for creative museum design”.

Contents:

“Introduction”, Suzanne MacLeod

Section 1: On the Nature of Museum Space

1. “Rethinking Museum Architecture: Towards a Site-Specific History of Production and Use”, Suzanne MacLeod

2. “Black Box Science in Black Box Science Centres”, Richard Toon

3. “Space and the Machine: Adaptive Museums, Pervasive Technology and the New Gallery Environment”, Ross Parry, Andrew Sawyer

4. “Creative Space”, David Fleming

Section 2: Architectural Reshaping

5. “From Cultural Institution to Cultural Consumer Experience: Manchester Art Gallery Expansion Project”, Moira Stevenson

6. “Spatial Culture, Way-Finding and the Educational Message: The Impact of Layout on the Spatial, Social and Educational Experiences of Visitors to Museums and Galleries”, Sophia Psarra

7. “The Grande Galerie de l’Evolution: An Alternative Cognitive Experience”, Fabienne Galangau-Quérat

8. “Producing a Public for Art: Gallery Space in the Twenty-First Century”, Helen Rees Leahy

9. “Towards a New Museum Architecture: Narrative and Representation”, Lee H. Skolnick

Section 3: Inside Spaces

10. “Building on Victorian Ideas”, Lawrence Fitzgerald

11. “Representing Enlightenment Space”, Beth Lord

12. “The Studio in the Gallery?”, Jon Wood

13. “When Worlds Collide: The Contemporary Museum as Art Gallery”, Christopher R. Marshall

14. “Constructing and Communicating Equality: The Social Agency of Museum Space”, Richard Sandell

Section 4: Creative Space

15. “Threshold Fear”, Elaine Heumann Gurian

16. “From Cathedrals of Culture to Anchor Attractor”, Peter Higgins

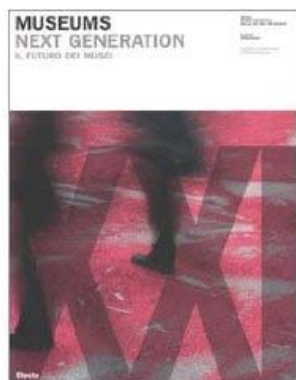
17. “The Vital Museum”, Stephen Greenberg.



Franziska Puhan-Schulz, *Museen und Stadtimagebildung*, transcript, Bielefeld 2005.

“In the European cities contest, spectacular Museum buildings play a central role. These elements, that are very important for the image of the city, are the subject of a study focused on the realization of new Museums in the past three decades in Amsterdam, Frankfurt, and Prague. The core of the research is the urban character of these buildings. In addition the book offers a sophisticated overview of the plans and objectives of the Museums realized in these three cities, which are also the

main topic of the included opening exhibitions. The results of the study, which applies equally to cultural politicians, architects, urban planners, and Museum directors, represent a valuable contribution to support the planning of future Museums, preventing mistakes through the lesson provided by previous experiences”.



Margherita Guccione (ed.), *Museums Next Generation*, Electa, Milano 2006.

“The volume is the catalog of the exhibition held in Rome (MAXXI, 21 September to 29 October 2006). The exhibition presents the findings of a research on the most innovative museums of contemporary art, museum, or rather those cases, more and more popular, in which it seems increasingly difficult to identify the museum with a building or with a closed and compact structure. The idea is to investigate how new museums remodels themselves to go forth from the traditional buildings, according to the new relationships established between contemporary art, the physical space of the city, the concept of market and media”.

Contents:

“No building no party? La prossima generazione di musei/No Building no party? The next generation of museums”, Pippo Ciorra

“Intervista a Margherita Guccione/ interview of Margherita Guccione”, a cura di/by Pippo Ciorra e/and Donata Tchou

“Dashanzi 798/Dashanzi 798”

“Intervista ad Achille Bonito Oliva/1interview of Achille Bonito Oliva”, a cura di/by Maria Elena Motisi e/and Donata Tchou

“Il metrò dell’arte/The art subway”

“Ateliers/Ateliers”, Donata Tchou

“Palais de Tokyo. Site de création contemporaine/Palais de Tokyo. Site de création contemporaine”, Paola Nicolin

“Arte e musei in Italia/Art and museums in Italy”, Anna Mattiolo

“Il MAN, Museo d’Arte della Provincia di Nuoro/MAN, Museo d’Arte della Provincia di Nuoro”, Cristiana Collu

“Fiumara d’Arte e l’Atelier sul Mare. Messina, Italia/ Fiumara d’Arte and the Atelier sul Mare. Messina, Italy”, Intervista ad Antonio Presti/Interview of Antonio Presti

“I Musei dell’iperconsumo/Museums of Hyperconsumption”, Franco Purini

“Welcome to the world of Guggenheim/ Welcome to the world of Guggenheim”, Intervista a Pepi Marchetti/Interview of Pepi Marchetti

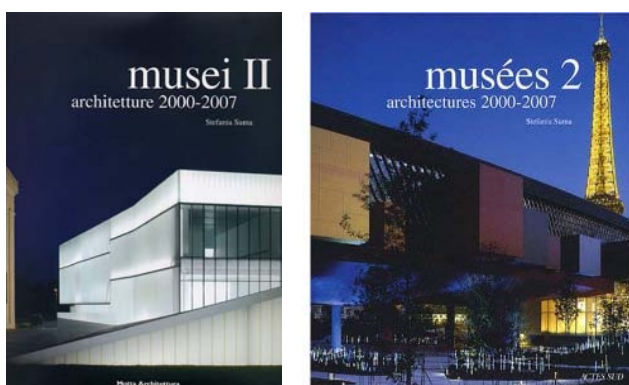
“Il campo mediatico dell’arte/The media field of art”, Stefania Suma

“Arte all’Arte/Arte all’Arte”, Intervista a Mario Cristiani/Interview of Mario Cristiani

“Intervista a Daniele Perra/Interview of Daniele Perra”, a cura di/by Francesca Dolce e/and Emilia Orlando

“La Piel - IVAM, Institut Valencia d’Art Modern/La Piel - IVAM, Institut Valencia d’Art Modern”

“Intervista ad Angela Vettese/Interview of Angela Vettese”, a cura di/by Pippo Ciorra.



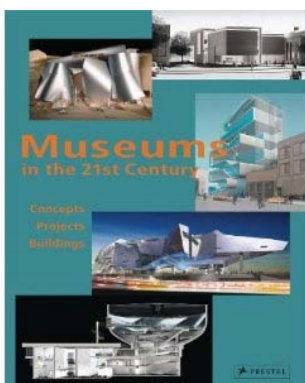
Stefania Suma, *Musei II architetture 2000-2007*, Motta Architettura, Milano 2007. French ed. *Musées 2: Architectures 2000-2007*, Actes Sud, Paris 2007.

“This book complements the first volume devoted to contemporary architecture museum: *Museums, Architecture 1990-2000* (by Luca Basso Peressut, Actes Sud / Motta, 1999). The survey conducted for the last few years is particularly interested in the confrontation between these buildings and the works that are exhibited in, and also the surrounding urban landscape with new functions and embraced within the museums: library, conference room, bar-restaurant, etc. The selected projects are either museums, including the spectacular and highly identified may conflict with the exhibits (the Rosenthal Center in Cincinnati, Hadid Zahad for example), or museums that are important structures in space expandable likely to accommodate large contemporary art installations (as in the case of MoMA QNS in New York by Michael Maltzan), or museums in existing buildings (such as Scuderie Medici at Poggio a Caiano, restored by Franco Purini)”.

Contents:

“Il visitatore come artista”, Franco Purini

Icona della contemporaneità; Lungo la linea d’ombra: Intervista a Germano Celant; Musei 2.; Scenari futuri.



Suzanne Greub, Thierry Greub (eds.), *Museums in the 21st Century. Concepts, Projects, Buildings*, Prestel, München 2008.

“Editors Greub and Greub of the Art Centre Basel, Switzerland, discuss trends in modern architecture for contemporary art museums, outlining building projects in four continents taking place between 2000-2010. This title also serves as a companion to an eponymous traveling exhibition organized by the Art Centre Basel”.

Contents:

“Museum Architecture: A Key Aspect of Contemporary Architecture”, Werner Oechslin

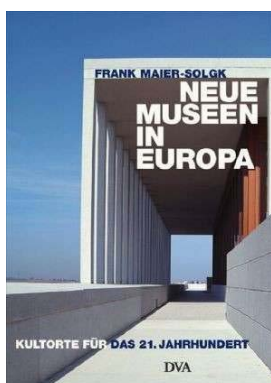
“Museums at the Beginning of the 21st Century: Speculations”, Thierry Greub

“Japanese Architects and Museums: The Attempts in 2004”, Hiroyuki Suzuki

“Art Museum Buildings in Australia: A Narrative of Incremental Achievement”, Leon Paroissien

“The Perils of Variety: New European Museum Buildings”, Gottfried Knapp

“Made in America: Museums in a Privatised Culture”, James S. Russell.

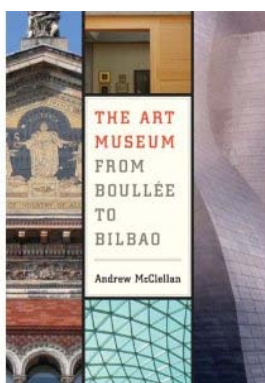


Frank Maier-Solgg, *Neue Museen in Europa: Kultorte für das 21. Jahrhundert*, Deutsche Verlags-Anstalt, München 2008.

“Since the 1980s more and more spectacular museum buildings are trying to out do each other. New houses for art created in the cities of Europe as well as in smaller cities. Of outstanding importance is its architecture. No wonder that Star architects like Frank Gehry, Richard Meier, Jean Nouvel, Mario Botta and Rafael Moneo are active in this field. The book portrays the most important museums of the beginning of the 21st Century. In addition to a description and commentary on the architecture, it provides an introduction to collections and exhibition programs, supplemented by interviews with architects and museum directors”.

Contents:

Einleitung; Deutschland; Frankreich; Italien; Luxemburg; Niederlande; Österreich; Schweiz; Spanien; Türkei; Anhang.



Andrew McClellan, *The Art Museum from Boullée to Bilbao*, University of California Press, Berkeley/CA-Los Angeles/CA-London 2008.

“Art museums have emerged in recent decades as the most vibrant and popular of all cultural institutions. Though art museums have never been more popular, their direction and values are now being contested as never before - both in the media and in the art world itself. This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States. From the visionary museums of Boullée in the eighteenth century to the new Guggenheim in Bilbao and beyond, it explores key aspects of museum theory and practice: ideals and mission; architecture; collecting, classification, and display; the public; commercialism; and restitution and repatriation. The only single volume to give a comprehensive account of the issues critical to museums, the book also highlights the challenges they will face in the future”.

Contents:

Introduction. 1. Ideals and mission; 2. Architecture; 3. Collecting, classification, and display; 4. The public; 5. Commercialism; 6. Restitution and repatriation; Conclusion.



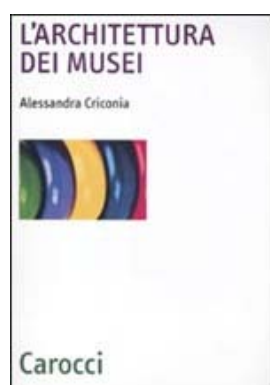
Antonello Marotta, *Atlante dei musei contemporanei*, Skira, Milano 2010. Eng. ed. *Contemporary Museums*, Skira, Milano 2010.

“A critical survey of contemporary museums, as well as a reference in the field of architecture. The book analyzes the design and production of museum complexes all over the world in the last decade, and gives a critical interpretation of one of the most challenging subjects in the recent architectural panorama.

The author organizes 89 designed and mostly built museums through a series of critical categories each introduced by a short introduction: ‘Essential’, ‘Monolith’, ‘Archeology’, ‘Insert’, ‘Overlapping’, ‘Theatre’, ‘Context’. The work of the most important contemporary masters such as Alvaro Siza, Zaha Hadid, Tadao Ando, Massimiliano Fuksas, Renzo Piano, Steven Holl, Jean Nouvel, Frank Gehry, Daniel Libeskind crosses the most recent research and experiences in the world of museum’s. The works of emerging architects such as Tezuka Architects, Mansilla & Tunon, Asymptote, Diller + Scofidio, Delugan Meissle, UN studio, Michael Maltzan, and many others shows clearly how museum design became a fundamental field of research on the changing nature of the public spaces as well as on the relevant relationship between landscape and architecture”.

Contents:

Museo e spazio pubblico: dalla biblioteca allo spazio intrecciato: Essenziale; Monolite; Il museo come tensione stratigrafica: una storia di uomini e di idee; Archeologico; Innesto; Inclusioni: il museo tra completamento e trasformazione; Intreccio; Teatro; I nuovi contesti del museo; Contesto.



Alessandra Criconia, *L'architettura dei musei*, Carocci, Roma 2011.

“The museum reflects, more than any other form of architecture, the society to which it belongs. The book covers the most important stages of its evolution, from the nineteenth century monumental building to a new complex organism that must respond to the needs of leisure and entertainment, analyzing their components and morphologies.

The museum is an architectural typology that has undergone profound changes. While continuing to be the place in which are preserved and displayed those objects to which the society attributes a special value, it has acquired new expressions and has become an urban sculpture and new public

square in the city. The severe monumentality of the nineteenth century has been left behind and new museums - the Guggenheim Museum in Bilbao, the Tate Modern, the Museum of Quai Branly in Kanazawa, MAXXI and MACRO in Rome - are distinguished by their uniqueness. The variety of museums, however, should not be understood only as the index of a new urban role. It is also the sign of a different relationship between container and content, and between the shape of the building and the objects in the collections. What distinguishes the architecture of the museum, especially contemporary, is the absence of preconceived compositional registers. The book covers the most significant stages of the evolution of the architecture of the museum, from the studies of the Revolutionary architect Etienne-Louis Boullée to the museums of the last generation, and identifies some recurring morphologies without neglecting the fact that, among public buildings the museum is one that reflects more than any other the society to which it belongs”.

Contents:

Premessa

Parte prima. L'invenzione del museo

1. Il museo moderno: Il Settecento e le prime forme di museo; L'Ottocento e il museo neoclassico; Dal museo classicista al museo razionalista; Il primo Novecento e il museo razionalista; Il secondo Novecento e il museo postmoderno

2. Il museo contemporaneo: La generazione dei supermusei; L'esordio dei supermusei in Europa e in Nord America; Supermusei come rifacimento e recupero di edifici preesistenti; La diffusione del supermuseo

3. Il museo globale: La distribuzione dei musei nel mondo; Il sistema dell'arte e le reti museali; Altre tipologie espositive; Il museo virtuale

Parte seconda. Il contenitore

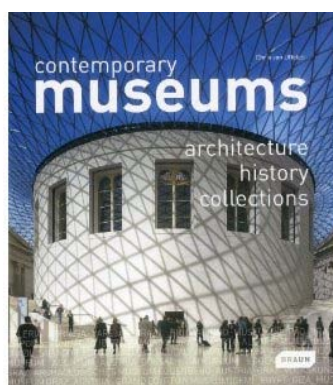
4. Il museo all'esterno: La musealizzazione dei centri storici e dei paesaggi; Il recupero urbano delle aree centrali; La valorizzazione dei territori e l'ecomuseo

5. Il museo all'interno: Organizzazione del museo: dalla funzione unica alla funzione plurima; Forme e figure dei musei; Il progetto del museo: programma e ambiti; Luoghi e spazi

Parte terza. Il contenuto

6. L'esposizione della collezione: Il percorso espositivo; Ambienti e tipologie espositive; Le esposizioni interattive e di immersione

7. L'architettura dell'allestimento: Che cos'è un allestimento; Gli elementi dell'allestimento; Dispositivi di allestimento; La luce nel museo.



Chris van Uffelen, *Contemporary Museums. Architecture, History, Collections*, Braun Publishing, Salenstein 2011.

“Museums are some of the great architectural hallmarks of any place. Since the discovery of the Bilbao Effect, triggered at the end of the last century by the Frank O. Gehry's building, new museums have been emerging all over the world.

The volume presents the most varied forms of exhibition buildings of the last decade and reveals their varied spatial and architectural concepts: from the white cube idea that exists chiefly to display the exhibit itself, to a flamboyant freestanding structure, which enriches the image of the city and

involves the works in its dynamic spatial configuration. A broad diversity of museums is considered: museums of businesses and institutes, of technology and toys, of literature and architecture. It is the art museums, however, which represent the principle focus: from collections of the old masters, handed down through generations, to small, private collections of contemporary art. The texts focus on the architecture and design of each museum as well as the collection housed within it”.

Contents:

Preface; Americas; Europe; Africa and Australia; Asia.

Contemporary Art, Artists and Museums: Investigations, Theories, Actions



Lisa G. Corrin (ed.), *Mining the Museum: An Installation by Fred Wilson*, The New Press, New York/NY 1994.

“To demonstrate how museums ignore or misrepresent the cultural contributions and history of blacks and Native Americans, New York installation artist Fred Wilson recently ‘mined’ the Maryland Historical Society’s collection (with that institute’s cooperation) to create a powerful exhibit. His startling juxtapositions, recreated in this remarkable catalogue, include a Ku Klux Klan hood nestled in a turn-of-the-century baby carriage and iron slave shackles alongside a fine silver tea set. Wilson, a conceptual artist of African American and Carib descent, has rearranged and labeled marble portrait busts, reward posters for runaway slaves, cigar-store Indians with backs turned to the viewer, doll houses and other artifacts. This highly provocative album argues for a more open, inclusive relationship between cultural institutions and the communities they serve. Corrin, co-curator of the ‘mock exhibit’, provides an illuminating interpretive essay”.

Contents:

“Foreword”, George Ciscle, Charles Lyle

“Mining the Museum: Artists Look at Museums, Museums Look at Themselves”, Lisa G. Corrin

“A Conversation with Fred Wilson”, Leslie King-Hammond

“Mining the Museum and the Rethinking of Maryland’s History”, Ira Berlin

“Mining the Project Experiences: A Discussion with the Docents of the Maryland Historical Society”, edited by Lisa G. Corrin

“The Audience Responds”

Checklist of Objects in Mining the Museum.



Alexander García Düttmann [et al.], *The End(s) of the Museums/El límits del museu*, Fundació Antoni Tàpies, Barcelona 1996.

“An essential feature of the exhibition The End(s) of the Museum was the symposium organised by the Fundació Antoni Tàpies on May 16, 17 and 18, 1995. The papers presented at the symposium are

collected in this book. In them, six scholars from different fields advance new theories and practical ideas on the role of the museum as seen from their particular, specialized point of view. *The End(s) of the Museum* is a concerted collective attempt to come to grips with the questions of what the museum has been and done in the West, and where it might be going. Is the Museum as we have experienced it coming to an end? Has it outlived its definitions - from classical to postmodern - and, if so, what might become of it? Of course, a reflexion on the possible disappearance of the museum cannot be separated from an examination of its aims and purposes, its ends.

The exhibition and symposium are opportunities for rigorous and adventurous, artistic and theoretical speculation on an extremely challenging topic, one which holds within it the question of nothing less than the memory and the promise of our culture.

But “our” culture and “the” museum - as an institution, an idea and a practice - are not, could not be, just one thing. In fact, what is most interesting are the ways in which this situation has developed into an expression of multiple desires and goals which now, more than ever, seem at odds with one another. Classically, the museum was oriented toward the preservation and conservation of the canon of art history and aesthetics. Modernism gave it the task of embodying the utopian and recuperative power of art, and expanded our notions of what belonged in a museum. Today, the museum often seeks to become a space where a new community of cultures and histories challenges inherited aesthetic paradigms. These heterogeneous definitions and intentions have not simply succeeded one another, but instead often co-exist in an institution that envisions itself as directed toward the fulfillment of them all. *The End(s) of the Museum* does not pretend to imagine a museum of the future, nor to recall nostalgically what the museum once was or might have been. Instead it is a sustained theoretical and critical inquiry into the genealogy of the museum.

This implies not so much a search for the roots of the museum, as if history were only a continuous development from an origin, but a rigorous theoretical investigation of the museum as an historical artifact. What are the epistemological presuppositions of this institution, which is also to say, what are its social, economic and political stakes? *The End(s) of the Museum* aims neither to describe situations nor to prescribe solutions but rather to analyze the ways in which the museum is imagined within and without the histories and institutions which have overdetermined it. In deconstructing the locus of the museum in Western art and culture, we hope to provide the conceptual tools to redefine, and thus enable a new theory of, this project called the museum.

The End(s) of the Museum includes work by fourteen artists. Some of them have created work especially for this exhibit, others are showing previous work relevant to the questions raised by the exhibition: **Janine Antoni**, *Loving Care*, 1991; **Christian Boltanski**, *Inventory of the Man from Barcelona*, 1995; **Marcel Broodthaers**, *Musée d’Art Ancien Département des Aigles Galerie du XXe*, 1972; **Sophie Calle**, *Last Seen...*, 1991; **Bill Fontana**, *Time Fountain*, 1995; **Joan Fontcuberta**, *The Artist and the Photograph*, 1995; **Andrea Fraser**, *An Introduction to the Fundació Antoni Tàpies*, 1995; **Dan Graham**, *Three Linked Cubes/Interior Design for Space Showing Videos*, 1986; **Jamelie Hassan**, *Even Onto China*, 1993; **Ilya Kabakov**, *Incident at the Museum or Water Music*, 1992; **Louise Lawler**, *External Stimulation*, 1994; **Antoni Muntadas**, *Between the Frames*, 1983-1991; **Julia Scher**, *Institutional Stadel*, 1995; **Francesc Torres**, *Primal Pilots*, 1995”.

Contents:

“Preface”, John G. Hahardt

“Introduction (‘like a museum’), Thomas Keenan

“The Great American Numbers Game”, Andrew Ross

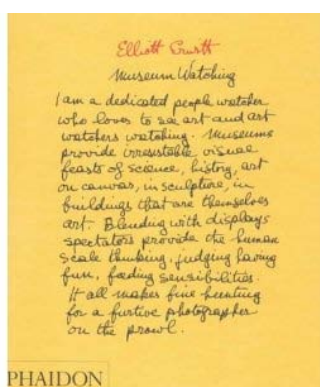
“Museum Matters”, Gyan Prakash

“Museums on the Digital Frontier”, Friedrich Kittler

“Expositions of the Mother: A Quick Stroll through Various Museums”, Werner Hamacher

“Paris Assassinated?”, Kristin Ross

“How Portable Is Your Museum? Collages”, Alexander García Düttmann.



Elliott Erwitt, *Museum Watching*, Phaidon, London-New York/NY 1999.

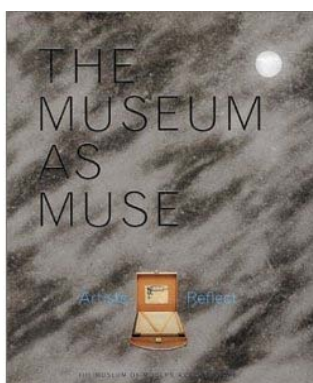
“An extended photo essay of Elliott Erwitt’s witty observations of people at the museum, shot worldwide from the 1950s to 1999, with a 3000 word essay by the photographer. The photographs include visual puns and wry observations of human values and human nature”

“When he’s not on assignment, the indefatigable Elliott Erwitt often takes his camera and heads for a museum, where, he says, finding interesting and amusing subjects to photograph is “like shooting fish in a barrel.”

He proves his point with this wide-ranging collection of images from the last 45 years that look at lookers from Cambodia and Japanto, New York and Paris. There are countless characteristically mischievous moments here: a middle-aged couple pores over the Clouet painting of two topless women--one the king’s mistress preparing for her bath and the other her sister, tweaking her nipple. In a snapshot on the facing page, a soldier fondles the bronze breast of a goddess in an Italian piazza. In the Prado Museum, Madrid, where the clothed and the nude *Majas* of Goya are installed side by side, the former is studied by a lone female and the latter obscured by a crowd of male admirers. There are multiple shots of the marmoreal buttocks of countless shapely sculptures flanked by passers-by whose glances speak volumes about the hallowed halls of high art. But there are always other, more sombre moments in any Erwitt collection. Here, such pictures include a shot of the bleak railway tracks that led inexorably through the gates of Auschwitz and the bins there of thousands of pairs of eyeglasses that were never worn again. In Cambodia, Erwitt finds quiet beauty in the jungle-bound ruins of the temple of Angkor Wat, but he also visits the present, in the form of the Tuol Sleng Genocide Museum in Phnom Penh, where photographs of thousands of slaughtered Cambodian citizens pack the walls, from floor to ceiling. As always, Erwitt’s ultimate subject is the human condition, captured with gentleness, intelligence and compassion, this time in a context that narrows his scope a bit, but not much”.

Contents:

At Idle Moments; Statues Make Good Subjects; Nudity without Embarassment; The World’s Most Boring Job; Everyone’s Got to Be Somewhere; Stuffing Important Personages; All Museums Are Interesting.



Kynaston McShine, *The Museum as Muse: Artists Reflect* (Catalogue of the Exhibition held at Museum of Modern Art, New York, March 14-June 1, 1999), MoMA-Harry N. Abrams, New York/NY 1999.

“Published to accompany an exhibition opened at the Museum of Modern Art in March 1999, this volume contains the thoughts of artists of many persuasions on museums, their functions and spaces, their practices and politics, and their relationship to the art they contain. More than 60 artists are presented in a wide diversity of works: photographs of museum patrons by Henri-Cartier Bresson, Elliot Erwitt and Thomas Struth; “personal museums” and “cabinets of curiosities” by Charles Willson Peale, Marcel Duchamp, Claes Oldenburg and Mark Dion; fantasies of the destruction or transformation of the museums by Hubert Robert, Edward Ruscha and Christo; and more - photographs, paintings, sculptures, drawings, prints, videos and installations - some created by contemporary artists especially for the exhibition. The international selection of work includes a number of apt but little-known manifestos, as well as more celebrated works in context. The book also contains an anthology of statements and writings by artists about museums”.

Contents:

“Foreword”, Glenn D. Lowry

Introduction, The Museum as Muse: Plates; Artists on Museums: An Anthology.



Christian Kravagna (ed.), *The Museum as Arena: Institutional-critical Statements by Artists/Das Museum als Arena: Institutionskritische Texte von KünstlerInnen*, Walther König, Köln 2001.

“As the central element of power in the cultural economy of modernism, the museum has become the artists’ subject of reflection and a target of their criticism. In response to the ‘death of the museum’ (representing an old world and a bastion against the progressive and new), which was proclaimed well into the 1970’s, the museum itself showed an unfamiliar liveliness. The picture of current art institutions is no longer typified by resistance to developments in society but rather by their adaptability to contemporary ideas of marketing and competition, to inter-city competition and the desires of corporate sponsoring.

Most museums and cultural institutions have long since been renewed to such an extent that they no longer pose a fundamental opposition to the ‘avant-gardes’ of economics, the entertainment industry and even artistic production. Contemporary artists analyse processes of the production of meaning

and value, mechanisms of exclusion and the clash of interests, and pay particular attention to the structural and functional changes of these increasingly dynamic cultural institutions. They point out characteristic inter-dependence of institutions, sponsors and art producers and demonstrate that the transition from the once conservative educational institutions into company-like suppliers of culture has by no means created ideologically vacuous zones".

Contents:

"Introduction/ Einleitung", Christian Kravagna

"Death in the Museum: Where Art Thou, Sweet Muse?/ Tod im Museum. Wo seid Ihr, sü ße Muse?", Allan Kaprow

"What Is a Museum? A Dialogue/ Was ist ein Museum? Ein Gespräch", Allan Kaprow, Robert Smithson

"Cultural Confinement/Kulturbeschränkung", Robert Smithson

"Interview, December 17, 1975, Düsseldorf, Drakeplatz 4 Museum. The Modern Art Museum at Issue/Interview 17. Dezember 1975 - Düsseldorf, Drakeplatz 4 Museum. Zur Frage des modernen Kunstmuseums. ?Bewegung?", Joseph Beuys

"Untitled Statement/Unbetiteltes Statement", Joan Jonas

"Maintenance Art Manifesto 1969/Manifest der Erhaltungskunst 1969", Mierle Laderman Ukeles

"Statement of Demands/Forderungen", Art Workers' Coalition

"A Call for the Immediate Resignation of All the Rockefellers from the Board of Trustees of The Museum of Modern Art/Aufruf zum sofortigen Rücktritt aller Rockefeller aus dem Vorstand des Museum of Modern Art", Guerrilla Art Action Group

"Communiqué/Kommuniqué", Guerrilla Art Action Group

"June 8-August 12, 1979. The Museum of Contemporary Art, Chicago, Illinois/8. Juni-12. August 1979. The Museum of Contemporary Art, Chicago, Illinois", Michael Asher

"A Conversation with Freddy de Vree 1969/Gespräch mit Freddy de Vree 1969", Marcel Broodthaers

"A Conversation with Freddy de Vree 1971/Gespräch mit Freddy de Vree 1971", Marcel Broodthaers

"Musée d'Art Moderne, Département des Aigles/Musée d'Art Moderne, Département des Aigles", Marcel Broodthaers

"Function of the Museum/Funktion des Museums", Daniel Buren

"Waterloo/Waterloo", André Cadere

"Provisional Remarks/Provisorische Bemerkungen zur Absage meiner Ausstellung im Guggenheim Museum, New York", Hans Haacke

"Power Relations within Existing Art Institutions/Machtverhältnisse in bestehenden Institutionen", Adrian Piper

"Museum of Mott Art Inc., After Art Services/Museum of Mott Art Inc., Nachkunst-Dienstleistungen", Les Levine

"Museum of Conceptual Art/Museum of Conceptual Art", Tom Marioni

"Insertions into Ideological Circuits 1970-75/Eingriffe in ideologische Kreisläufe 1970 -75", Cildo Meireles

"Co-Existence with the Art Museum/Koexistenz mit dem Kunstmuseum", Stephen Willats

"From Objects to People: Interaction in the Art Museum/Vom Gegenstand zum Menschen: Interaktion im Kunstmuseum", Stephen Willats

"Correspondance with Ikon Gallery, Birmingham/Korrespondenz mit der Ikon Gallery, Birmingham", Rasheed Araeen

"Some Thoughts on the Political Character of this Situation/ Einige Überlegungen zum politischen Charakter dieser Situation", Adrian Piper

"All the 'Art' that's Fit to Show/Bemerkungen zur kulturellen Macht", Hans Haacke

"Theses on Defunding/Thesen über den Entzug von Förderungen", Martha Rosler

"Untitled Statement/Unbetiteltes Statement", Allan McCollum

"Dissenting Spaces/Abweichende Orte", Judith Barry

"Hier beginnt der 'Damaged Goods' - Gallery Talk New Museum of Contemporary Art, NYC 1986", Andrea Fraser

“Correspondance with Stephan Schmidt-Wulffen”/Briefwechsel mit Stephen Schmidt-Wulffen”, Dorit Margreiter, Mathias Poledna, Florian Pumhösl

“Untitled Statement/Unbetiteltes Statement”, Mark Dion

“On Collecting/Über das Sammeln”, Jimmie Durham

“Constructing the Spectacle of Culture in Museums/Die museale Aufbereitungdes Spektakels kultureller Produktion”, Fred Wilson

“A Conversation with Martha Buskirk/gespräch mit Martha Buskirk”, Fred Wilson

“Museum as Muse - Asher Reflects/Museum as Muse - Asher Reflects”, Michael Asher talks to /im Gespräch mit Stephan Pascher

“Museum, Managers of Consciousness/Museen: manager des Bewußtseins”, Hans Haacke

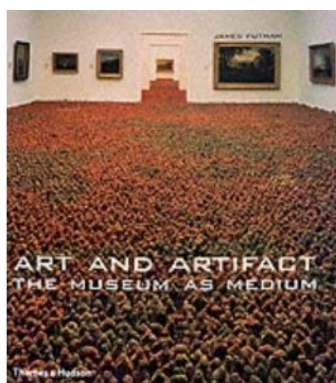
“Notes on the Museum’s Publicity/Anmerkungen zur öffentlichen Wirkung des Museums”, Andrea Fraser

“‘Dream City’/‘Dream City’”, Peter Friedl

“Mapping the Public Space: From White Cube to Ambient/Eine Kartographie: Vom White Cube zum Ambient”, Stefan Römer

“Museums and Public/Counter-public Space in the Global-capitartist Era of Digital Convertibility/Museen und öffentlichen/gegenöffentlicher Raum im global-kapitalistischen Zeitalter der digitalen Konvertierbarkeit”, Rainer Ganahl

“Reform Models/Reformmodelle”, Alice Creischer, Andreas Siekmann.

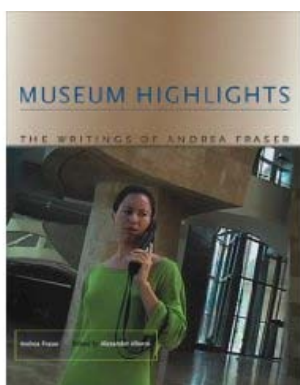


James Putnam, *Art and Artifact: The Museum as Medium*, Thames & Hudson, London 2001.

“From the early instances of the urge to collect objects, the ‘cabinet of curiosities’, to assemblages of found objects and imitations of museum displays, artists have often turned their attention, both creatively and critically, to the ideas and systems traditionally embodied in the museum: display, archiving, classification, storage, curatorship. They have then appropriated, mimicked and reinterpreted these in their own work. Citing a range of examples, James Putnam shows not only the ways in which artists have been influenced by museum systems and made their works into simulations of the museum, but also how they have questioned the role of museums, observed their practices, intervened in them and helped to redefine them”.

Contents:

Introduction. Open the Box; 1. The Museum Effect; 2. Art or Artifact; 3. Public Inquiry; 4. Framing the Frame; 5. Curator/Creator; 6. On the Inside; Epilogue. Without Walls.

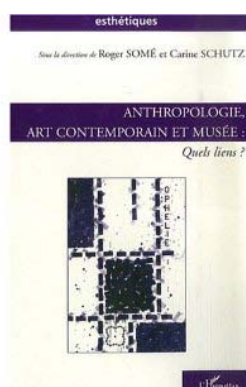


Alexander Alberro (ed.), *Museum Highlights: The Writings of Andrea Fraser*, The MIT Press, Cambridge/MA-London 2005.

“This book includes essays, criticism, and performance scripts written between 1985 and 2003 by an artist whose artistic practice investigates and reveals the social structures of art and its institutions. Andrea Fraser’s work, writes Pierre Bourdieu in his foreword to *Museum Highlights*, is able to ‘trigger a social mechanism, a sort of machine infernale whose operation causes the hidden truth of social reality to reveal itself’. It often does this by incorporating and inhabiting the social role it sets out to critique - as in a performance piece in which she leads a tour as a museum docent and describes the men’s room in the same elevated language that she uses to describe seventeenth-century Dutch paintings. Influenced by the interdisciplinarity of postmodernism, Fraser’s interventionist art draws on four primary artistic and intellectual frameworks - institutional critique, with its site-specific examination of cultural context; performance; feminism, with its investigation of identity formation; and Bourdieu’s reflexive sociology. Fraser’s writings form an integral part of her artistic practice, and this collection of texts written between 1985 and 2003 - including the performance script for the docent’s tour that gives the book its title - both documents and represents her work”.

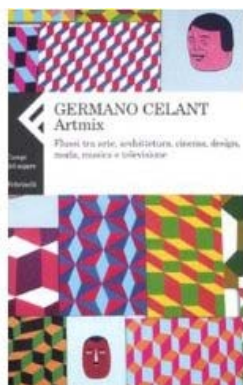
Contents:

1. Critical Practices; 2. Public Institutions, Private Objects; 3. Professional Interests; In Conclusion? Onward to the Past, or, Art at the Forefront of Regression.



Roger Somé, Carine Schutz (eds.), *Anthropologie, art contemporain et musée. Quels liens?*, L’Harmattan, Paris 2007.

“After the aesthetic of senses (Kant), after the end of the art (Hegel), combining the aesthetics of the content and form, we would expect now to be established a definition of the essence of the art. However, the question is particularly relevant, as the development of new disciplines, ethnology, for example, eventually reveal other artistic practices. Thus the question of a definition of art has refocused on the relationship between mundane, scientific object and work of art. Symposium organized by the Centre for Interdisciplinary Research in Anthropology from the University Marc Bloch in Strasbourg on 7 and 8 April 2004”.

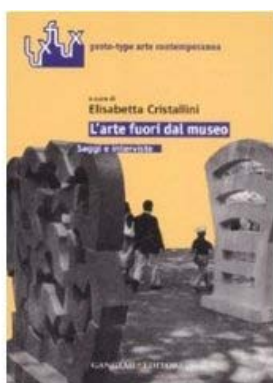


Germano Celant, *Artmix: Flussi tra arte, architettura, cinema, design, moda, musica e televisione*, Feltrinelli, Milano 2008.

“This is not a systematic text, but a collection of diverse interventions pointing out the different expressive forms of contemporary art in unconventional areas, from fashion to book, from bodydesign to music. Art as contamination between different languages, trespassing from one subject to another, from one technique to another, from an expression to another. The transformation of museums, from institutions for the preservation of works to machine destined to perform and to qualify cities. The architecture, whose design capacity, amplified by the new virtual technologies, expands the communication potential, turning into a complex vision to which also painters and sculptors contribute. The book opens with a method for making art, explaining what is art today, and where the distinctions merge and mingle, in a fluid report gathering all expression methods”.

Contents:

Introduzione; 1. Vertigo; 2. Libro come lavoro d’arte; 3. Disco come lavoro d’arte; 4. Video come lavoro d’arte; 5. La cornice: dal simbolismo alla land art; 6. Una macchina visuale; 7. Un museo spettacolare: il Global Guggenheim; 8. Dia:Beacon. L’anti-Bilbao: al massimo del mimmal; 9. Architettura caleidoscopio delle arti; 10. Modello come arte; 11. Architettura e oggetti d’emozione; 12. Billboards immaginari; 13. Musica e danza in Usa; 14. Auto Tattoo; 15. Tagliare è pensare; 16. Un vortice: arte vs moda; 17. Bodydesign.



Elisabetta Cristallini (ed.), *L'arte fuori dal museo. Saggi e interviste*, Gangemi, Roma 2008.

“The book traces a path that unfolds in the context of the broad phenomenon of environmental art through the voices of the protagonists of contemporary art: artists, critics, curators, museum and foreign academies directors, scholars and young researchers, experts. Rich with critical remarks, direct testimonies, images, and remands to Italian and international experiences, the text investigates the intertwinements among work/public/place and the hybridization processes among the traces of art, territory, nature and city, thus unveiling the disciplinary and methodological crossings of today’s art. Art’s tendency of using its operative praxes and differentiated design actions to leave the protected enclosures of large museums and conquer external spaces – the territories of daily and environmental life, as physical, mental, sociological place: this is the underlying theme on which

institutions and individual actors of contemporary art confront themselves. The vibrant succession of different experiences and points of view projects this volume right in the midst of the most contemporary cultural debate, yet remaining accessible for consultation to a large public”.

Contents:

“L’arte fuori dal museo”, Elisabetta Cristallini

“Arte pubblica come figura dell’abitare”, Angelo Trimarco

“L’arte fuori dal museo: perché, per chi?”, Pier Luigi Sacco

“Arte pubblica tra effimero e necessario”, Roberto Pinto

“Dislocazione e dissipazione nell’arte contemporanea”, Patrizia Mania

“La Piazza mai costruita - un fallimento di successo”, Julia Draganovic

“A Foreign Academy Experience”, Dana Prescott

“Luoghi della scultura”, Stefania Zuliani

“Dal Belice allo Stretto”, Salvatore Vacanti

“La memoria dell’effimero”, Paolo Martore

“New Media Art: Opere senza museo”, Laura Barreca

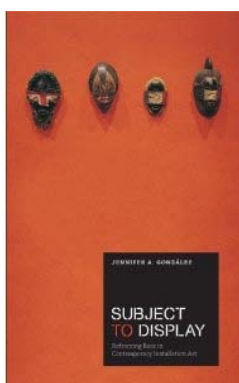
“Videoarchitettare lo spazio”, Elastic Group

“Seguire un indizio, ritrovare un ricordo”, Flavio Favelli

“Progetto per Arezzo”, Com.plot S.Y.S.tem

“Cantieri d’Arte: Public Art nella Toscana”, Spatrimonio

Interviste a Maria Vittoria Marini Clarelli, Antonella Greco, Anna Mattiolo, Rafael Lozano-Hemmer, Piero Guardi, Maria Dompè, Daniel Spoerri, Paul Wiedmer, Mario Cristiani, Antonio Presti.



Jennifer A. González, *Subject to Display: Reframing Race in Contemporary Installation Art*, MIT Press; Cambridge/MA-London 2008.

“Over the past two decades, artists James Luna, Fred Wilson, Amalia Mesa-Bains, Pepon Osorio, and Renee Green have had a profound impact on the meaning and practice of installation art in the United States. In *Subject to Display*, Jennifer Gonzalez offers the first sustained analysis of their contribution, linking the history and legacy of race discourse to innovations in contemporary art. Race, writes Gonzalez, is a social discourse that has a visual history.

The collection and display of bodies, images, and artifacts in museums and elsewhere is a primary means by which a nation tells the story of its past and locates the cultures of its citizens in the present. All of the five American installation artists Gonzalez considers have explored the practice of putting human subjects and their cultures on display by staging elaborate dioramas or site-specific interventions in galleries and museums; in doing so, they have created powerful social commentary of the politics of space or power of display in settings that mimic the very spaces that they critique. These artists’ installations have not only contributed to the transformation of contemporary art and museum culture, they have also linked Latino, African American, and Native American subjects to the broader spectrum of historical colonialism, race dominance, and visual culture. From Luna’s museum installation of his own body and belongings as ‘artifacts’ and Wilson’s provocative juxtapositions of museum objects to Mesa-Bains’s allegorical home altars, Osorio’s condensed spaces (bedrooms, living rooms; barbershops, prison cells) and Green’s genealogies of cultural contact, the theoretical

and critical endeavors of these artists demonstrate how race discourse is grounded in a visual technology of display”.

Contents:

Introduction: Subject to Display; 1. James Luna: Artifacts and Fictions; 2. Fred Wilson: Material Museology; 3. Amalia Mesa-Bains: Divine Allegories; 4. Pepón Osorio: No Limits; 5. Renée Green: Genealogies of Contact.



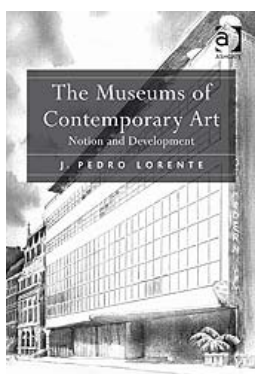
Paul Werner, *Museum, Inc.: Inside the Global Art World*, University of Chicago Press, Chicago/IL 2006. Ital. ed. *Museo S.p.A.: La globalizzazione della cultura*, Johan & Levi Editore, Milano 2009.

“Has corporate business overtaken the art world? It’s no secret that art and business have always mixed, but their relationship today sparks more questions than ever. *Museum, Inc.* describes the new art conglomerates from an insider’s perspective, probing how their roots run deep into corporate culture.

Paul Werner draws on his nine years at the Guggenheim Museum to reveal that contemporary art museums have not broken radically with the past, as often claimed. Rather, Werner observes, they are the logical outcome of the evolution of cultural institutions rooted in the Enlightenment, the colonial expansion of the liberal nation-state, and the rhetoric of democracy. In a witty and argumentative style, Werner critically analyzes today’s art institutions and reframes the public’s accepted view of them, exposing how their apparent success belies the troubling forces operating within them. He ultimately argues that the art museum we know and love may have already run its course. An engaging discourse structured as an informal gallery talk, *Museum, Inc.* is a thought-provoking and passionate polemic that offers ideas for a new, more democratic museum”.

Contents:

One. The genius of capitalism—and vice-versa; Two. Rituals of authority; Three. If you build it they will come. Then you can beat the crap out of them; Four. Rio: The Highest Stage of Bilbao; A Note.



J. Pedro Lorente, *The Museums of Contemporary Art*, Ashgate, Aldershot-Burlington/VT 2011.

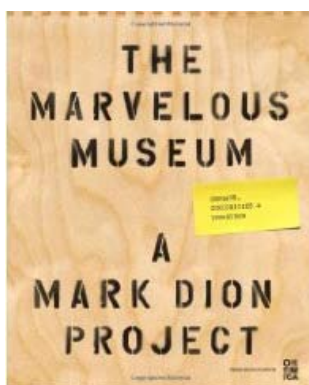
“Where, how, by whom and for what were the first museums of contemporary art created? These are the key questions addressed by J. Pedro Lorente in this book. In it he explores the concept and history of museums of contemporary art, and the shifting ways in which they have been imagined and presented. Following an introduction that sets out the historiography and considering questions of terminology, the first part of the book then examines the paradigm of the Musée des Artistes Vivants in Paris and its equivalents in the rest of Europe during the nineteenth century. The second part takes the story forward from 1930 to the present, presenting New York’s Museum of Modern Art as a new universal role model that found emulators or ‘contramodels’ in the rest of the Western world during the twentieth century. An epilogue, reviews recent museum developments in the last decades. Through its adoption of a long-term, worldwide perspective, the book not only provides a narrative of the development of museums of contemporary art, but also sets this into its international perspective. By assessing the extent to which the great museum-capitals – Paris, London and New York in particular – created their own models of museum provision, as well as acknowledging the influence of such models elsewhere, the book uncovers fascinating perspectives on the practice of museum provision, and reveals how present cultural planning initiatives have often been shaped by historical uses”.

Contents:

Introduction

Part I. The Parisian Musée du Luxembourg as a Paradigm in the 19th Century: The Origin of the Musée des Artistes Vivants in Paris; The First Emulators and Alternatives to the Luxembourg; Unresolved Dilemmas in the Last Third of the 19th Century; Utopian Ideas and Experiments at the Turn of the 19th Century

Part II. The Role of the MoMA of New York as the International Model of the 20th Century: Foundations and Context of the MoMA’s Creation; MoMA’s Transition to Adulthood amidst War and Confrontations; MoMA as an International Role Model During the Cold War: Triumph and Opposition; The Pompidou Centre, a Counter-Model Which Ends Up Imitating MoMA; Topographic Review of the New Museums of Contemporary Art at the Turn of the Millennium; Epilogue.



Mark Dion [et al.], *The Marvelous Museum: Orphans, Curiosities & Treasures. A Mark Dion Project*, Chronicle Books, San Francisco/CA 2010.

“What is the role of the museum in contemporary society? Using the Oakland Museum of California as a case study, artist Mark Dion examines how museum practices have shifted over time, what these changes mean for objects in museum collections, and what we can learn about our culture from what’s included and what’s abandoned. Enclosed in a clamshell case and featuring fourteen specimen cards, this deluxe volume brings the reader into Dion’s process and reveals how the order of images can change one’s perception of objects. Contributions from celebrated writers, including Lawrence Weschler and D. Graham Burnett, articulate Dion’s unique power of examination. Issued in connection with an exhibition held Sept. 2010-Mar. 2011, Oakland Museum of California, curated by René de Guzman”.

Contents:

“Introduction”, Lori Fogarty

“Time Machine”, Renée de Guzman

1. “The Irritated Cloud”, Mark Dion in conversation with Lawrence Weschler

2. “Epistemology and Little Bits of Paper”, D. Graham Burnett

3. “California is Nothing But an Orphanage”, Rebecca Solnit

4. “Excavated Histories or the Oakland Museums”, Marjorie Schwarzer [et al.]

5. “Case Studies”, M. Rebekah Otto [et al.]

6. “Appendix of Ephemera. A Selection of Material Culture from the Museum’s Archives”



Tone Hansen, Henie Onstad Art Centre (eds.), *(Re)Staging the Art Museum*, Revolver Publishing, Berlin 2011.

“In recent decades art museums and public galleries have extensively renovated, rebuilt and added structures to their premises. New museums have been commissioned and erected by private collectors and companies; existing public museums and art institutions have expanded through the opening of new ‘branches’ and franchises. But what should take place within these new premises? Is it the case that people working in the art field must develop new strategies and new relationships to address today’s prevailing power structures? Has it become more necessary than it was in the past to build informal networks in order to retain a freedom of action that market liberalism cannot offer? Is it more space museums need, or is there a greater need to adapt the institutions to contemporary forms of

production and discourse? *(Re)Staging the Art Museum* discusses the implications of the increasing focus on the contemporary art museum for the museum itself by investigating the economic, cultural, curatorial and architectural consequences of this global development. The question is whether the museum has changed its function as a result of new ownership and economic interests. If it has, is it the case that those who work in the art field must develop new strategies and new relationships to address today's prevailing power structures? Imagine one started out with a concept of a museum's function even before one began to think of a building. Could one take this possibility even further by imagining a museum of negotiations that assimilates conflicts and debates both inside and outside the museum, an institution which renders current areas of conflict visible?"

Contents:

"Preface, Karin Hellandsjø

"Introduction: What is to be (Re) Staged?", Tone Hansen

"Restaging the Institution", Maria Lind

"The Museum of Contemporary Art", Zdenka Badovinac

"Transformed Power Relations: Towards a New Definition of the Art Museum", Jan Debbaud

"Museum: From the Critique of Institution to a Critical Institution", Piotr Piotrowski

"Learning from Critique", Tone Hansen

"Light Falls in-Dialogue with Malevich- The American War", Ane Hjort Guttu

"Coup de Foudre in the Collection of the Dehistoricized (or doubleagentshootinghimselfinthefoot)",

Unnar Örn

"Sand Castles: Art Institutions, Ecology and Politics in the Basque Country", Peio Aguirre

"The GVS Diary", Nomedas, Gediminas Urbonas

"The New Museum: New Institutionalism and the Problem of Architecture", Martin Braathen

"Who Speaks? Institutional Models and Practices of Authorship", Nikolaus Hirsch

"On Display: Areas of Interest", Barbara Steiner.



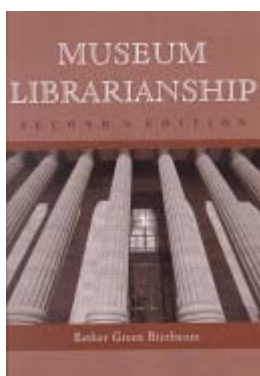
Barbara Steiner (ed.), *The Captured Museum*, Jovis, Berlin 2011.

"In 2008 and 2009, the Galerie für Zeitgenössische Kunst / Museum of Contemporary Art Leipzig (GfZK) invited eleven private individuals and enterprises, including one circle of friends and two commercial galleries, to illustrate their commitment to art in the form of exhibitions, thereby drawing it to the attention of the public.

They agreed to pay the expenses of their own exhibition and also contributed towards advertising, communication and the running costs of the institution. In addition, they provided funding for a joint opening exhibition. The GfZK put its infrastructure at their disposal, along with the services of its curators. *The Captured Museum*, analyses the individual contributions of the private partners and defines their position as regards art and art history in greater detail.

This also applies to the definition of the museum's position. Who (still) needs it, and what for? Whose interests does it serve? Who are its supporters, in an ideational as well as in a material sense? The title of the book, *The Captured Museum*, indicates a conflict within this context. At the same time, however, it should be understood as an invitation to become involved in debates surrounding the museum and its orientation and, if need be, to win back the museum one desires".

Museums and Libraries Partnership



Esther Green Bierbaum, *Museum Librarianship*, McFarland, Jefferson/NC 1994.

“Museum Librarianship offers guidance in planning and providing information services in a museum—beginning or revitalizing the library; collection development and the bibliographic process; technical services; administration; space and equipment requirements; fundamental services; extended information services; and the information partnership between museums and their libraries. The Internet and other electronic resources are fully covered. The focus is on the goals of library and information services in a museum, and the processes through which such services can be achieved. The author’s underlying goal is to help enhance and enrich the encounter of the museum-goer with enduring objects, in a time when we all seem to be assailed on every side by random noise and flickering image”.

Contents:

Preface; 1. Beginnings. Libraries, Museums, and Archives; 2. On the Shelves. Developing the Library Collection; 3. Technical Services. Organizing the Collection; 4. Nuts and Bolts. Space, Furnishings, Equipment, and Security; 5. Administration. People, Planning, Budgets, and Marketing; 6. Information Services. Some Basics; 7. Being Special. Extended Information Services; 8. Bits & Bytes. Technology in the Library; 9. Partnership. Libraries and Museum
Appendix A. Museum. Library, Archives: Official Definitions; Appendix B. Hypothetical Collection Development Policy; Appendix C. A Step-by-Step Tutorial: Constructing Bibliographic Records According to ISBD/AACR2R Standards; Appendix D. Sources of Catalog Cards and Cataloging Copy; Appendix E. Standard Filing Rules; Appendix F. Hypothetical Museum Library Budgets; Appendix G. Related Associations and Organizations.

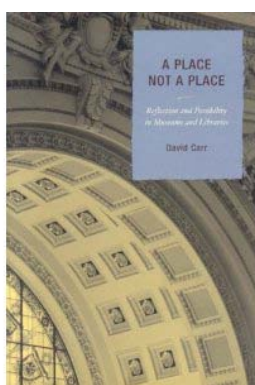


Juris Dilevko, Lisa Gottlieb, *The Evolution of Library and Museum Partnerships: Historical Antecedents, Contemporary Manifestations and Future Directions*, Libraries Unlimited Inc, Westport/CT-London 2004.

“Libraries, museums, and the ways patrons use them have drastically changed in the past decades. Digitization projects, infotainment, and the Internet are redefining the library’s and the museum’s roles in the community. What are the implications for the future of these institutions? The authors examine, and set out an exciting vision of, a new library-museum hybrid. The juxtaposition of library collections and museum artefacts, they assert, has the potential to create authentic, interactive experiences, and can help establish a distinct, meaningful, and sustainable role for libraries. In the authors’ words, libraries can then “reassert themselves as places devoted to contemplation, wonder, knowledge acquisition, and critical inquiry”. Commercialization, edutainment, and the library as a learning community are just some of the fascinating topics addressed as the authors explore the future’s terrain, and how libraries might situate themselves upon it”.

Contents:

1. Marketing Museums and Libraries: An Introduction; 2. Museums, Libraries, and Postobjects Roles; 3. Library-Museum Partnerships as learning Communities; 4. The Museum-Library Hybrid Institution; 5. Lessons from the Past and Models for the Future; 6. The Symbolic Place of the Library-Museum Hybrid in the Digital.



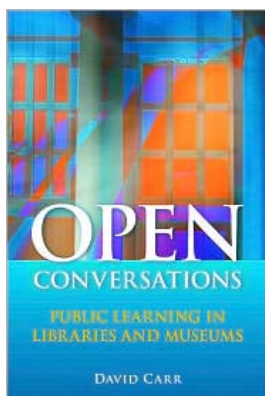
David Carr, *A Place not a Place: Reflections and Possibility in Museums and Libraries*, AltaMira Press, Lanham/MD 2006.

“Museums and libraries inspire us to cross the limits of routine thought, into experiences of reflection and possibility. Each of the essays in *A Place Not a Place* examines the ways these and other cultural institutions influence us and proposes ways to strengthen their role as advocates for critical thinking and inquiry”.

Contents:

Reflective Users, An Introduction; 1. The Cognitive Management of Cultural Institutions; 2. What I Saw in the Museum; 3. What I Read in the Library; 4. Wanting, at Ten; 5. Rescuing the User; 6. Reading Beyond the Museum; 7. Five Thoughtful Exercises; 8. Observing Collaborations Between

Libraries and Museums; 9. What Do We Want to Happen?; 10. Heroic Life, Learning Life; 11. Memory; 12. A Place Not a Place; 13. Invisible Actions, Invisible Traces.



David Carr, *Open Conversations: Public Learning in Libraries and Museums*, ABC-CLIO, Santa Barbara/CA-Denver/CO-Oxford 2011.

“Open Conversations: is a provocative book, one that is designed to offer courage to cultural institutions even as it opens their eyes to the possibility that they can be more than they are. This book does not offer answers, but rather an invitation to consider museums and libraries in fresh ways. Author David Carr believes professionals in libraries and museums need to think more broadly. He challenges them to address communities, national social change, psychology, and learning and to think about ways to frame their institutions, not as repositories or research chambers, but as instruments for human thinking. Now is the time for these institutions to recover their integrity and purpose as fundamental, informing structures in a struggling democracy. Based on lectures and previously published writings by the author, and drawing on new scholarship and research, the essays here will inspire professionals to understand their collections and institutions as instruments of personal, social, and cultural change”.

Contents:

Introduction: Think With Me; 1. Our Places; 2. Beginnings; 3. Flourishing; 4. Unfinished Lives; 5. Living Strands; 6. Open Conversations; 7. Provocative Texts; 8. Look at the Unknown; 9. This Afternoon; 10. That Difference; 11. Where a Space Opens; 12. Civility.