

Whose Muse?

ART MUSEUMS AND THE PUBLIC TRUST



EDITED BY James Cuno

With essays by
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John Walsh, and James N. Wood

Whose Muse Art Museums And The Public Trust

Daniel H. Weiss



Whose Muse Art Museums And The Public Trust:

Whose Muse? James Cuno, 2018-06-05 During the economic boom of the 1990s art museums expanded dramatically in size scope and ambition They came to be seen as new civic centers on the one hand as places of entertainment leisure and commerce on the other as socially therapeutic institutions But museums were also criticized for everything from elitism to looting or illegally exporting works from other countries to exhibiting works offensive to the public taste Whose Muse brings together five directors of leading American and British art museums who together offer a forward looking alternative to such prevailing views While their approaches differ certain themes recur As museums have become increasingly complex and costly to manage and as government support has waned the temptation is great to follow policies driven not by a mission but by the market However the directors concur that public trust can be upheld only if museums continue to see their core mission as building collections that reflect a nation's artistic legacy and providing informed and unfettered access to them The book based on a lecture series of the same title held in 2000 2001 by the Harvard Program for Art Museum Directors also includes an introduction by Cuno and a fascinating and surprisingly frank roundtable discussion among the participating directors A rare collection of sustained reflections by prominent museum directors on the 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 Museums in Motion Edward P. Alexander, Mary Alexander, 2008 In 1979 Edward P. Alexander's *Museums in Motion* was hailed as a much needed addition to the museum literature In combining the history of museums since the eighteenth century with a detailed examination of the function of museums and museum workers in modern society it served as an essential resource for those seeking to enter to the museum profession and for established professionals looking for an expanded understanding of their own discipline Now Mary Alexander has produced a newly revised edition of the classic text bringing it the twenty first century with coverage of emerging trends resources and challenges New material also includes a discussion of the children's museum as a distinct type of institution and an exploration of the role computers play in both outreach and traditional in person visits **The Routledge Companion to Museum Ethics** Janet Marstine, 2012-05-23 *Routledge Companion to Museum Ethics* is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum Through twenty seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth rather than a burden of compliance The volume represents diverse strands in museum activity from exhibitions to marketing as ethics is embedded in all areas of the museum sector What the contributions share is an understanding of the contingent nature of museum ethics in the twenty first century its relations with complex economic social political and technological forces and its fluid ever shifting sensibility The volume 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 guardianship of heritage And it demonstrates the moral agency of museums the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of institutions to generate self reflective and activist practice

Whose Culture? James Cuno,2012-05-23 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

Trouble in Paradise Alan Wallach,2024-11-04 A collection of highly readable critical essays 1977 2023 by a leader in the field of American social art history Among the subjects Alan Wallach explores are the art of Thomas Cole patronage of the Hudson River School so called Luminism the rise of the American art museum the historiography of American art scholarship and the art market as well as the work of Augustus Saint Gaudens Rockwell Kent Grant Wood Philip Evergood and Norman Rockwell Throughout Wallach employs a materialist approach to argue against traditional scholarship that considered American art and art institutions in isolation from their social historical and ideological contexts

Museum Gallery Interpretation and Material Culture Juliette Fritsch,2012-12-06 Museum Gallery Interpretation and Material Culture publishes the proceedings of the first annual Sackler Centre for Arts Education conference at the Victoria and Albert Museum V A in London The conference launched the annual series by addressing the question of how gallery interpretation design and management can help museum visitors learn about art and material culture The book features a range of papers by leading academics museum learning professionals graduate researchers and curators from Europe the USA and Canada The papers present diverse new research and practice in the field and open up debate about the role design and process of exhibition interpretation in museums art

galleries and historic sites The authors represent both academics and practitioners and are affiliated with high quality institutions of broad geographical scope The result is a strong consistent representation of current thinking across the theory methodology and practice of interpretation design for learning in museums The Changing Museum Clive Gray, 2022-11-30 Using the example of New Walk Museum Leicester and its collections the complexity multi causality and reasons for change in museums are examined and explained The 170 years history of New Walk provides an original basis and innovative approach to be adopted towards explaining museum change The book makes use of original interview and archive material to examine how and why social economic political and professional developments affected the work that was undertaken in New Walk The time span covered is much longer than is normal for a book on museum history and is longer than for almost all the national museums in the UK with this allowing for a nuanced understanding of the causes and consequences of museum change over time The problems and possibilities of undertaking museum history research are also discussed Detailed examination of the ways in which a variety of societal developments fed into museum change is a key feature of the book The book is aimed at all those with an interest in understanding how and why change affects museum practice and will be of interest to museum professionals academics and students in museum studies history politics and sociology as well to the general museum visitor who would like to discover more about the institutions that they visit

National Museums Simon Knell, Peter Aronsson, Arne Amundsen, 2014-05-22 National Museums is the first book to explore the national museum as a cultural institution in a range of contrasting national contexts Composed of new studies of countries that rarely make a showing in the English language studies of museums this book reveals how these national museums have been used to create a sense of national self place the nation in the arts deal with the consequences of political change remake difficult pasts and confront those issues of nationalism ethnicity and multiculturalism which have come to the fore in national politics in recent decades National Museums combines research from both leading and new researchers in the fields of history museum studies cultural studies sociology history of art media studies science and technology studies and anthropology It is an interrogation of the origins purpose organisation politics narratives and philosophies of national museums

Art Collecting and Gifts to Museums Paul van der Grijp, 2024-12-06 Art Collecting and Gifts to Museums questions why private collectors donate their collection or parts of it to museums and examines what the implications of this gifting process might be Presenting case studies from Europe North America East Asia and the South Pacific this book is concerned with both elite and popular collections and examines the act of donating art from the collector's point of view Demonstrating that art museums depend on donations from private collectors Paul van der Grijp emphasizes that it is crucial to understand the psychological sociological economic and educational motivations for gifting works of art to institutions Taken together the chapters argue that collectors donate to museums because the latter represent an imagined community to whom those collectors would like to bestow a sacred gift Private collectors are Van der Grijp maintains motivated to

ensure the immortality of their collections and ultimately to preserve some memory of their own lives in the process Art Collecting and Gifts to Museums will be of interest to researchers and students engaged in the study of museums culture art anthropology history and sociology

Worlds in a Museum Louvre Abu Dhabi,École du Louvre,2020-09-30 Held on the occasion of Louvre Abu Dhabi's first anniversary the symposium Worlds in a Museum addressed the topic of museums in the era of globalisation exploring contemporary museology and the preservation and presentation of culture within the context of changing societies Departing from the historical museum structure inherited from the Enlightenment leading experts from art cultural and academic institutions explore present day achievements and challenges in the study display and interpretation of art history and artefacts How are global and local objects and narratives balanced particularly in consideration of diverse audiences How do we foster perspective and multiculturalism while addressing politicised notions of centre and periphery As they abandon classical canons and categories how are museums and cultural entities redefining themselves beyond predefined concepts of geography and history This collection of essays arises from the symposium Worlds in a Museum organised by Louvre Abu Dhabi and École du Louvre

The Art Business Iain Alexander Robertson,Derrick Chong,2008 Drawing on the experience of Sotheby's Institute of Art this text exposes the realities of the commercial trade in fine art from its structure to legal issues and wider cultural policy and including interviews with leading experts in the field

Museums in the Digital Age Susana Smith Bautista,2013-11-26 Museums in the Digital Age Changing Meanings of Place Community and Culture showcases how the use of technology in museums should be understood as factors directly related to the museums notion of community local culture and place whether these places are in mid America urban metropolises or ethnically diverse and underserved communities Here museum expert Susana Smith Bautista brings more than twenty years of experience in cultural institutes in Los Angeles New York and Greece to propose a social understanding of why museums should be adopting technology and how it should be adapted based on their particular missions communities and places This book is timely because we are in the midst of the digital age which is rapidly changing due to rapidly changing developments in technology and society as well with social adaptations of technology Theory is always racing to catch up with practice in the digital age but theory remains a critical and often neglected component to accompany the practical application of technology in museums In order to illustrate these points the book presents five case studies of the most technologically advanced art museums in the United States today The Indianapolis Museum of ArtThe Walker Art CenterThe San Francisco Museum of Modern ArtThe Museum of Modern ArtThe Brooklyn Museum Each case study ends with a Lessons Learned section to bring these points home While the case studies focus on museums in the United States and also on art museums this book is relevant to all types of museums and to museums all over the world as they equally face the challenge of incorporating technology into their institutions Although these case studies are all well established and well endowed museums Bautista reveals valuable insight into the difficulties they face and the questions they are asking which

are relevant to even the smallest museum or community cultural center **Art and the Global Economy** John Zarobell, 2017-04-18 Introduction measuring the economy of the arts Museums in flux The exhibitionary complex Art and the global marketplace Conclusion non profits and artist collectives as market alternatives **Valuing Detroit's Art Museum** Jeffrey Abt, 2017-03-27 This book explores the perilous situation that faced the Detroit Institute of Arts during the city's bankruptcy when creditors considered it a nonessential asset that might be sold to settle Detroit's debts It presents the history of the museum in the context of the social economic and political development of Detroit giving a history of the city as well as of the institution and providing a model of contextual institutional history Abt describes how the Detroit Institute of Arts became the fifth largest art museum in America from its founding as a private non profit corporation in 1885 to its transformation into a municipal department in 1919 through the subsequent decades of extraordinary collections and facilities growth coupled with the repeated setbacks of government funding cuts during economic downturns Detroit's 2013 bankruptcy underscored the nearly 130 years of fiscal missteps and false assumptions that rendered the museum particularly vulnerable to the monetary power of a global art investment community eager to capitalize on the city's failures and its creditors demands This is a remarkable and important contribution to many fields including non profit management and economics cultural policy museum and urban history and the histories of both the Detroit Institute of Arts and the city of Detroit itself Despite the museum's unique history its story offers valuable lessons for anyone concerned about the future of art museums in the United States and abroad C/ID Emily King, 2006-07-13 Survey of the thirty best recent design work for cultural clients including galleries museums theatres and auditoriums The focus is on new identities and their application as well as smaller design solutions as gallery guides promotional programmes exhibition catalogues theatre programmes branded merchandising websites signage systems and temporary exhibition design **From Museum Critique to the Critical Museum** Katarzyna Murawska-Muthesius, Piotr Piotrowski, 2016-03-03 Since the late nineteenth century museums have been cited as tools of imperialism and colonialism as strongholds of patriarchalism masculinism homophobia and xenophobia and accused both of elitism and commercialism But could the museum absorb and benefit from its critique turning into a critical museum into the site of resistance rather than ritual This book looks at the ways in which the museum could use its collections its cultural authority its auratic space and resources to give voice to the underprivileged and to take an active part in contemporary and at times controversial issues Drawing together both major museum professionals and academics it examines the theoretical concept of the critical museum and uses case studies of engaged art institutions from different parts of the world It reaches beyond the usual focus on western Europe America and the World including voices from as well as about eastern European museums which have rarely been discussed in museum studies books so far The Art Museum from Boullée to Bilbao Andrew McClellan, 2008-01-02 Art museums cases of beauty and calm in a fast paced world have emerged in recent decades as the most vibrant and popular of all cultural institutions But as they have become

more popular their direction and values have been contested as never before This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States

Museums of the Mind: German Modernity and the Dynamics of Collecting, *The Capitalist and the Critic* Charles Molesworth, 2016-03-01 A skillful and fascinating retelling of the often testy relationship between J P Morgan and Roger Fry two men who did more to establish the preeminence of the Metropolitan Museum of Art than any collector and curator before or since Shortly after the turn of the twentieth century the Metropolitan Museum of Art began an ambitious program of collection building and physical expansion that transformed it into one of the world's foremost museums an eminence that it has maintained ever since Two men of singular qualities and accomplishments played key roles in the Met's transformation J P Morgan America's leading financier and a prominent art collector and Roger Fry the headstrong English expert in art history who served as the Met's curator of painting Their complicated often contentious relationship embodies and illuminates the myriad tensions between commerce and art philanthropists and professional staff that a great museum must negotiate to define and fulfill its mission In this masterful multidisciplinary narrative Charles Molesworth offers the first in depth look at how Morgan and Fry helped to mold the cultural legacy of masterpieces of painting and the development of the encyclopedic museum Structuring the book as a joint biography Molesworth describes how Morgan used his vast wealth to bring European art to an American citizenry while Fry brought high standards of art history from the world of connoisseurs to a general public Their clashes over the purpose and functions of the Met which ultimately led to Fry's ouster reveal the forces personal and societal that helped to shape the Metropolitan Museum and other major American cultural institutions during the twentieth century

Why the Museum Matters Daniel H. Weiss, 2022-11-29 A powerful reflection on the universal art museum considering the values critical to its history and anticipating its evolving place in our cultural future Art museums have played a vital role in our culture drawing on Enlightenment ideals in shaping ideas advancing learning fostering community and providing spaces of beauty and permanence In this thoughtful and often personal volume Daniel H Weiss contemplates the idea of the universal art museum alongside broad considerations about the role of art in society and what defines a cultural experience The future of art museums is far from secure and Weiss reflects on many of the difficulties these institutions face from their financial health to their collecting practices to the audiences they engage to ensuring freedom of expression on the part of artists and curators In grappling with these challenges Weiss sees a solution in shared governance His tone is one of optimism as he looks to a future where the museum will serve a greater public while continuing to be a steward of culture and a place of discovery discourse inspiration and pleasure This poignant questioning and affirmation of the museum explores our enduring values while embracing the need for change in a rapidly evolving world

Embark on a transformative journey with is captivating work, **Whose Muse Art Museums And The Public Trust** . This enlightening ebook, available for download in a convenient PDF format PDF Size: , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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