



The Museum The Photograph Collecting Photography At The Victoria And Albert

Elizabeth Edwards, Christopher Morton

The Museum The Photograph Collecting Photography At The Victoria And Albert:

The Museum & the Photograph Mark Haworth-Booth, Victoria and Albert Museum, 1998 A companion to an exhibition of 71 outstanding photographs acquired by the Victoria and Albert Museum between 1853 and 1900 encompassing early documentary photographs taken at and by the museum photos taken around the world to document non English design and images of London buildings in danger of being lost to urban expansion The work of two art photographers of the time Julia Margaret Cameron and Gustave Le Gray is highlighted Essays on collecting photography at the museum and the entry of photographs into public museums in the 19th century provide a context for high quality sepia toned images Includes a checklist of the exhibition No index Annotation copyrighted by Book News Inc Portland OR **The Museum & the Photograph**, 1998 *The Museum as Muse* Kynaston McShine, 1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999 The museum & the photograph, collecting photography at the Victoria and Albert Museum 1853 - 1900 Mark Haworth-Booth, Anne McCauley, 1998

Photographs, Museums, Collections Elizabeth Edwards, Christopher Morton, 2015-05-19 The status of photographs in the history of museum collections is a complex one From its very beginnings the double capacity of photography as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other has created tensions about its place in the hierarchy of museum objects While major collections of art photography have grown in status and visibility photographs not designated art are often invisible in museums Yet almost every museum has photographs as part of its ecosystem gathered as information corroboration or documentation shaping the understanding of other classes of objects and many of these collections remain uncatalogued and their significance unrecognised This volume presents a series of case studies on the historical collecting and usage of photographs in museums Using critically informed empirical investigation it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced collected and retained by museums How do categories of the aesthetic and evidential shape the history of collecting photographs What has been the work of photographs in museums What does an understanding of photograph collections add to our understanding of collections history more broadly What are the methodological demands of research on photograph collections The case studies cover a wide range of museums and collection types from art galleries to maritime museums national collections to local history museums and international perspectives including Cuba France Germany New Zealand South Africa and the UK Together they offer a fascinating insight into both the history of collections and collecting and into the practices and poetics of archives across a range of disciplines including the history of science museum studies archaeology and anthropology *The First Smithsonian Collection* Helena E. Wright, 2015-04-28 Outstanding Academic Title Choice 2015 Winner Ewell Newman Award of the American Historical Print Collectors Society 2016 In 1849 the Smithsonian purchased the Marsh Collection of European engravings Not only the first collection of any

kind to be acquired by the new Institution it was also the first public print collection in the nation and it presented an important symbol of cultural authority The prints formed part of the library of Vermont Congressman George Perkins Marsh 1801 1882 a member of the Smithsonian's Board of Regents The uncertainty of the Smithsonian's mission in the early years complicated its motivation for purchasing the collection especially given Marsh's position as a Regent in financial difficulty After a serious fire in 1865 portions of the collection were deposited at the Library of Congress and the Corcoran Gallery of Art Efforts to reclaim it began in the 1880s as a new generation of Smithsonian staff expanded the National Museum but they achieved only mixed success Through the story of the Marsh Collection the book explores the cultural values attributed to prints in the 19th century including their prominent role in expositions and their influence on visual culture at a time when collecting styles were moving from an individual's private contemplation of artworks to wider public venues of exposition in museums and reception by multiple audiences The history of this first Smithsonian collection enlivens an important stage in the development of American cultural identity and in the formation of the Smithsonian as a national institution Routledge Library Editions: Art and Culture in the Nineteenth Century Various, 2021-03-29 This set of 11 volumes originally published between 1946 and 2001 amalgamates a wide breadth of research on Art and Culture in the Nineteenth Century including studies on photography theatre opera and music This collection of books from some of the leading scholars in the field provides a comprehensive overview of the subject how it has evolved over time and will be of particular interest to students of art and cultural history

Uncertain Images: Museums and the Work of Photographs Elizabeth Edwards, Sigrid Lien, 2016-02-17 Almost all museums hold photographs in their collections and museum professionals and their audiences engage with photographs in a myriad of ways Yet despite some three decades of critical museology and photographic theory and an extensive debate on the politics of representation outside art museums almost no critical attention has been given specifically to the roles purposes and lives of these photographs within museums This book brings into focus the ubiquitous yet entirely unconsidered work that photographs are put to in museums The authors' argument is that there is an economy of photographs in museums which is integral to the processes of the museum and integral to the understanding of museums The international contributors drawn from curators and academics reflect a range of visual and museological expertise After an introduction setting out the range of questions and problems the first part addresses broad curatorial strategies and ways of thinking about photographs in museums Shifting the emphasis from curatorial practices and anxieties to the space of the gallery this is followed by a series of case studies of exhibitionary practices and the museum strategies that support them The third section focuses on the role of photographs in the museum articulation of difficult histories A final section addresses photograph collections in a digital environment New technologies and new media have transformed the management address and purposing in photographs in museums from cataloguing practices to streaming on social media These growing practices challenge both traditional hierarchies of knowledge in museums and the location of authority about photographs The volume

emerges from PhotoCLEC a HERA funded project on museums and the photographic legacy of the colonial past in a postcolonial and multicultural Europe Encyclopedia of Nineteenth-Century Photography John Hannavy, 2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come Its coverage is global an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena Coverage includes all the key people processes equipment movements styles debates and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool creative medium and recorder of everyday life which it had become by the dawn of the twentieth century The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics students researchers and libraries worldwide The Photograph Collector , 2000

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