

Whose Culture ?

THE PROMISE OF MUSEUMS AND THE DEBATE OVER ANTIQUITIES



EDITED BY **James Cuno**

Whose Culture The Promise Of Museums And The Debate Over Antiquities

Derek Gillman



Whose Culture The Promise Of Museums And The Debate Over Antiquities:

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

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de Montebello David I Owen and James C Y Watt **The Idea of Cultural Heritage** Derek Gillman,2010-04-12 This book reviews the competing claims that works of art belong either to a particular people and place or to humankind The Oxford Handbook of Museum Archaeology Alice Stevenson,2022 This Handbook provides a transnational reference point for critical engagements with the legacies of and futures for global archaeological collections It advances museum archaeology as an area of reflexive research and practice addressing the critical issues of what gets prioritized by and researched in museums by whom how and why **International Heritage Law for Communities** Lucas Lixinski,2019-05-30 This book critically engages the shortcomings of the field of international heritage law seen through the lenses of the five major UNESCO treaties for the safeguarding of different types of heritage It argues that these five treaties have effectively prevented local communities who bear the brunt of the costs associated with international heritage protection from having a say in how their heritage is managed The exclusion of local communities often alienates them not only from international decision making processes but also from their cultural heritage itself ultimately meaning that systems put in place for the protection of cultural heritage contribute to its disappearance in the long term International Heritage Law for Communities adds to existing literature by looking at these UNESCO treaties not as isolated regimes but rather as belonging to a discursive continuum on cultural heritage In doing so the book focuses on themes that cut across the relevant UNESCO regimes like the use of expert rule in international heritage law economics the relationship between heritage and the environment among others rather than the regimes themselves It uses this mechanism to highlight the blind spots and unintended consequences of UNESCO treaties and how choices made in their drafting have continuing and potentially negative impacts on how we think about and safeguard heritage **Museums Matter** James Cuno,2011-12-15 The concept of an encyclopedic museum was born of the Enlightenment a manifestation of society's growing belief that the spread of knowledge and the promotion of intellectual inquiry were crucial to human development and the future of a rational society But in recent years museums have been under attack with critics arguing that they are little more than relics and promoters of imperialism Could it be that the encyclopedic museum has outlived its usefulness With *Museums Matter* James Cuno president and director of the Art Institute of Chicago replies with a resounding No He takes us on a brief tour of the modern museum from the creation of the British Museum the archetypal encyclopedic collection to the present when major museums host millions of visitors annually and play a major role in the cultural lives of their cities Along the way Cuno acknowledges the legitimate questions about the role of museums in nation building and imperialism but he argues strenuously that even a truly national museum like the Louvre can't help but open visitors' eyes and minds to the wide diversity of world cultures and the stunning art that is our common heritage Engaging with thinkers such as Edward Said and Martha Nussbaum and drawing on examples from the politics of India to the destruction of the Bamiyan Buddhas to the history of trade and travel Cuno makes a case for the encyclopedic museum as a truly cosmopolitan institution promoting tolerance understanding and a

shared sense of history values that are essential in our ever more globalized age Powerful passionate and to the point Museums Matter is the product of a lifetime of working in and thinking about museums no museumgoer should miss it

Journal of Environment and Culture ,2010 *American Journal of Archaeology* ,2011 **Praxiteles** Michael J. Bennett,2013 The Cleveland Apollo is most likely the only surviving original sculpture by Praxiteles and the only life size Greek bronze that can be securely attributed to a Greek sculptor by name This new focus volume is both a personal account of an acquisition and a rigorous art historical re examination of one of the most significant works to survive from antiquity

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