



Strategies of Display

Museum Presentation in
Nineteenth- and Twentieth-Century
Visual Culture Julia Noordegraaf

Museum Boijmans Van Beuningen
nai010 publishers

Strategies Of Display Museum Presentation In Nineteenth And Twentie

Grazia Ingravalle



Strategies Of Display Museum Presentation In Nineteenth And Twentie:

Strategies of Display Julia Noordegraaf, 2004 History of museum presentation within the context of the nineteenth and twentieth century visual culture Taking the remarkable display history at the Boijmans Van Beuningen Museum in Rotterdam as a point of departure it reflects on the history of presentation in museums in Western Europe and North America Museums communicated with their audiences through their presentations Boekbespreking in Boekman 16 2004 61 herfst 167 169

Museums, Media and Cultural Theory Michelle Henning, 2005-12-16 Museums can work to reproduce ideologies and confirm the existing order of things or as instruments of social reform Yet objects in museums can exceed their designated roles as documents or specimens In this wideranging and original book Michelle Henning explores how historical and contemporary museums and exhibitions restage the relationship between people and material things In doing so they become important sites for the development of new forms of experience memory and knowledge Henning reveals how museums can be theorised as a form of media She discusses both historical and contemporary examples from cabinets of curiosity through the avant garde exhibition design of Lissitzy and Bayer the experimental museums of Paul Otlet and Otto Neurath to science centres immersive and virtual museums and major developments such as Guggenheim Bilbao Tate Modern in London and the National Museum of the American Indian in Washington D C Museums Media and Cultural Theory is unique in its treatment of the museum as a media form and in its detailed and critical discussion of a wide range of display techniques It is an indispensable introduction to some of the key ideas texts and histories relevant to the museum in the 21st century Spaces of Connoisseurship Alison Clarke, 2022-07-18 In Spaces of Connoisseurship Alison Clarke explores the who where and how of judging Old Master paintings in the nineteenth century British art trade She describes how the staff at family art dealers Thomas Agnew Sons Agnew s and London s National Gallery took advantage of emerging technologies such as the railways and photography Through encounters with pictures in a range of locations both private and public these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution condition and beauty Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired In a time of ever spiralling art prices this book tackles the question of why some paintings are preferred over others and exactly how art experts reach their judgements **Archival Film Curatorship** Grazia Ingravalle, 2025-10-01 Archival Film Curatorship is the first book length study that investigates film archives at the intersection of institutional histories early and silent film historiography and archival curatorship It examines three institutions at the forefront of experimentation with film exhibition and curatorship The Eye Film Museum in Amsterdam the George Eastman Museum in Rochester NY and the National Fairground and Circus Archive in Sheffield UK serve as exemplary sites of historical mediation between early and silent cinema and the digital age A range of elements from preservation protocols to technologies of display and from museum architectures to curatorial discourses in blogs catalogs

and interviews shape what the author innovatively theorizes as the archive's hermeneutic dispositif Archival Film Curatorship offers film and preservation scholars a unique take on the shifting definitions, histories and uses of the medium of film by those tasked with preserving and presenting it to new digital age audiences The Art of the Anthropological Diorama Noemie Etienne, 2021-09-08 Dioramas are devices on the frontier of different disciplines: art, anthropology and the natural sciences to name a few. Their use developed during the nineteenth century following reforms aimed at reinforcing the educational dimension of museums. While dioramas with human figures are now the subject of healthy criticism and are gradually being dismantled, a thorough study of the work of artists and scientists who made them helps shed light on their genesis. Among other displays, this book examines anthropological dioramas of two North American museums in the early twentieth century: the American Museum of Natural History in New York and the New York State Museum. Sites of creation and mediation of knowledge combining painting, sculpture, photography and material culture, dioramas tell a story that is always political. *Augmented Images* Lars C. Grabbe, Patrick Rupert-Kruse, Norbert M. Schmitz, 2022-09-07 Common boundaries between the physical reality and rising digital media technologies are fading. The age of hyper reality becomes an age of hyper aesthetics. Immersive media and image technologies like augmented reality enable a completely novel form of interaction and corporeal relation to and with the virtual image structures and the different screen technologies. *Augmented Images* contributes to the wide range of the hyper aesthetic image discourse to connect the concept of dynamic augmented images with the approaches in modern media theory, philosophy, perceptual theory, aesthetics, computer graphics and art theory as well as the complex range of image science. This volume monitors and discusses the relation of images and technological evolution in the context of augmented reality within the perspective of an autonomous image science.

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 *Cultural Heritage in a Changing World* Karol Jan Borowiecki, Neil Forbes, Antonella

Fresa, 2016-05-02 The central purpose of this collection of essays is to make a creative addition to the debates surrounding the cultural heritage domain In the 21st century the world faces epochal changes which affect every part of society including the arenas in which cultural heritage is made held collected curated exhibited or simply exists The book is about these changes about the decentring of culture and cultural heritage away from institutional structures towards the individual about the questions which the advent of digital technologies is demanding that we ask and answer in relation to how we understand collect and make available Europe's cultural heritage Cultural heritage has enormous potential in terms of its contribution to improving the quality of life for people understanding the past assisting territorial cohesion driving economic growth opening up employment opportunities and supporting wider developments such as improvements in education and in artistic careers Given that spectrum of possible benefits to society the range of studies that follow here are intended to be a resource and stimulus to help inform not just professionals in the sector but all those with an interest in cultural heritage

Experimental Museology Marianne Achiam, Michael Haldrup, Kirsten Drotner, 2021-06-28 *Experimental Museology* scrutinizes innovative endeavours to transform museum interactions with the world Analysing cutting edge cases from around the globe the volume demonstrates how museums can design apply and assess new modes of audience engagement and participation Written by an interdisciplinary group of researchers and research led professionals the book argues that museum transformations must be focused on conceptualizing and documenting the everyday challenges and choices facing museums especially in relation to wider social political and economic ramifications In order to illuminate the complexity of these challenges the volume is structured into three related key dimensions of museum practice namely institutions representations and users Each chapter is based on a curatorial design proposed and performed in collaboration between university based academics and a museum Taken together the chapters provide insights into a diversity of geographical contexts fields and museums thus building a comprehensive and reflexive repository of design practices and formative experiments that can help strengthen future museum research and design *Experimental Museology* will be of great value to academics and students in the fields of museum gallery and heritage studies as well as architecture design communication and cultural studies It will also be of interest to museum professionals and anyone else who is interested in learning more about experimentation and design as resources in museums The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0

license **Critical Cartography of Art and Visuality in the Global Age** Anna Maria Guasch Ferrer, Nasheli Jimenez Val, 2014-10-17 Critical Cartography of Art and Visuality in the Global Age poses fundamental questions and pinpoints topical discussions central to the field of contemporary art studies in the global age Resulting from a series of conversations that took place at the international conference Critical Cartography of Art and Visuality in the Global Age Barcelona 2013 the volume brings together current debates in cultural and identity based art histories as a means of expanding the territory of contempor

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