



What Makes A Great Exhibition

**Paula Marincola, Robert Storr, Lynne
Cooke**



What Makes A Great Exhibition:

What Makes a Great Exhibition? Paula Marincola, 2007-02-16 For better or worse museums are changing from forbidding bastions of rare art into audience friendly institutions that often specialize in blockbuster exhibitions designed to draw crowds But in the midst of this sea change one largely unanswered question stands out What makes a great exhibition Some of the world's leading curators and art historians try to answer this question here as they examine the elements of a museum exhibition from every angle What Makes a Great Exhibition investigates the challenges facing American and European contemporary art in particular exploring such issues as group exhibitions video and craft and the ways that architecture influences the nature of the exhibitions under its roof The distinguished contributors address diverse topics including Studio Museum in Harlem director Thelma Golden's examination of ethnically focused exhibitions and Robert Storr director of the 2007 Venice Biennale and formerly of the Museum of Modern Art on the meaning of exhibition and exhibitionmaker A thought provoking volume on the practice of curatorial work and the mission of modern museums What Makes A Great Exhibition will be indispensable reading for all art professionals and scholars working today What Makes a Great Exhibition? Paula Marincola, Robert Storr, Lynne Cooke, 2011

Interpreting Art in Museums and Galleries Christopher Whitehead, 2011-12-02 In this pioneering book Christopher Whitehead provides an overview and critique of art interpretation practices in museums and galleries Covering the philosophy and sociology of art traditions in art history and art display the psychology of the aesthetic experience and ideas about learning and communication Whitehead advances major theoretical frameworks for understanding interpretation from curators and visitors perspectives Although not a manual the book is deeply practical It presents extensively researched European and North American case studies involving interviews with professionals engaged in significant cutting edge interpretation projects Finally it sets out the ethical and political responsibilities of institutions and professionals engaged in art interpretation Exploring the theoretical and practical dimensions of art interpretation in accessible language this book covers The construction of art by museums and galleries in the form of collections displays exhibition and discourse The historical and political dimensions of art interpretation The functioning of narrative categories and chronologies in art displays Practices discourses and problems surrounding the interpretation of historical and contemporary art Visitor experiences and questions of authorship and accessibility The role of exhibition texts new interpretive technologies and live interpretation in art museum and gallery contexts Thoroughly researched with immediately practical applications Interpreting Art in Museums and Galleries will inform the practices of art curators and those studying the subject U.S. International Exhibitions during the Cold War Andrew James Wulf, 2015-01-30 Although cultural diplomacy has become an increasingly fashionable term embraced by academics foreign service personnel and private sector commercial and cultural interests the very practice of this idea remains conspicuously challenging to define This book takes on this problem advancing a new understanding of cultural diplomacy that results from

a historical investigation of a single area of government and private sector partnership and what became in the mid twentieth century the most prominent manifestation of this alliance the cultural exhibitions sent abroad to tell America s story with the goal of winning hearts and minds To illustrate this point selected exhibitions and the intentions of the policymakers who proposed them are interrogated for the first time beside archival documentation writings from the history of design advertising science as well as art historical and museum studies theories that address various aspects of the history of collecting and display all of which explore the reality of how these exhibitions were conceived and prepared for foreign audiences Most importantly personal interviews with the designers and government representatives responsible for the ultimate appearance of these events upturn preconceived notions of how these events came to be Seventy five photographs from the exhibits make this history come alive Through this discussion these questions are answered What was America showing of itself through these exhibitions And more urgently what do these exhibitions tell us about U S interest in verisimilitude This investigation spans the crucial years of American exhibitions abroad 1955 1975 beginning with the formation of an official system of exhibiting American commercial wares and political ideas at trade fairs through official exchanges with the U S S R to pavilions at world s fairs and finally to museum exhibitions that signaled a return to the display of founding American values They are thus complex ideological symbols in which concepts of national identity globalization technology consumerism design and image management both coincided and clashed The investigation of these exhibitions enhances the understanding of a significant chapter of U S cultural diplomacy at the height of the Cold War and how America constantly reimagined itself

Manual of Museum Exhibitions Maria Piacente, 2022-01-20 All museum activities converge in the very public forum of the exhibition Whether large or small exhibitions are responsible for driving museum attendance and revenue as well as showcasing new research and engaging audiences in new ideas As museums move from a transmission to a visitor centered model exhibitions are more experience driven participatory and interactive built around multiple perspectives and powerful storytelling The exhibition development process is more complex than ever as audiences demand more dynamic diverse and inclusive experiences Museum leaders interpretive planners designers and curators are rising to the challenges in innovative ways This manual details the exhibition process in a straightforward way that can be easily adapted by institutions of any size It explores the exhibition planning and development process in a wealth of detail providing the technical and practical methodologies museum professionals need today This 3rd edition includes many new features and expanded chapters on evaluation virtual exhibitions multimedia travelling exhibition curiosity and motivation DEAI diversity equity accessibility and inclusion while retaining the essential content related to interpretive planning roles and responsibility and content development New and exciting case studies exhibition examples and more than 200 color photos and figures illustrate every step of the process No museum or museum professional can be without this critical guide to an essential function

Visitor-Centered Exhibitions and Edu-Curation in Art Museums Pat Villeneuve, Ann

Rowson Love, 2017-03-17 Visitor Centered Exhibitions and Edu Curation in Art Museums promotes balanced practices that are visitor centered while honoring the integrity and powerful storytelling of art objects Book examples present best practices that move beyond the turning point where curation and education are engaged in full and equal collaboration With a mix of theory and models for practice the book provides a rationale for visitor centered exhibitions addresses important related issues such as collaboration and evaluation and presents success stories written by educators curators and professors from the United States and Europe introduces the edu curator a new vision for leadership in museums with visitor centered exhibition practices The book is intended for art museum practitioners including educators curators and exhibitions designers as well as higher education faculty and students in art museum education art history and museum studies **The Pot of manna** ,1851 Information Resources in the Humanities and the Arts Anna H. Perrault Ph.D., Elizabeth S. Aversa, Sonia Ramírez Wohlmuth, Cynthia J. Miller, Cynthia F. Miller, 2012-12-10 This familiar guide to information resources in the humanities and the arts organized by subjects and emphasizing electronic resources enables librarians teachers and students to quickly find the best resources for their diverse needs Authoritative trusted and timely Information Resources in the Humanities and the Arts Sixth Edition introduces new librarians to the breadth of humanities collections experienced librarians to the nature of humanities scholarship and the scholars themselves to a wealth of information they might otherwise have missed This new version of a classic resource the first update in over a decade has been refreshed to account for the myriad of digital resources that have rewritten the rules of the reference and research world and been expanded to include significantly increased coverage of world literature and languages This book is invaluable for a wide variety of users librarians in academic public school and special library settings researchers in religion philosophy literature and the performing and visual arts graduate students in library and information science and teachers and students in humanities the arts and interdisciplinary degree programs Museum and Gallery Studies Rhiannon Mason, Alistair Robinson, Emma Coffield, 2017-12-04 Museum and Gallery Studies The Basics is an accessible guide for the student approaching Museum and Gallery Studies for the first time Taking a global view it covers the key ideas approaches and contentious issues in the field Balancing theory and practice the book address important questions such as What are museums and galleries Who decides which kinds of objects are worthy of collection How are museums and galleries funded What ethical concerns do practitioners need to consider How is the field of Museum and Gallery Studies developing This user friendly text is an essential read for anyone wishing to work within museums and galleries or seeking to understand academic debates in the field *British Children's Literature and Material Culture* Jane Suzanne Carroll, 2021-10-21 The golden age of children s literature in the late 19th and early 20th century coincided with a boom in the production and trade of commodities The first book length study to situate children s literature within the consumer culture of this period British Children s Literature and Material Culture explores the intersection of children s books consumerism and the representation of commodities within

British children's literature In tracing the role of objects in key texts from the turn of the century Jane Suzanne Carroll uncovers the connections between these fictional objects and the real objects that child consumers bought used cherished broke and threw away Beginning with the Great Exhibition of 1851 this book takes stock of the changing attitudes towards consumer culture a movement from celebration to suspicion to demonstrate that children's literature was a key consumer product one that influenced young people's views of and relationships with other kinds of commodities Drawing on a wide spectrum of well known and less familiar texts from Britain this book examines works from Lewis Carroll's *Through the Looking Glass* and *What Alice Found There* and E Nesbit's *Five Children It to Christina Rossetti's* *Speaking Likenesses* and Mary Louisa Molesworth's *The Cuckoo Clock* Placing children's fiction alongside historical documents shop catalogues lost property records and advertisements Carroll provides fresh critical insight into children's relationships with material culture and reveals that even the most fantastic texts had roots in the ordinary everyday things

Whispering the Secrets of Language: An Psychological Journey through **What Makes A Great Exhibition**

In a digitally-driven earth where screens reign great and quick interaction drowns out the subtleties of language, the profound secrets and emotional subtleties hidden within words usually move unheard. However, nestled within the pages of **What Makes A Great Exhibition** a charming literary value pulsing with fresh emotions, lies a fantastic quest waiting to be undertaken. Penned by a skilled wordsmith, this wonderful opus encourages viewers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within the very cloth of every word. Within the psychological depths with this poignant review, we shall embark upon a heartfelt exploration of the book is primary styles, dissect their charming publishing type, and yield to the powerful resonance it evokes heavy within the recesses of readers hearts.

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