

ROBERT C. POST

WHO OWNS AMERICA'S PAST?



THE SMITHSONIAN AND THE PROBLEM OF HISTORY

Who Owns Americas Past The Smithsonian And The Problem Of History

Robert C. Post



Who Owns Americas Past The Smithsonian And The Problem Of History:

Who Owns America's Past? Robert C. Post, 2013-10-15 From an insider's perspective Robert C Post offers insight into the politics of display and the interpretation of history Never before has a book about the Smithsonian detailed the recent and dramatic shift from collection driven shows with artifacts meant to speak for themselves to concept driven exhibitions in which objects aim to tell a story displayed like illustrations in a book Dust jacket flap **Instrumentalizing the Past** Jan Rydel, Stefan Troebst, 2022-09-20 In today's world we can point to many international disputes and interstate conflicts fueled by past events Historical resentments or memories of past suffering or fame are often used to justify political economic and even territorial demands Inter state disputes and historical conflicts should be understood as evidence of political and social tensions related to active serious differences in the assessment of the common past The book explains the role of such conflicts in international relations and suggests ways of classifying them It presents examples of the internationally relevant instrumentalisation of history from different regions of the world and outlines ways of overcoming them **Seeing Foucault's Pendulum** Michael Hagner, 2025-09-30 An investigation of a cosmic experiment In 1851 the physicist L on Foucault performed an unforgettable experiment By suspending a large pendulum inside the dome of Paris Pantheon Foucault provided the first simple direct empirical evidence of the Earth's rotation an undeniable demonstration of heliocentrism This experiment conducted long after the Copernican Revolution and using a laboratory apparatus rather than astronomical observation visually confirmed what had previously been accepted as theory The pendulum's motion clearly illustrated the Earth's rotation But Foucault's experiment did not end there It sparked a range of subsequent reenactments and interpretations each adding new layers to its meaning Repeated over and over again its afterlives were many as were its ramifications Historian Michael Hagner revisits this epoch making experiment and its reception from the nineteenth century to the present day and follows how cosmological questions conjoined political and aesthetic judgments about the public staging and history of science The pendulum experiment Hagner argues is more than just a mere scientific demonstration It contains within it the histories of technological innovation ideological conflicts and the rise of popular culture and visual media In a series of insightful studies of literary artistic and scientific reenactments Hagner uses both words and images to narrate the rich and complex legacy of this experiment Seeing Foucault's Pendulum includes among other fascinating tales a short but stunning history of the Copernican Revolution the paradigm shifting work of the nineteenth century astronomer Camille Flammarion and the reenactments of Foucault's experiment at the Smithsonian Institution and New York's United Nations building Linking nature to culture and calling for world unity the experiment's legacy extends beyond science It has been reimagined in Umberto Eco's novel Foucault's Pendulum and in Gerhard Richter's 2018 installation enchantments of the postmodern world theater where the relationship between knowledge and sensory experience is problematized anew A complex symbol in the history of ideas challenging our assumptions inspiring artistic expression and prompting philosophical

reflection on our place in the cosmos Foucault's experiment serves as a powerful reminder that both the Earth and the universe should never be reduced to a disposable mass of human hubris and of irresponsible manipulation

History Comes Alive M. J. Rymysz-Pawlowska, 2017-10-03 During the 1976 Bicentennial celebration millions of Americans engaged with the past in brand new ways They became absorbed by historical miniseries like *Roots* visited museums with new exhibits that immersed them in the past propelled works of historical fiction onto the bestseller list and participated in living history events across the nation While many of these activities were sparked by the Bicentennial M J Rymysz Pawlowska shows that in fact they were symptomatic of a fundamental shift in Americans relationship to history during the 1960s and 1970s For the majority of the twentieth century Americans thought of the past as foundational to but separate from the present and they learned and thought about history in informational terms But Rymysz Pawlowska argues that the popular culture of the 1970s reflected an emerging desire to engage and enact the past on a more emotional level to consider the feelings and motivations of historic individuals and most importantly to use this in reevaluating both the past and the present This thought provoking book charts the era's shifting feeling for history and explores how it serves as a foundation for the experience and practice of history making today

Extinct Monsters to Deep Time Diana E. Marsh, 2019-02-18 Via the Smithsonian Institution an exploration of the growing friction between the research and outreach functions of museums in the 21st century Describing participant observation and historical research at the Smithsonian's National Museum of Natural History as it prepared for its largest ever exhibit renovation *Deep Time* the author provides a grounded perspective on the inner workings of the world's largest natural history museum and the social processes of communicating science to the public From the introduction In exhibit projects the tension plays out between curatorial staff academic research or scientific staff charged with content and exhibitions public engagement or educational staff which I broadly group together as audience advocates charged with translating content for a broader public I have heard Kirk Johnson Sant Director of the NMNH say many times that if you look at dinosaur halls at different museums across the country you can see whether the curators or the exhibits staff has won At the American Museum of Natural History in New York it was the curators The hall is stark white and organized by phylogeny or the evolutionary relationships of species with simple albeit long text panels At the Field Museum of Natural History in Chicago Johnson will tell you it was the exhibits people The hall is story driven and chronologically organized full of big graphic prints bold fonts immersive and interactive spaces and touchscreens At the Denver Museum of Nature and Science where Johnson had previously been vice president and chief curator we actually fought to a draw That he says is the best outcome a win on either side skews the final product too extremely in one direction or the other This creative tension when based on mutual respect is often what makes good exhibitions

Life on Display Karen A. Rader, Victoria E. M. Cain, 2014-10-03 *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 Frank O'Hara and MoMA Matthew Holman,2025-08-07 This is the first book to closely examine the

curatorial work that the celebrated poet Frank O Hara 1926 1966 undertook for the Museum of Modern Art in New York and abroad Upon his premature death the New York Times obituary ran with the headline Frank O Hara 40 Museum Curator Exhibitions Aide at Modern Art Dies Also a Poet However in the half a century since O Hara s fascinating career as a curator where he oversaw exhibitions of the likes of Jackson Pollock Helen Frankenthaler David Smith and Larry Rivers among others has been eclipsed by the critical attention given over to his poetry Drawing on a broad range of unpublished archival material the book reveals the impact O Hara s curatorial work had both on the reception of American modern art abroad and on the curatorial profession itself It focuses on his travelling exhibitions for MoMA s International Program a vehicle for soft power during the fraught years of the cultural Cold War exposing him to new art artists and cities while developing important transnational networks far from New York from Madrid to Venice Zagreb to Otterlo Bringing together close readings of O Hara s poems and unpublished letters with a selection of archival illustrations Holman argues for O Hara s sense of exuberant continuity between life as a writer and a curator an American and a cosmopolitan revealing that he was so much more besides the quintessential New York poet It is perfect reading for anyone interested in American art in the mid 20th century curatorial and museum studies or simply this lesser known but fascinating aspect of the legendary poet s career

Who Owns the Past? Australian Academy of the Humanities. Symposium,1985 Papers by E P Willmot D J Mulvaney A Erh Soon Tay and S M Sullivan annotated separately **International Encyclopedia of the Social & Behavioral Sciences** Neil J. Smelser,Paul B. Baltes,2001 The largest work ever published in the social and behavioural sciences It contains 4000 signed articles 15 million words of text 90 000 bibliographic references and 150 biographical entries

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