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8F1MA2 - MAXIMILIAN STEPHENSON

The Museum Curator's Guide is a practical reference book for emerging arts and heritage professionals working with a wide range of objects (including fine art, decorative arts, social history, ethnographic and archaeological collections), and explores the core work of the curator within a gallery or museum setting. Commencing with a clear overview of and introduction to current material culture and museum studies theories, Nicola Pickering then discusses their practical application with collections. Illustrated with specific case studies, she considers the role of the curator, their duties, day to day work, interaction with and care or preservation of objects and the myriad ways objects can be catalogued, displayed, moved, arranged, stored, interpreted and explained in a present-day museum. The Museum Curator's Guide represents an essential and lasting resource for all those working with the collection, preservation and presentation of objects, including students of collections management and curatorship; current gallery and museum professionals; and private collectors.

Cover -- Half Title -- Title Page -- Copyright -- Dedication -- Contents -- Introduction: Explore -- Part I: Collect -- 1. Why Collect? -- 2. Collectable -- 3. Acquisitions -- 4. In the Field -- 5. Who Collects? -- Part II: Preserve -- 6. Into the Storeroom -- 7. Paperwork -- 8. The Ethics of Objects -- Part III: Display -- 9. Objects, Stories, and Visitors -- 10. Objects on Display -- 11. Organizations and Juxtapositions -- 12. Explanations and Encounters -- 13. Setting the Scene -- 14. Turned Inside Out -- Part IV: Use -- 15. What Use Is a Museum? -- 16. Museums Make Communities -- 17. Learning from Things -- 18. Teaching with Things -- 19. The Promise of Museums -- Coda: Critique -- Notes -- Acknowledgments -- Illustration Credits -- Index

"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, arguing that almost any material thing, when examined closely, can be a link between present and past."--Provided by publisher.

Featuring international contributions from leading and emerging scholars, this innovative Research Handbook presents a panoramic view of how law sees visual art, and how visual art sees law. It resists the conventional approach to art and law as inherently dissonant - one a discipline preoccupied with rationality, certainty and objectivity; the other a creative enterprise ensconced in the imaginary and inviting multiple, unique and subjective interpretations. Blending these two distinct disciplines, this unique Research Handbook bridges the gap between art and law.

Anthropologists of the senses have long argued that cultures differ in their sensory registers. This groundbreaking volume applies this idea to material culture and the social practices that endow objects with meanings in both colonial and postcolonial relationships. It challenges the privileged position of the sense of vision in the analysis of material culture. Contributors argue that vision can only be understood in relation to the other senses. In this they present another challenge to the assumed western five-sense model, and show how our understanding of material culture in both historical and contemporary contexts might be reconfigured if we consider the role of smell, taste, touch and sound, as well as sight, in making meanings about objects.

The study of provenance—the history of the creation and ownership of an artefact, work of art, or specimen—provides insights into the history of taste and collecting, illuminating the social, economic, and historic trends in which an object was created and collected. It is as much a history of people as it is of objects, and its study often reveals intricate networks of relationships, patterns of activity and motivations. This book promotes the study of the history of collecting and collections in all their variety through the lens of provenance, and explores the subject as a cross-disciplinary activity. Perhaps for the first time in a publication, it draws on expertise ranging from art history and anthropology, to natural history and law, looking at periods from antiquity through the 18th

century and the Holocaust era to the present, and materials from Europe and the Americas to China and the Pacific. The issues raised are wide-ranging, touching on aspects of authenticity, cultural meaning and material transformation and economic and commercial drivers, as well as collector and object biography. The book fills a gap in the study of collecting and provenance, taking the subject holistically and from multiple standpoints, better to reflect the widening interest in provenance from a range of disciplinary perspectives. This book will be a service to the field, from established scholars and museum professionals to students of collecting history, cultural heritage, and museum studies.

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. The Social Work of Museums is not only a vital and visionary resource for museum training and practice in the 21st century, but also an invaluable tool for social workers, creative arts therapists, and students seeking to broaden their horizons. It will inspire and empower policymakers, directors, clinicians, and evaluators alike to work together toward museums for the next age.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Mobile Museums presents an argument for the importance of circulation in the study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines - including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in Mobile Museums collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. Mobile Museums helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for Mobile Museums 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors re-

veal that collections are not dead assemblages. The nineteenth and twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell us much about colonialism, travel and the history of knowledge - and have implications for the remobilisation of museums in the future.' - Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.' - Arthur MacGregor Presenting the latest iteration of this crucial exhibition, always a barometer of contemporary American art The 2022 Whitney Biennial is accompanied by this landmark volume. Each of the Biennial's participants is represented by a selected exhibition history, a bibliography, and imagery complemented by a personal statement or interview that foregrounds the artist's own voice. Essays by the curators and other contributors elucidate themes of the exhibition and discuss the participants. The 2022 Biennial's two curators, David Breslin and Adrienne Edwards, are known for their close collaboration with living artists. Coming after several years of seismic upheaval in and beyond the cultural, social, and political landscapes, this catalogue will offer a new take on the storied institution of the Biennial while continuing to serve--as previous editions have--as an invaluable resource on present-day trends in contemporary art in the United States.

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

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. 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 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-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 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 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. 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 I. Owen, and James C. Y. Watt.

Museum and Gallery Studies: The Basics is an accessible guide for the student approaching Museum and Gallery Studies for the first time. Taking a global view, it covers the key ideas, approaches and contentious issues in the field. Balancing theory and practice, the book address important questions such as: What are museums and galleries? Who decides which kinds of objects are wor-

thy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is the field of Museum and Gallery Studies developing? This user-friendly text is an essential read for anyone wishing to work within museums and galleries, or seeking to understand academic debates in the field.

Since its founding in 1846 "for the increase and diffusion of knowledge," the Smithsonian Institution has been an important feature of the American cultural landscape. In *A Living Exhibition*, William S. Walker examines the tangled history of cultural exhibition at the Smithsonian from its early years to the chartering of the National Museum of the American Indian in 1989. He tracks the transformation of the institution from its original ideal as a "universal museum" intended to present the totality of human experience to the variegated museum and research complex of today. Walker pays particular attention to the half century following World War II, when the Smithsonian significantly expanded. Focusing on its exhibitions of cultural history, cultural anthropology, and folk life, he places the Smithsonian within the larger context of Cold War America and the social movements of the 1960s, '70s, and '80s. Organized chronologically, the book uses the lens of the Smithsonian's changing exhibitions to show how institutional decisions become intertwined with broader public debates about pluralism, multiculturalism, and decolonization. Yet if a trend toward more culturally specific museums and exhibitions characterized the postwar history of the institution, its leaders and curators did not abandon the vision of the universal museum. Instead, Walker shows, even as the Smithsonian evolved into an extensive complex of museums, galleries, and research centers, it continued to negotiate the imperatives of cultural convergence as well as divergence, embodying both a desire to put everything together and a need to take it all apart.

WHAT YOU DON'T KNOW ABOUT AIDS COULD FILL A MUSEUM Curatorial ethics and the ongoing epidemic in the 21st Century With over 40 contributors from around the world, this issue of *On Curating* wrestles with "forgetting", "seeing", "collecting" and "making" AIDS related culture in the 21st century, and the growing impulse to historicize aspects of early responses to the crisis. Through academic essays, conversations, visual projects, reprints and personal reflections, a reader will be exposed to ideas, theories, images, and advice from artists, academics, activists, curators, writers and others around the ethics and practices of curating AIDS-related culture within the ongoing epidemic. Edited by writer, organizer and educator Theodore (ted) Kerr, **WHAT YOU DON'T KNOW ABOUT AIDS COULD FILL A MUSEUM** is an important contribution to the vital conversation about HIV/AIDS-related culture that both centers the role of museums as sites for community, knowledge sharing, inspiration and healing, while also exploring their limits and future possibilities. With contributions by Abdul-Aliy A Muhammad and Louie Ortiz-Fonseca Adam Barbu and John Paul Ricco Alper Turan Avram Finkelstein Carlos Motta, John Arthur Peetz Catalina Imizcoz Charan Singh Charles Stephens with Naina Khanna Dr. Manon S. Parry Dudu Quintanilha Edward Belleville Emily Bass and Yvette Rapheael Emily Colucci Greg Thorpe Heather Holmes J. Ricky Price Jaime Shearn Coan Jean Carlomusto, Hugh Ryan and Alexandra Juhasz Jordan Arseneault Kairon Lui and Manuel Solano Kate Hallstead Kelvin Atmadibrata and Benji de la Piedra L.N. Hafezi Luiza Kempnińska, Hubert Zięba, Szymon Adamczak Lyndon K. Gill Marika Cifor Mavi Veloso and Nicholas D'Avella Michael Crumpler Michael McFadden Michael Miir Nelson Santos Rahne Alexander Renaud Chantaine, Florent Molle, and Sandrine Musso Sheldon Raymore Sian Cook Stamatina Gregory Vladimir Cajkovic What Would an HIV Doula Do?

A step-by-step guide to every aspect of putting on an art exhibition, with tips from a range of influential curators *The Curator's Handbook* is the essential handbook for curators and curatorial students, mapping every stage of the process of putting on an exhibition, no matter how traditional the venue, from initial idea to final installation. An introduction explores curatorial work from its origins in the seventeenth century onward and outlines the various roles of the curator today. Twelve chapters then trace the various stages of the exhibition process in clear, informative language and using helpful diagrams and tables, from developing the concept to writing contracts and loan requests; putting together budgets and schedules; producing exhibition catalogues and interpretation materials; designing gallery spaces; working with artists, lenders, and art handlers; organizing private views; and documenting and evaluating a show. With advice and tips from a cast of international museum directors and curators—including Daniel Birnbaum (Moderna Museet, Stockholm); Aric Chen (M+, Hong Kong); Elizabeth Macgregor (Museum of Contemporary Art, Sydney); Hans Ulrich Obrist (Serpentine Gallery, London); Gao Peng (Today Art Museum, Beijing); Jennifer Russell (Metropolitan Museum of Art, New York); and Nicholas Serota (Tate, London)—this volume is a crucial guide for anyone involved in, or studying, the dynamic field of curation.

The richly illustrated essays in *Cabinet of Curiosities* records the creative processes behind an ins-

tallation designed by contemporary artist Mark Dion at the Frederick R. Weisman Art Museum at the University of Minnesota, a collaboration of museum staff, students, and collection curators. Drawing from university collections, Dion and the curators chose seven hundred objects representative of the state's history, ranging from a Bierstadt painting of Minnehaha Falls to Hubert Humphrey memorabilia, as well as objects that would have fascinated Renaissance viewers—such as mirrors and the world's smallest plant—and arranged them into categories typical of Renaissance inquiry, such as the Underworld, the Sea, Humankind, and the Library. Together, the cabinets represented the university in miniature, just as their Renaissance precursors had attempted to represent microcosms of the world. *Cabinet of Curiosities* offers commentary on the ways in which collecting has undergirded the creation of knowledge within universities and in Western society. Colleen J. Sheehy is director of education at the Frederick R. Weisman Art Museum and associate faculty in American studies and art history at the University of Minnesota. Published in cooperation with the Frederick R. Weisman Art Museum

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

In recent years, the museum and gallery have increasingly become self-reflexive spaces, in which the relationship between art, its display, its creators and its audience is subverted and democratized. One effect of this has been a growing place for artists as curators, and in *The Artist as Curator* Celina Jeffery brings together a group of scholars and artists to explore the many ways that artists have introduced new curatorial ways of thinking and talking about artistic culture. Taking a deliberately multidisciplinary and cross-cultural focus, *The Artist as Curator* will fill a gap in museum and curatorial studies, offering a thorough and diverse treatment of various approaches to the historical and changing role of the artist as curator that should appeal to scholars, curators and artists alike.

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

Curating the Future: Museums, Communities and Climate Change explores the way museums tackle the broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like those in the Pacific, who have to find new ways to express their culture in a new place. The book considers how collections in museums might help future generations stay in touch with their culture, even where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future? The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. *Curating the Future* is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design, anthropology, and environmental humanities.

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

of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology.

In 1500 few Europeans regarded nature as a subject worthy of inquiry. Yet fifty years later the first museums of natural history had appeared in Italy, dedicated to the marvels of nature. Italian patri-cians, their curiosity fueled by new voyages of exploration and the humanist rediscovery of nature, created vast collections as a means of knowing the world and used this knowledge to their greater glory. Drawing on extensive archives of visitors' books, letters, travel journals, memoirs, and pleas for patronage, Paula Findlen reconstructs the lost social world of Renaissance and Baroque museums. She follows the new study of natural history as it moved out of the universities and into sixteenth- and seventeenth-century scientific societies, religious orders, and princely courts. Findlen argues convincingly that natural history as a discipline blurred the border between the ancients and the moderns, between collecting in order to recover ancient wisdom and the development of new textual and experimental scholarship. Her vivid account reveals how the scientific revolution grew from the constant mediation between the old forms of knowledge and the new.

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

Museum Matters tells the story of Mexico's national collections through the trajectories of its objects. The essays in this book show the many ways in which things matter and affect how Mexico imagines its past, present, and future.

In this dazzling expeditionary volume, Mark Dion investigates the layered history of the Lone Star State.

The Smithsonian Institution has been America's museum since 1846. What do its vast collections -- from the ruby slippers to a piece of Plymouth Rock, first ladies' gowns to patchwork quilts, a Model T Ford to a customized Ford LTD low rider -- tell Americans about themselves? In this lavishly illustrated guide to the Smithsonian's National Museum of American History, Steven Lubar and Kathleen M. Kendrick tell the stories behind more than 250 of the museum's treasures, many of them never before photographed for publication. These stories not only reveal what America as a nation has decided to save and why but also speak to changing visions of national identity. As the authors demonstrate, views of history change over time, methods of historical investigation evolve and improve, and America's understanding of the past matures. Shifts in focus and attitude lie at the hearth of Legacies, which is organized around four concepts of what a national museum of history can be: a treasure house, a shrine to the famous, a palace of progress, and a mirror of the nation. Thus, the museum collects cherished or precious objects, houses celebrity memorabilia, documents technological advances, and reflects visitors' own lives. Taking examples from science and technology, politics, decorative arts, military history, ethnic heritage, popular culture and everyday life, the authors provide historical context for the work of the Smithsonian and shed new light on what is important, and who is included, in American history. Throughout its history, Lubar and Kendrick conclude, the museum has played a vital role in both shaping and reflecting America's sense of itself as a nation.

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

This is the biography of a set of rare Buddhist statues from China. Their extraordinary adventures take them from the Buddhist temples of fifteenth-century Putuo – China's most important pilgrimage island – to their seizure by a British soldier in the First Opium War in the early 1840s, and on to a starring role in the Great Exhibition of 1851. In the 1850s, they moved in and out of dealers' and antiquarian collections, arriving in 1867 at Liverpool Museum. Here they were re-conceptualized as specimens of the 'Mongolian race' and, later, as examples of Oriental art. The statues escaped the bombing of the Museum during the Second World War and lived out their existence for the next sixty years, dismembered, corroding and neglected in the stores, their histories lost and origins unknown. As the curator of Asian collections at Liverpool Museum, the author became fascinated by these bronzes, and selected them for display in the Buddhism section of the World Cultures gallery. In 2005, quite by chance, the discovery of a lithograph of the figures on prominent display in the Great Exhibition enabled the remarkable lives of these statues to be reconstructed.

For all the discussion in the media about creationism and 'Intelligent Design', virtually nothing has been said about the evidence in question – the evidence for evolution by natural selection. Yet, as this succinct and important book shows, that evidence is vast, varied, and magnificent, and drawn from many disparate fields of science. The very latest research is uncovering a stream of evidence revealing evolution in action – from the actual observation of a species splitting into two, to new fossil discoveries, to the deciphering of the evidence stored in our genome. Why Evolution is True weaves together the many threads of modern work in genetics, palaeontology, geology, molecular biology, anatomy, and development to demonstrate the 'indelible stamp' of the processes first proposed by Darwin. It is a crisp, lucid, and accessible statement that will leave no one with an open mind in any doubt about the truth of evolution.

Daniel B Reibel's *Registration Methods for the Small Museum* has been the definitive guide to registration methodology since 1978. Covering all aspects of the registration of museum collections, *Registration Methods for the Small Museum* provides practical solutions for any museum professional in a concise, readable manner. The new fourth edition brings the classic handbook up-to-date with the electronic registration techniques that are available for today's museum.

The sixth edition of *Museum Registration Methods* is a comprehensive guide to registration and collections management of museum collections, from acquisition, use, and deaccessioning.

Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a

fixed object, the book considers how this is influenced by and executed through other systems and users. Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analysing or working with net art, particularly software-based processes. *Collecting and Conserving Net Art* is intended for researchers, academics and postgraduate students, especially those engaged in the study of museum studies, conservation and heritage studies, curatorial studies, digital art and art history. The book should also be interesting to professionals who are involved in the conservation and curation of digital arts, performance, media and software.

Life on Display traces the history of biological exhibits in American museums to demonstrate how science museums have shaped and been shaped by understandings of science and public education in twentieth-century society. Karen Rader and Victoria Cain document how public natural history and science museums' ongoing efforts to create popular educational displays led these institutions to develop new identities, ones that changed their positions in both twentieth-century science and American culture. They describe how, pre-1945, biological exhibitions changed dramatically—from rows upon rows of specimen collections to large-scale dioramas with push-button displays—as museums attempted to negotiate the changing, and often conflicting, interests of scientists, educators, and the public. The authors then reveal how, from the 1950s through the 1980s, museum staffs experimented with wildly different definitions of life science and life science education, and how, in the process, natural history and science museums and science centers faced significant public and scientific scrutiny. The book concludes with a discussion of the ways corporate sponsorship and contemporary blockbuster economics influenced the content and display of science and natural history museums in the century's last decades. As a dynamic historical account of how museums negotiated their multiple roles in science and society, *Life on Display* will attract a diverse audience of cultural historians, sociologists, and ethnographers of science, as well as museum practitioners.

Few beyond the insider realize that museums own millions of objects the public never sees. In *Lost in the Museum*, Nancy Moses takes the reader behind the Oemployees onlyO doors to uncover the

stories buried—along with the objects—in the crypts of museums, historical societies, and archives. Moses discovers the actual birds shot, stuffed, and painted by John James Audubon, America's most beloved bird artist; a spear that abolitionist John Brown carried in his quixotic quest to free the slaves; and the skull of a prehistoric Peruvian child who died with scurvy. She takes the reader to Ker-Feal, the secret farmhouse that Albert Barnes of the Barnes Foundation filled with fabulous American antiques and that was then left untouched for more than fifty years. Weaving the stories of the object, its original owner, and the often idiosyncratic institution where the object resides, the book reveals the darkest secret of the cultural world: the precarious balance of art, culture, and politics that keep items, for decades, lost in the museum.

"In *Curating the American Past*, Pete Daniel takes readers behind the "Staff Only" door at the Smithsonian's National Museum of American History to reveal how curators collect objects, plan exhibits, navigate public-sector politics, and bring alive the events, characters, and concepts that define our shared history"--

This edition does not include illustrations. 'Dry Store Room No. 1' is an intimate biography of the Natural History Museum, celebrating the eccentric personalities who have peopled it and capturing the wonders of scientific endeavour, academic rigour and imagination.

During the long twentieth century, explorers went in unprecedented numbers to the hottest, coldest, and highest points on the globe. Taking us from the Himalaya to Antarctica and beyond, *Higher and Colder* presents the first history of extreme physiology, the study of the human body at its physical limits. Each chapter explores a seminal question in the history of science, while also showing how the apparently exotic locations and experiments contributed to broader political and social shifts in twentieth-century scientific thinking. Unlike most books on modern biomedicine, *Higher and Colder* focuses on fieldwork, expeditions, and exploration, and in doing so provides a welcome alternative to laboratory-dominated accounts of the history of modern life sciences. Though centered on male-dominated practices—science and exploration—it recovers the stories of women's contributions that were sometimes accidentally, and sometimes deliberately, erased. Engaging and provocative, this book is a history of the scientists and physiologists who face challenges that are physically demanding, frequently dangerous, and sometimes fatal, in the interest of advancing modern science and pushing the boundaries of human ability.

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