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**A Companion
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Studies**

The definitive
reference text on
curation both inside
and outside the
museum A
Companion to
Curation is the first

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collection of its kind, assembling the knowledge and experience of prominent curators, artists, art historians, scholars, and theorists in one comprehensive volume. Part of the Blackwell Companion series,

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this much-needed book provides up-to-date information and valuable insights on the field of curatorial studies and curation in the visual arts.

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methods of
curation, its origin
and history, current
and emerging
approaches within
the profession, and
more. This timely
publication fills a
significant gap in
literature on the
role of the curator,
the art and science

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of curating, and the historical arc of the field from the 17th century to the present. The Companion explores topics such as global developments in contemporary indigenous art, Asian and Chinese

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art since the 1980s,
feminist and queer
feminist curatorial
practices, and new
curatorial strategies
beyond the museum.
This unique
volume: Offers
readers a wide
range of
perspectives on
curating in both

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theory and practice
Includes coverage
of curation outside
of the Eurocentric
and Anglosphere art
worlds Presents
clear and
comprehensible
information
valuable for
specialists and
novices alike

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Discusses the
movements, models,
people and politics
of curating Provides
guidance on
curating in a
globalized world
Broad in scope and
detailed in content,
A Companion to
Curation is an
essential text for

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professionals engaged in varied forms of curation, teachers and students of museum studies, and readers interested in the workings of the art world, museums, benefactors, and curators.

A Companion to

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Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches,

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influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of

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approaches and
voices in the field
Presents Modern
Art's foundational
philosophic ideas
and practices, as
well as the
complexities of key
artists such as
Cezanne and
Picasso, and those
who straddled the

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modern and
contemporary Looks
at the historical
reception of Modern
Art, in addition to
the latest insights of
art historians,
curators, and critics
to artists, educators,
and more
International in
scope, this volume

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brings together leading and emerging voices working at the intersection of contemporary art, visual culture, activism, and climate change, and addresses key questions, such as: why and how do art

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and visual culture,
and their ethics and
values, matter with
regard to a world
increasingly shaped
by climate
breakdown?

Foregrounding a
decolonial and
climate-justice-
based approach, this
book joins efforts

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within the environmental humanities in seeking to widen considerations of climate change as it intersects with social, political, and cultural realms. It simultaneously expands the nascent branches of

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ecocritical art
history and visual
culture, and builds
toward the
advancement of a
robust and critical
interdisciplinarity
appropriate to the
complex
entanglements of
climate change.
This book will be of

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special interest to scholars and practitioners of contemporary art and visual culture, environmental studies, cultural geography, and political ecology.

Digital Access and Museums as

Platforms draws on

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interviews with
museum
practitioners, along
with a range of case
studies from public
and private
institutions, in order
to investigate the
tensions and
benefits involved in
making cultural
collections available

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using digital
technologies.

Taking a media and
critical studies
approach to the
museum and raising
questions about the
role of privately
owned search
engines in
facilitating museum
experiences, the

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book questions who
collects what, for
whom objects are
collected and what
purpose these
objects and
collections serve.
Connecting
fieldwork
undertaken in
Australia and New
Zealand with the

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global practices of technology companies, Wilson-Barnao brings attention to an emerging new model of digital ownership and moderation.

Considering the synergising of these institutions with

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media systems, which are now playing a more prominent role in facilitating access to culture, the book also explores the motivations of different cultural workers for constructing the museum as a

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mediatised location.
Digital Access and
Museums as
Platforms will be of
interest to
academics and
students working in
the fields of
museum studies, art,
culture, media
studies and digital
humanities.

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Weighing in on conversations about how technologies are being incorporated into museums, the book should also be useful to practitioners working in museums and galleries around the

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world.

The Routledge
Companion to Art
in the Public Realm
Exhibition

Experiments

The Routledge
Companion to

Contemporary Art,
Visual Culture, and
Climate Change

Interpreting Objects

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and Collections

A Companion to

Museum Studies

Digital Access and

Museums as

Platforms

This volume brings

together for the

first time the most

significant papers

on the

interpretation of

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**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**

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**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**

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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

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**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**

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and social action

and the

**methodology of
collection study.**

This unique

anthology of

articles and

extracts will be of

inestimable value to

all students and

professionals

involved in the

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**interpretation of
objects and
collections.**

**The Manual of
Museum**

Management

presents a

comprehensive and

detailed analysis of

the principles of

museum

organization, the

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**ways in which
people work
together to
accomplish
museum objectives,
and the ways in
which museums,
large and small,
can function most
effectively. This
new edition offers
updated**

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**information on
management
practices to satisfy
the current needs
of museum
professionals. All
new contemporary
case studies
provided by
practitioners from
museums and
galleries around the**

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Museum Studies

**world bring the
principles to life
with first-hand
accounts of
challenges and
achievements in the
operation of
museums today.**

**This
multidisciplinary
companion offers a
comprehensive**

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**overview of the
global arena of
public art. It is
organised around
four distinct topics:
activation, social
justice, memory
and identity, and
ecology, with a final
chapter mapping
significant works of
public and social**

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**practice art around
the world between
2008 and 2018. The
thematic approach
brings into view
similarities and
differences in the
recent globalisation
of public art
practices, while the
multidisciplinary
emphasis allows for**

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**a consideration of
the complex
outcomes and
consequences of
such practices, as
they engage
different disciplines
and communities
and affect a
diversity of
audiences beyond
the existing 'art**

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world'. The book will highlight an international selection of artist projects that illustrate the themes. This book will be of interest to scholars in contemporary art, art history, urban studies, and

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museum studies.

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

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**plate and
extraordinary
things like the
transit of planets
across the sky. It
argues that almost
any material thing,
when examined
closely, can be a
link between
present and past.
The authors of this**

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**book pulled an
astonishing array
of materials out of
storage--from a
pencil
manufactured by
Henry David
Thoreau to a
bracelet made from
iridescent
beetles--in a wide
range of Harvard**

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**University
collections to
mount an
innovative
exhibition
alongside a new
general education
course. The
exhibition
challenged the rigid
distinctions
between history,**

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**anthropology,
science, and the
arts. It showed that
object-centered
inquiry inevitably
leads to a
questioning of
categories within
and beyond history.
Tangible Things is
both an
introduction to the**

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Museum Studies

**range and scope of
Harvard's
remarkable
collections and an
invitation to
reassess collections
of all sorts,
including those that
reside in the
bottom drawers or
attics of people's
houses. It**

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**interrogates the
nineteenth-century
categories that still
divide art museums
from science
museums and
historical
collections from
anthropological
displays and that
assume history is
made only from**

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written documents.

**Although it builds
on a larger
discussion among
specialists, it makes
its arguments
through case
studies, hoping to
simultaneously
entertain and
inspire. The twenty
case studies take us**

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**from the Galapagos
Islands to India
and from a third-
century Egyptian
papyrus fragment
to a board game
based on the
twentieth-century
comic strip
"Dagwood and
Blondie." A
companion website**

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**catalogs the more
than two hundred
objects in the
original exhibition
and suggests ways
in which the
principles outlined
in the book might
change the way
people understand
the tangible things
that surround**

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them.

**What Does it Mean
to be Human?**

**Making History
through Objects**

The Basics

New Museology

Museum Basics

**A Companion to
Museum Studies
captures the**

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**multidisciplinary
approach to the
study of the
development, roles,
and significance of
museums in
contemporary
society. Collects first-
rate original essays
by leading figures
from a range of
disciplines and
theoretical stances,**

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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**

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**traditional subjects,
such as space,
display, buildings,
objects and
collecting, and more
contemporary
challenges such as
visiting, commerce,
community and
experimental
exhibition forms**
**Why do
contemporary art**

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**curators define their
work as
ethnography? How
can curation
illuminate the
practice of
contemporary
anthropology? Does
anthropology risk
disappearing as a
specific discipline
within the general
model of the**

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**curatorial? The
Anthropologist as
Curator collects
together the research
of international
scholars working at
the intersection of
anthropology and
contemporary art in
order to explore
these questions. The
essays in the book
challenge what it**

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means to do ethnographic work, as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial. The contributors examine these ideas from a variety of angles, and the book

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**includes perspectives
from anthropologists
who have set up their
own exhibitions;
those who have
conducted fieldwork
on the arts, including
participatory
practices, digital
images and sound;
and contributors
who are currently
working in a**

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**curatorial capacity at
a museum. With case
studies from the
USA, Canada,
Germany, Brazil,
Mexico, India and
Japan, the book
represents an
international
perspective and is
relevant to students
and scholars of
anthropology,**

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**contemporary art,
museum studies,
curatorial studies
and heritage studies.**

**Are Museums
Irrelevant?**

**Museums are rarely
acknowledged in the
global discussion of
climate change,
environmental
degradation, the
inevitability of**

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**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**

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**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**

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**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

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**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**

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**and civic resources
in a time of
profound social and
environmental
change. This volume
is a constructive
examination of what
is wrong with
contemporary
museums, written
from an insider's
perspective that is
grounded in both**

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**hope and
pragmatism. 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.**

The Routledge

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**Companion to
Digital Humanities
and Art History
offers a broad survey
of cutting-edge
intersections between
digital technologies
and the study of art
history, museum
practices, and
cultural heritage.
The volume focuses
not only on new**

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**computational tools
that have been
developed for the
study of artworks
and their histories
but also debates the
disciplinary
opportunities and
challenges that have
emerged in response
to the use of digital
resources and
methodologies.**

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Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that

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**are reshaping art
historical research,
conservation, and
teaching. This book
will be of interest to
scholars in art
history, historical
theory, method and
historiography, and
research methods in
education.**

**The Manual of
Museum**

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Management

Museum as Process

A Companion to the

Anthropology of

Africa

Museums in a

Troubled World

Return, Reconcile,

Renew

Queering the

Museum

This volume

brings together

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Indigenous and non-Indigenous repatriation practitioners and researchers to provide the reader with an international overview of the removal and return of Ancestral Remains. The Ancestral Remains

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of Indigenous peoples are today housed in museums and other collecting institutions globally. They were taken from anywhere the deceased can be found, and their removal occurred within a context of

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deep power
imbalance within a
colonial project
that had a lasting
effect on
Indigenous
peoples
worldwide.
Through the
efforts of First
Nations
campaigners,
many have

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returned home.

However, a large number are still retained. In many countries, the repatriation issue has driven a profound change in the relationship between Indigenous peoples and collecting

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institutions. It has enabled significant steps towards resetting this relationship from one constrained by colonisation to one that seeks a more just, dignified and truthful basis for interaction. The history of

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repatriation is one of Indigenous perseverance and success. The authors of this book contribute major new work and explore new facets of this global movement. They reflect on nearly 40 years of repatriation, its

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meaning and value, impact and effect. This book is an invaluable contribution to repatriation practice and research, providing a wealth of new knowledge to readers with interests in Indigenous

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histories, self-determination and the relationship between collecting institutions and Indigenous peoples.

The international controversy over who "owns" antiquities has pitted museums against

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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

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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.

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Source countries and archaeologists favor tough cultural property laws restricting the export of antiquities, have fought for the return of artifacts from museums worldwide, and claim the acquisition of

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undocumented
antiquities
encourages
looting of
archaeological
sites. In *Whose
Culture?*, leading
figures from
universities and
museums in the
United States and
Britain argue that
modern nation-

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states have at best a dubious connection with the ancient cultures they claim to represent, and that archaeology has been misused by nationalistic identity politics. They explain why exhibition is essential to

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responsible
acquisitions, why
our shared art
heritage trumps
nationalist
agendas, why
restrictive cultural
property laws put
antiquities at risk
from unstable
governments--and
more. Defending
the principles of

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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

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emotionalism. In addition to the editor, the contributors are Kwame Anthony Appiah, Sir John Boardman, Michael F. Brown, Derek Gillman, Neil MacGregor, John Henry Merryman, Philippe de Montebello, David

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I. Owen, and
James C. Y. Watt.
Curating Lively
Objects explores
the role of things
as catalysts in
imagining futures
beyond disciplines
for museums and
exhibitions.
Authors describe
how their
curatorial

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collaborations with diverse objects, from rocks to robots, generate new ways of organising and sharing knowledge.

Bringing together leading artists and curators from Australia and Canada, this

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volume addresses
object liveliness
from a range of
entwined
perspectives,
including new
materialism,
decolonial
thinking,
Indigenous
epistemologies,
environmentalism,
feminist critique

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and digital
aesthetics.

Foregrounding
practice-based
curatorial
scholarship, the
book focuses on
rigorous reflexive
accounts of how
curating is done. It
contributes to
global topics in
curatorial

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research,
including time and
memory beyond
and before
disciplinarity; the
relationship
between human
and non-human
across different
ontologies; and
the interaction
between
Indigenous

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knowledge and
disciplinary
expertise in
interpreting
museum
collections.

Curating Lively
Objects will be of
interest to
scholars and
students in the
fields of curatorial
studies, museum

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studies, cultural heritage, art history, Indigenous studies, material culture and anthropology. It also provides a vital resource for professionals working in museums and galleries around

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the world who are seeking to respond creatively, ethically and inclusively to the challenge of changing disciplinary boundaries.

Museums are among the iconic buildings of the twenty-first

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century, as remarkable for their architectural diversity as for the variety of collections they display. But how does the architecture of museums affect our experience as visitors? This book proposes

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that by seeing
space as common
ground between
architecture and
museology, and so
between the
museum building
and its display, we
can illuminate the
individuality of
each museum and
the distinctive
experience it

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offers - for example, how some museums create a sense of personal exploration, while others are more intensely didactic, and how the visit in some cases is transformed into a spatial experience and in other cases

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into a more social event. The book starts with an overview of the history of museum buildings and display strategies, and a discussion of theoretical and critical approaches. It then focuses on specific museums

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as in-depth case studies, and uses methods of spatial analysis to look at the key design choices available to architects and curators, and their effects on visitors' behaviour.

Theoretically grounded, methodologically

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original, and richly illustrated, this book will equip students, researchers and professionals in the fields of architecture, museum studies, curating, exhibition design, and cultural studies, with a

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guide for studying
museums and a
theoretical
framework for their
interpretation.

New Directions in
Museum Ethics

A Companion to
Public History

Museum

Governance

A Companion to
Modern Art

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Museum Space
Redefining Ethics
for the Twenty-
First Century
Museum

**Museum and
Gallery Studies:
The Basics is an
accessible guide
for the student
approaching
Museum and
Gallery Studies**

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for the first
time. Taking a
global view, it
covers the key
ideas,
approaches and
contentious
issues in the
field. Balancing
theory and
practice, the
book address
important
questions such

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as: What are museums and galleries? Who decides which kinds of objects are worthy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is

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the field of
Museum and
Gallery Studies
developing? This
user-friendly
text is an
essential read
for anyone
wishing to work
within museums
and galleries,
or seeking to
understand
academic debates

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in the field.

"The Routledge
Companion to Art
and Disability
explores
disability in
visual culture
to uncover the
ways in which
bodily and
cognitive
differences are
articulated
physically and

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theoretically,
and to
demonstrate the
ways in which
disability is
culturally
constructed.

This companion
is organized
thematically and
includes artists
from across
historical
periods and

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cultures in
order to
demonstrate the
ways in which
disability is
historically and
culturally
contingent. The
book engages
with questions
such as how are
people with
disabilities
represented in

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art; how are
notions of
disability
articulated in
relation to
ideas of
normality,
hybridity, and
anomaly; and how
do artists use
visual culture
to affirm or
subvert notions
of the normative

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body.

Contributors
consider the
changing role of
disability in
visual culture,
the place of
representations
in society, and
the ways in
which disability
studies engages
with and
critiques

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intersectional
notions of
gender, race,
ethnicity,
class, and
sexuality. This
book will be
particularly
useful for
scholars in art
history,
disability
studies, visual
culture, and

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museum

studies"--

A Companion to
Museum Studies
captures the mul
tidisciplinary
approaches to
the study of the
development,
roles, and
significance of
museums in
contemporary
society. It is

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***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***

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***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***

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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

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*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*

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***includes an
introduction by
Cuno and a
fascinating--and
surprisingly
frank--roundtable
discussion among
the participating
directors. A rare
collection of
sustained
reflections by
prominent museum
directors on the***

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***current state of
affairs in their
profession, this
book is without
equal. It will be read
widely not only by
museum
professionals,
trustees, critics, and
scholars, but also
by the art-loving
public itself.
Combining research
that stretches***

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***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***

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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

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encourage people to learn about their own histories, and to understand other people's. Arguing for a much closer examination of this concept of community, and of the significance of museums to different communities,
Museums and

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Community is a dynamic look at a relationship that has, in modern times, never been more important. Re-Presenting Disability addresses issues surrounding disability representation in museums and galleries, a topic which is receiving

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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

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*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*

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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

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*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*

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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

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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

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***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***

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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

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***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***

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***confront, undercut
or reshape dominant
regimes of
representation that
underpin and inform
contemporary
attitudes to
disability?***

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Museum Ethics is a
theoretically
informed
reconceptualization***

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***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***

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***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.***

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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. The volume

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***examines
contemporary
museum ethics
through the prism of
those disciplines
and methods that
have shaped it most.
It argues for a
museum ethics
discourse defined
by social
responsibility,
radical transparency
and shared***

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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

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***generate self-
reflective and
activist practice.***

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that considers
experiments with
museological
form that
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understanding of
- and experience*

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examples of
museum
experimentalism
in light of cutting-
edge museum
theory Draws on
a range of global
and topical
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including
museum*

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*experimentation,
exhibitionary
forms, the fate of
conventional
notions of 'object'
and
'representation',
and the impact of
these changes
Brings together
an international
group of art
historians,*

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*anthropologists,
and sociologists
to question
traditional
disciplinary
boundaries
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impact of
technology on the
museum space
tackles a range of
examples of
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*from many
different
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including
Australia,
Austria,
Germany, Israel,
Luxembourg,
Sweden, the UK
and the US
Examines the
changes and
challenging new*

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*possibilities
facing museum
studies
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Governance,
Marie Malaro
addresses a
range of issues
facing museum
administrators
and trustees,
arguing they can
handle their*

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duties

*intelligently only
if they*

*understand two
points—why our
country sustains
a nonprofit sector
and what*

*constitutes
trusteeship.*

*Armed with this
knowledge,*

trustees can sort

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*out knotty
problems relating
to corporate
sponsorship,
entrepreneurial
activities, and
fundraising in
ways that
preserve the
integrity of the
nonprofit. Malara
first explores the
principles of*

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*nonprofit
governance. She
explains the
purpose and use
of professional
codes of ethics
and offers
practical advice
about board
education and its
role in fostering
the long-term
health of an*

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organization. She then applies these principles to situations frequently confronting trustees, discussing how to set collection strategies, balance mission and entrepreneurial

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*ventures, handle
deaccessioning,
maintain effective
board oversight,
approach
automation, and
deal with
repatriation
requests.*

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Saumarez Smith,
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Greenhalgh,
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art, by Julian
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Moderegger and

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Craig Freeman,

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Queering the

Museum develops

a queer analysis

of the ways in

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which museums
construct
themselves,
their core
business, and
their publics
through the,
often
unconscious, use
of inherited
ways of knowing
and doing.
Providing a
critique of both

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the practices
and conventions
associated with
the modern
public museum,
and the
ontological
assumptions that
inform them, the
authors consider
recent discourse
around inclusion
in museums and
explore the ways

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this has been taken up in practice. Highlighting the limits of particular approaches to inclusion, and the failure to move away from a traditional museological paradigm, the book outlines an

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museological
approach that
the authors
refer to as
'queer'.

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necessary for a
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the book also
responds to and
problematizes
the growing call
for social
inclusion.

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Museum will
appeal to
academics,
students, and
museum and arts
sector
practitioners

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with an interest
in critical
theory or queer
practice. It
will be of
particular
interest to
those working in
the fields of
museum studies,
sociology,
archaeology,
anthropology,
cultural

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social policy,
politics,
philosophy, and
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The museum has
become a vital
strategic space
for negotiating
ownership of and

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access to
knowledges
produced in
local settings.
Museum as
Process presents
community-
engaged "culture
work" of a group
of scholars
whose
collaborative
projects
consider the

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social spaces
between the
museum and
community and
offer new ways
of addressing
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of bridging the
local and the
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as Process
explores a
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strategies for

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engaging source
communities in
the process of
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the
collaborative
mediation of
cultural
knowledges.

Scholars from
around the world
reflect upon
their work with
specific

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communities in
different parts
of the world -
Australia,
Canada, Ghana,
Great Britain,
New Zealand,
Papua New
Guinea,
Philippines,
South Africa,
Taiwan and the
United States.
Each global case

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study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites, especially the museum. Museum as Process is an important

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contribution to
understanding
the
relationships
between museums
and source
communities and
the flow of
cultural
knowledge.

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Is Valued

**Anthropology
conducted in Africa
has been central to**

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**the methodological
and theoretical
development of
the discipline since
it was first
institutionalized in
the late 19th
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team of leading
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anthropologists on
the subject, A
Companion to the**

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Anthropology of Africa compiles a collection of insightful essays that address all aspects of life on the continent of Africa. Chapters within explore the extent to which anthropological thinking on this topic has been, or remains,

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**influenced by the
theoretical
traditions, whilst
others consider the
extent to which
anthropological
thinking has been
transformed by
growing interest in
using
anthropological
knowledge to
critically address
practical concerns**

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**and public
problems such as
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themes—tracing
the development
of anthropological
thinking and the
current debates**

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in its immediate aftermath. Such topics include mobility and displacement, urbanism, and political violence. The third part comprises topics such as trauma, social justice, sex and sexuality that have become the central concern of

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**anthropologists of
Africa since its
many nations
gained their
independence. It
also looks at 'hot
topics' like social
media,
humanitarianism,
and
environmentality.
The final section
considers the role
that Africanist**

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anthropology has played in informing other Africanist disciplines, and reflects on the politics of representation within the discipline as well. Filled with a wide variety of expert opinions and observations across chapters

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and its new
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demonstrate in
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experts in the
field, and is co-
edited by the well-
known and
internationally
respected David
Theo Goldberg.
Defining Memory:
Local Museums
and the**

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**Construction of
History in
America's
Changing
Communities
offers readers
multiple lenses for
viewing and
discussing local
institutions. New
chapters are
included in a
section titled
"Museums Moving**

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Forward,” which analyzes the ways in which local museums have come to adopt digital technologies in selecting items for exhibitions as well as the complexities of creating institutions devoted to marginalized

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histories. In addition to the new chapters, the second edition updates existing chapters, presenting changes to the museums discussed. It features expanded discussions of how local museums treat (or ignore)

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**racial and ethnic
diversity and
concludes with a
look at how
business
relationships,
political events,
and the economy
affect what is
shown and how it
is displayed in
local museums.
Museums 101
Tangible Things**

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**Re-Presenting
Disability
Mission, Ethics,
Policy
Art Museums and
the Public Trust**

This generously
illustrated book tells
the story of the
human family,
showing how our
species' physical
traits and behaviors
evolved over millions

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of years as our ancestors adapted to dramatic environmental changes. In *What Does It Mean to Be Human?* Rick Potts, director of the Smithsonian's Human Origins Program, and Chris Sloan, National Geographic's paleoanthropology

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expert, delve into our distant past to explain when, why, and how we acquired the unique biological and cultural qualities that govern our most fundamental connections and interactions with other people and with the natural world. Drawing on the latest research, they

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conclude that we are the last survivors of a once-diverse family tree, and that our evolution was shaped by one of the most unstable eras in Earth's environmental history. The book presents a wealth of attractive new material especially developed for the Hall's

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displays, from life-like reconstructions of our ancestors sculpted by the acclaimed John Gurche to photographs from National Geographic and Smithsonian archives, along with informative graphics and illustrations. In coordination with the exhibit opening, the PBS program NOVA

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will present a related three-part television series, and the museum will launch a website expected to draw 40 million visitors.

Preserving What Is Valued explores the concept of preserving heritage. It presents the conservation profession's code of ethics and discusses

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four significant contexts embedded in museum conservation practice: science, professionalization, museum practice, and the relationship between museums and First Nations peoples. Museum practice regarding handling and preservation of objects has been

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largely taken as a given, and it can be difficult to see how these activities are politicized. Clavir argues that museum practices are historically grounded and represent values that are not necessarily held by the originators of the objects. She first focuses on

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conservation and explains the principles and methods conservators practise. She then discusses First Nations people's perspectives on preservation, quoting extensively from interviews done throughout British Columbia, and comparing the British Columbia situation

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with that in New Zealand. In the face of cultural repatriation issues, museums are attempting to become more culturally sensitive to the original owners of objects, forming new understandings of the "right ways" of storage and handling of materials. Miriam Clavir's work is

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important for museum professionals, conservators, those working with First Nations collections in auction houses and galleries, as well as students of sociology and anthropology.

The International Handbooks of Museum Studies is a multi-volume reference work that

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confronting the museum. In addition to invaluable surveys of current scholarship, the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives.

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of scholarship, the multi-volume International Handbooks of Museum Studies is an indispensable resource for the study of the development, roles, and significance of museums in contemporary society. This book considers key ethical questions in museum policy and

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practice, particularly those related to issues of collection and display. What does a collection signify in the twenty-first century museum? How does an engagement with immateriality challenge museums' concept of ownership, and how does that immateriality translate

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into the design of exhibitions and museum space? Are museums still about safeguarding objects, and 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

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object? The scholarship represented in this volume is a testament to the range and significance of critical inquiry in museum ethics. Together, the chapters resist a legalistic interpretation, bound by codes and common practice, to advance an ethics

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discourse that is richly theorized, constantly changing and contingent on diverse external factors.

Contributors take 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

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responsibility to
create social change.
This book is based on
a special issue of
Museum
Management and
Curatorship.