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Curationism "State Department Museums": The Convergence and Divergence of Public Diplomacy and Public History -- "Afghan on top and American on the Bottom": Exploring Minority identity through dialogue with "war-torn Afghanistan" -- Beyond an "Imperialist Undertaking": Negotiating Transnational Public History
Pedagogy -- Activating Sites of Conscience Addressing Shared Silences within Parallel (Public) Histories.

Active Collections
Anthropologists of the senses have long argued that cultures differ in their sensory registers. This groundbreaking volume applies this idea to material culture and the social practices that endow objects with meanings in both colonial and postcolonial relationships. It challenges the privileged position of the sense of vision in the analysis of material culture. Contributors argue that vision can only be understood in relation to the other senses. In this they present another challenge to the assumed western five-sense model, and show how our understanding of material culture in both historical and contemporary contexts might be reconfigured if we consider the role of smell, taste, touch and sound, as well as sight, in making meanings about objects.

Inclusive Curating in Contemporary Art
Artefacts, Archives, and Documentation in the Relational Museum provides the first interdisciplinary study of the digital documentation of artefacts and archives in contemporary museums, while also exploring the implications of polyphonic, relational thinking on collections documentation. Drawing on case studies from Australia, the United Kingdom, and the United States, the book provides a critical examination of the history of collections management and documentation since the introduction of computers to museums in the 1960s, demonstrating how technology has contributed to the disconnection of distributed collections knowledge. Jones also highlights how separate documentation systems have developed, managed by distinct, increasingly professionalised staff, impacting our ability to understand and use what we find in museums and their ever-expanding online collections. Exploring this legacy allows us to rethink current practice, focusing less on individual objects and more on the rich stories and interconnected resources that lie at the heart of the contemporary, plural, participatory ‘relational museum.’ Artefacts, Archives, and Documentation in the Relational Museum is essential reading for those who wish to better understand the institutional silos found in museums, and the changes required to make museum knowledge more accessible. The book is a particularly important addition to the fields of museum studies, archival science, information management, and the history of cultural heritage technologies.

Collecting and Provenance
Curating the Future: Museums, Communities and Climate Change explores the way museums tackle the broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like those in the Pacific, who have to find new ways to express their culture in a new place. The book considers how collections in museums might help future generations stay in touch with their culture, even
where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future? The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. Curating the Future is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design, anthropology, and environmental humanities.

The Art of Curating A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

InfoCulture In 2008, anthropologist Matti Bunzl was given rare access to observe the curatorial department of Chicago’s M museum of Contemporary Art. For five months, he sat with the institution’s staff, witnessing firsthand what truly goes on behind the scenes at a contemporary art museum. From fund-raising and owner loans to museum-artist relations to the immense effort involved in safely shipping sixty works from twenty-seven lenders in fourteen cities and five countries, Matti Bunzl’s In Search of a Lost Avant-Garde illustrates the inner workings of one of Chicago’s premier cultural institutions. Bunzl’s ethnography is designed to show how a commitment to the avant-garde can come into conflict with an imperative for growth, leading to the abandonment of the new and difficult in favor of the entertaining and profitable. Jeff Koons, whose massive retrospective debuted during Bunzl’s research, occupies a central place in his book and exposes the anxieties caused by such seemingly pornographic work as the infamous Made in Heaven series. Featuring cameos by other leading artists, including Liam Gillick, Jenny Holzer, Karen Kilimnik, and Tino Sehgal, the drama Bunzl narrates is palpable and entertaining and sheds an altogether new light on the contemporary art boom.

Legacies With contributions from key scholars in a range of disciplines, this engaging new volume explores the complex issues surrounding collaboration between museums and their communities.

A Living Exhibition The Smithsonian Institution has been America's museum since 1846. What do its vast collections -- from the ruby slippers to a piece of Plymouth Rock, first ladies' gowns to patchwork quilts, a Model T Ford to a customized Ford LTD low rider -- tell Americans about themselves? In this lavishly illustrated guide to the Smithsonian's National Museum of American History, Steven Lubar and Kathleen M. Kendrick tell the stories behind more than 250 of the museum's treasures, many of them never before photographed for publication. These stories not only reveal what America as a nation has decided to save and why but also speak to changing visions of national identity. As the authors demonstrate, views of history change over time, methods of historical investigation evolve and improve, and America's understanding of the past matures. Shifts in focus and attitude lie at the hearth of Legacies, which is organized around four concepts of what a national museum of history can be: a treasure house, a shrine to the famous, a palace of progress, and a mirror of the nation. Thus, the museum collects cherished or precious objects, houses celebrity memorabilia, documents technological advances, and reflects visitors' own lives. Taking examples from science and technology, politics, decorative arts, military history, ethnic heritage, popular culture and everyday life, the authors provide historical context for the work of the Smithsonian and shed new light on what is important, and who is included, in American history. Throughout its history, Lubar and Kendrick conclude, the museum has played a vital role in both shaping and reflecting America's sense of itself as a nation.

Museum Matters Interpreting Difficult History at Museums and Historic Sites is framed by educational psychoanalytic theory and positions museum workers, public historians, and museum visitors as learners. Through this lens, museum workers and public historians can develop compelling and ethical representations of historical individuals, communities, and populations who have suffered. It includes various examples of difficult knowledge, detailed examples of specific interpretation methods, and will give readers an in-depth explanation of the
psychoanalytic educational theories behind the methodologies. Audiences can more responsibly and productively engage in learning histories of oppression and trauma when they are in measured and sensitive museum learning environments and public history venues. To learn more, check out the website here: http://interpretingdiffficulthistory.com/

Inside the Lost Museum The Spy Museum, the Vacuum Cleaner Museum, the National Mustard Museum—not to mention the Art Institute, the Museum of Modern Art, and the Getty Center: museums have never been more robust, curating just about everything there is and assuming a new prominence in public life. The Return of Curiosity explores museums in the modern age, offering a fresh perspective on some of our most important cultural institutions and the vital function they serve as stewards of human and natural history. Reflecting on art galleries, science and history institutions, and collections all around the world, Nicholas Thomas argues that, in times marked by incredible insecurity and turbulence, museums help us sustain and enrich society. Moreover, they stimulate us to think in new ways about our world, compelling our curiosity and showing us the importance of understanding one another. Thomas looks at museums not simply as storehouses of old things but as the products of meaningful relationships between curators, the public, history, and culture. These relationships, he shows, don’t always go smoothly, but they do always offer new insights into the many ways we value—and try to preserve—the world we live in. The result is a refreshing and hopeful look at museums as a cultural force, one that, by gathering together paintings, tropical birds, antiques, or even our own bodies, offers an illuminating reflection of who we are.

Collecting the World Mobile Museums presents an argument for the importance of circulation in the study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines – including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in Mobile Museums collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. Mobile Museums helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for Mobile Museums 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors reveal that collections are not dead assemblages. The nineteenth and twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell us much about colonialism, travel and the history of knowledge – and have implications for the remobilisation of museums in the future.’ - Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.’ - Arthur MacGregor

The Art of Museum Exhibitions While growing up in rural Indiana during World War II, William Fagaly began his first venture—collecting and selling earthworms to locals—from which he was christened with a childhood moniker. The Nightcrawler King: Memoirs of an Art Museum Curator is a narrative of Fagaly’s life told in two parts: first, his childhood experiences and, second, his transformation into an adult art museum curator and administrator in Louisiana. With a career that coincided with the dramatic growth of museums in the United States, Fagaly adds a unique perspective to New Orleans history, which highlights Louisiana history and establishes how it resonates around the nation and world. Offering a rare and revealing inside look at how the art world works, Fagaly documents his fifty years of experience of work—unusually spent at a single institution, the New Orleans Museum of Art. During this past half century, he played an active role in the discovery and appreciation of new areas of art, particularly African, self-taught, and avant-garde contemporary. He organized numerous significant art exhibitions that traveled to museums across the country and authored the accompanying catalogs. Fagaly’s cherished memories and the wonderful people who have touched his life are showcased in this memoir—friends, family, university professors, museum colleagues, art historians, visual artists, musicians, art dealers, art collectors, patrons, and partners—even his cats.
National Museums in Africa Winner of the Leo Gershoy Award Winner of the Louis Gottschalk Prize A Times Book of the Week When the British Museum opened its doors in 1759, it was the first free national public museum in the world. Collecting the World tells the story of the eccentric collector whose thirst for universal knowledge brought it into being. A man of insatiable curiosity and wide-ranging interests, Hans Sloane assembled a collection of antiquities, oddities, and artifacts from around the British Empire to form the most famous cabinet of curiosities of its time. With few curbs on his passion, he established a network of agents to supply him with objects from China, India, the Caribbean, and beyond. Wampum beads, rare manuscripts, a shoe made of human skin: nothing was off limits. The first biography of Sloane based on his complete writings, Collecting the World portrays one of the Enlightenment’s most original luminaries. “A magnificent scholarly coup and an enthralling read It conveys the excitement of original research as well as the thrill of tracking exotic curiosities to their source.” --Sunday Times “Delbourgo’s engrossing new biography situates Sloane within the welter of intellectual and political crosscurrents that marked his times.” --New York Times Book Review “A superb biography--humane, judicious and as passionately curious as Sloane himself.” --Times Literary Supplement “A superb book, enjoyably written, beautifully illustrated, and based on deep knowledge of the sources.” --The Telegraph

Museum and Gallery Studies This broad introduction to museums benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective. • Frames museum studies within an information context and specifically addresses the interests and concerns of librarians • Benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective • Highlights how museums are embedded in a larger cultural complex that includes libraries, archives, and other information institutions

Teyler’s Foundation in Haarlem and Its ‘Book and Art Room’ of 1779 The Explicit Material focuses on objects as complex constructs of material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a shift in sensibilities and understanding of the objects’ material significance.

The Return of Curiosity Teyler’s Foundation in Haarlem and its ‘Book and Art Room’ of 1779, edited by Ellinoor Bergvelt and Debora Meijers, examines for the first time this remarkable institution in the context of scientific, museological, political, artistic, religious and philosophical developments.

Decolonizing Museums Now that we ‘curate’ even lunch, what happens to the role of the connoisseur in contemporary culture?

Museums as Cultures of Copies When he retired as the chief security officer of New York City’s Metropolitan Museum of Art, John Barelli had spent the better part of forty years responsible not only for one of the richest treasure troves on the planet, but the museum’s staff, the millions of visitors, as well as American presidents, royalty, and heads of state from around the world. For the first time, John Barelli shares his experiences of the crimes that occurred on his watch; the investigations that captured thieves and recovered artwork; the lessons he learned and shared with law enforcement professionals in the United States and abroad; the accidents and near misses; and a few mysteries that were sadly never solved. He takes readers behind the scenes at the Met, introduces curators and administrators, walks the empty corridors after hours, and shares what it’s like to get the call that an ancient masterpiece has gone missing. The Metropolitan Museum covers twelve acres in the heart of Manhattan and is filled with five thousand years of work by history’s great artists known and unknown: Goya, da Vinci, Rembrandt, Warhol, Pollack, Egyptian mummies, Babylonian treasures, Colonial crafts, and Greek vases. John and a small staff of security professionals housed within the Museum were responsible for all of it. Over the years, John helped make the museum the state-of-the-art facility it is today and created a legacy in art security for decades to come. Focusing on six thefts but filled with countless stories that span the late 1970s on into the 21st century, John opens the files on thefts, shows how museum personnel along with local and sometimes Federal Agents opened investigations and more often than not caught the thief. But of ultimate importance was the recovery of the artwork, including Celtic and Egyptian gold, French tapestries, Greek sculpture, and more. At the heart of this book there will always be art—those who love it and those who take it, two groups of people that are far from mutually exclusive.
A refacts, Archives, and Documentation in the Relational Museum "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.

Stealing the Show Looks at the development of modern technology in the areas of print, telegraph, telephone, telecommunications, recorded sound, movies, radio, television, computers, and software

In Search of a Lost Avant-Garde From 1921 until 1948, Paul J. Sachs (1878–1965) offered a yearlong program in art museum training, "Museum Work and M useum Problems," through Harvard University’s Fine Arts Department. Known simply as the Museum Course, the program was responsible for shaping a professional field—museum curatorship and management—that, in turn, defined the organizational structure and values of an Institution through which the American public came to know art. Conceived at a time of great museum expansion and public interest in the United States, the Museum Course debated curatorial priorities and put theory into practice through the placement of graduates in museums big and small across the land. In this book, authors Sally Anne Duncan and andrew McClellan examine the role that Sachs and his program played in shaping the character of art museums in the United States in the formative decades of the twentieth century. The Art of Curating is essential reading for museum studies scholars, curators, and historians.

Dry Storeroom No. 1 This book introduces the emerging practice of inclusive curatorship and offer readers practical guidance in how to put into this idea into action.

Who Owns America's Past? "We live in a museum age," writes Steven Conn in Do Museums Still Need Objects? And indeed, at the turn of the twenty-first century, more people are visiting museums than ever before. There are now over 17,500 accredited museums in the United States, averaging approximately 865 million visits a year, more than two million visits a day. New museums have proliferated across the cultural landscape even as older ones have undergone transformational additions: from the Museum of Modern Art and the Metropolitan Museum of Art in New York to the High in Atlanta and the Getty in Los Angeles. If the golden age of museum-building came a century ago, when the Metropolitan Museum of Art, the American Museum of Natural History, the Philadelphia Museum of Art, the Field Museum of Natural History, and others were created, then it is fair to say that in the last generation we have witnessed a second golden age. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society, while also delving deeply into their institutional histories, historian Steven Conn demonstrates that museums are no longer seen simply as houses for collections of objects. Conn ranges across a wide variety of museum types—from art and anthropology to science and commercial museums—asking questions about the relationship between museums and knowledge, about the connection between culture and politics, about the role of museums in representing non-Western societies, and about public institutions and the changing nature of their constituencies. Elegantly written and deeply researched, Do Museums Still Need Objects? is essential reading for historians, museum professionals, and those who love to visit museums.

Museums and Communities Debating the practices of museums, galleries, and festivals, Exhibiting Cultures probes the often politically charged relationships among aesthetics, contexts, and implicit assumptions that govern how art and artifacts are displayed and understood. The contributors—museum directors, curators, and scholars in art history, folklore, history, and anthropology—represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers.

Exhibiting Cultures M useum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimagined Jenks Museum at Brown University.

Visitor-Centered Exhibitions and Edu-Curation in Art Museums This is a book about objects. Stones, ruins, bones, mummies, mannequins, statues, photographs, fakes, instruments, and natural history specimens all formed part of Mexico’s National Museum complex at different
moments across two centuries of collecting and display. Museum Matters traces the emergence, consolidation, and dispersal of this national museum complex by telling the stories of its objects. Objects that have been separated over time are brought back together in this book to shed light on the interactions and processes that have forged things into symbols of science, aesthetics, and politics. The contributors to this volume illuminate how collections came into being or ceased to exist over time, or how objects moved in and out of collections and museum spaces. They explore what it means to move things physically and spatially, as well as conceptually and symbolically. Museum Matters unravels the concept of the national museum. By unmaking the spaces, frameworks, and structures that form the complicated landscape of national museums, this volume brings a new way to understand the storage, displays, and claims about the Mexican nation’s collections today. Contributors: Miruna Achim, Christina Bueno, Laura Cházaro, Susan Deans-Smith, Frida Gorbach, Haydeé López Hernández, Carlos Mondragón, Bertina Olmedo Vera, Sandra Rozental, Mario Rufer

A Companion to Museum Studies Leslie Bedford, former director of the highly regarded Bank Street College museum leadership program, expands the museum professional’s vision of exhibitions beyond the simple goal of transmitting knowledge to the visitor. Her view of exhibitions as interactive, emotional, embodied, imaginative experiences opens a new vista for those designing them. Using examples both from her own work at the Boston Children’s Museum and from other institutions around the globe, Bedford offers the museum professional a bold new vision built around narrative, imagination, and aesthetics, merging the work of the educator with that of the artist. It is important reading for all museum professionals.

The Lost Species Reveals the hidden treasures of London’s Natural History Museum and the people, research, and passions that created the museum, in a study of the social history of the scientific accomplishments of the past two centuries.

Do Museums Still Need Objects? Few institutions are warier of copies than museums. Few fields of knowledge are more prone to denounce copies as fake than the heritage field. Few discourses are as concerned with authenticity, aura, originals and provenance as those concerning exhibiting and collecting. So why is it that these are institutions, fields and discourses where copies proliferate and copying techniques have thrived for hundreds of years? Museums as Cultures of Copies aims to make the copying practices of museums visible and to discuss, from a range of interrelated perspectives, precisely what function copies fulfill in the heritage field and in museums today. With contributions from Europe and Canada, the book interrogates the meaning of copies and presents copying as a fully integrated part of museum work. Including chapters on ethnographic mannequins, digitalized photos, death masks, museum documentation and mechanical models, contributors consider how copying as a cultural form changes according to time and place and how new forms of copying and copy technologies challenge and expand museum work today. Arguing that copying is at the basis of museum practice and that new technologies and practices have been taken up and developed in museums since their inception, the book presents both heritage work and copies in a new light. Museums as Cultures of Copies should be of great interest to academics, scholars and postgraduate students working in the fields of museum and heritage studies, as well as visual studies, cultural history and archaeology. It should also be essential reading for museum practitioners.

Curators National Museums in Africa brings the voices of African museum professionals into dialogue with scholars and, by so doing, is able to consider the state of African national museums from fresh perspectives. Covering all regions of the continent, the book’s thirteen chapters allow for a deep and nuanced understanding of the intricate interplay between past and present in contemporary Africa. Taking stock of the shifting museum landscape in Africa, with new players like China and South Korea challenging the conditions of cultural exchange, the book demonstrates that national museums are being rediscovered as important sites of political engagement and cultural negotiation. This is the first book to critically examine the roles national museums in Africa have played in the societies in which they are situated, but it is also the first to consider the roles that national museums might play in current debates concerning the restitution and repatriation of cultural patrimony taken from Africa during the colonial era. Informed by a comparative and interdisciplinary perspective, this groundbreaking book will appeal to anyone interested in museums in Africa. It will be particularly useful to scholars and students working in the areas of museum and heritage studies, African studies, anthropology, archaeology, history, art history and cultural studies.
The Explicit Material Museum and Gallery Studies: The Basics is an accessible guide for the student approaching Museum and Gallery Studies for the first time. Taking a global view, it covers the key ideas, approaches and contentious issues in the field. Balancing theory and practice, the book addresses important questions such as: What are museums and galleries? Who decides which kinds of objects are worthy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is the field of Museum and Gallery Studies developing? This user-friendly text is an essential read for anyone wishing to work within museums and galleries, or seeking to understand academic debates in the field.

Foundations of Museum Studies: Evolving Systems of Knowledge Visitor-Centered Exhibitions and Edu-Curation in Art Museums promotes balanced practices that are visitor-centered while honoring the integrity and powerful storytelling of art objects. Book examples present best practices that move beyond the turning point, where curation and education are engaged in full and equal collaboration. With a mix of theory and models for practice, the book: • provides a rationale for visitor-centered exhibitions; • addresses important related issues, such as collaboration and evaluation; and, • presents success stories written by educators, curators, and professors from the United States and Europe. • introduces the edu-curator, a new vision for leadership in museums with visitor-centered exhibition practices. The book is intended for art museum practitioners, including educators, curators, and exhibitions designers, as well as higher education faculty and students in art/museum education, art history, and museum studies.

Interpreting Difficult History at Museums and Historic Sites Museum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimagined Jenks Museum at Brown University.

Museum Diplomacy Few beyond the insider realize that museums own millions of objects the public never sees. In Lost in the Museum, Nancy Moses takes the reader behind the employees only doors to uncover the stories buried along with the objects in the crypts of museums, historical societies, and archives. Moses discovers the actual birds shot, stuffed, and painted by John James Audubon, America's most beloved bird artist; a spear that abolitionist John Brown carried in his quixotic quest to free the slaves; and the skull of a prehistoric Peruvian child who died with scurvy. She takes the reader to Ker-Feal, the secret farmhouse that Albert Barnes of the Barnes Foundation filled with fabulous American antiques and that was then left untouched for more than fifty years. Weaving the stories of the object, its original owner, and the often idiosyncratic institution where the object resides, the book reveals the darkest secret of the cultural world: the precarious balance of art, culture, and politics that keep items, for decades, lost in the museum.

Curating the Future Over the centuries, natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public. At the heart of it all from the very start have been curators. Yet after three decades as a natural history curator, Lance Grande found that he still had to explain to people what he does. This book is the answer—and, oh, what an answer it is: lively, exciting, up-to-date, it offers a portrait of curators and their research like none we've seen, one that conveys the intellectual excitement and the educational and social value of curation. Grande uses the personal story of his own career—most of it spent at Chicago's storied Field Museum—to structure his account as he explores the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology. Throughout, we are guided by Grande's keen sense of mission, of a job where the why is always as important as the what. This beautifully written and richly illustrated book is a clear-eyed but loving account of natural history museums, their curators, and their ever-expanding roles in the twenty-first century.

Sensible Objects Since its founding in 1846 "for the increase and diffusion of knowledge," the Smithsonian Institution has been an important feature of the American cultural landscape. In A Living Exhibition, William S. Walker examines the tangled history of cultural exhibition at the Smithsonian from its early years to the chartering of the National Museum of the American Indian in 1989. He tracks the transformation of the institution from its original ideal as a "universal museum" intended to present the totality of human experience to
the variegated museum and research complex of today. Walker pays particular attention to the half century following World War II, when the Smithsonian significantly expanded. Focusing on its exhibitions of cultural history, cultural anthropology, and folk life, he places the Smithsonian within the larger context of Cold War America and the social movements of the 1960s, '70s, and '80s. Organized chronologically, the book uses the lens of the Smithsonian's changing exhibitions to show how institutional decisions become intertwined with broader public debates about pluralism, multiculturalism, and decolonization. Yet if a trend toward more culturally specific museums and exhibitions characterized the postwar history of the institution, its leaders and curators did not abandon the vision of the universal museum. Instead, Walker shows, even as the Smithsonian evolved into an extensive complex of museums, galleries, and research centers, it continued to negotiate the imperatives of cultural convergence as well as divergence, embodying both a desire to put everything together and a need to take it all apart.

Lost in the Museum The study of provenance—the history of the creation and ownership of an artefact, work of art, or specimen—provides insights into the history of taste and collecting, illuminating the social, economic, and historic trends in which an object was created and collected. It is as much a history of people as it is of objects, and its study often reveals intricate networks of relationships, patterns of activity and motivations. This book promotes the study of the history of collecting and collections in all their variety through the lens of provenance, and explores the subject as a cross-disciplinary activity. Perhaps for the first time in a publication, it draws on expertise ranging from art history and anthropology, to natural history and law, looking at periods from antiquity through the 18th century and the Holocaust era to the present, and materials from Europe and the Americas to China and the Pacific. The issues raised are wide-ranging, touching on aspects of authenticity, cultural meaning and material transformation and economic and commercial drivers, as well as collector and object biography. The book fills a gap in the study of collecting and provenance, taking the subject holistically and from multiple standpoints, better to reflect the widening interest in provenance from a range of disciplinary perspectives. This book will be a service to the field, from established scholars and museum professionals to students of collecting history, cultural heritage, and museum studies.

Mobile Museums The tiny, lungless Thorius salamander from southern Mexico, thinner than a match and smaller than a quarter. The lushly white-coated Saki, an arboreal monkey from the Brazilian rainforests. The olinguito, a native of the Andes, which looks part mongoose, part teddy bear. These fantastic species are all new to science—at least newly named and identified; but they weren’t discovered in the wild, instead, they were unearthed in the drawers and cavernous basements of natural history museums. As Christopher Kemp reveals in The Lost Species, hiding in the cabinets and storage units of natural history museums is a treasure trove of discovery waiting to happen. With Kemp as our guide, we go spelunking into museum basements, dig through specimen trays, and inspect the drawers and jars of collections, scientific detectives on the hunt for new species. We discover king crabs from 1906, unidentified tarantulas, mislabeled Himalayan landsnails, an unknown rove beetle originally collected by Darwin, and an overlooked squeaker frog, among other curiosities. In each case, these specimens sat quietly for decades—sometimes longer than a century—within the collections of museums, before sharp-eyed scientists understood they were new. Each year, scientists continue to encounter new species in museum collections—a stark reminder that we have named only a fraction of the world’s biodiversity. Sadly, some specimens have waited so long to be named that they are gone from the wild before they were identified, victims of climate change and habitat loss. As Kemp shows, these stories showcase the enduring importance of these very collections. The Lost Species vividly tells these stories of discovery—from the latest information on each creature to the people who collected them and the scientists who finally realized what they had unearthed—and will inspire many a museumgoer to want to peek behind the closed doors and rummage through the archives.

The Nightcrawler King In recent years, many museums have implemented sweeping changes in how they engage audiences. However, changes to the field’s approaches to collections stewardship have come much more slowly. A Civic Collections critically examines existing approaches to museum collections and explores practical, yet radical, ways that museums can better manage their collections to actively advance their missions. A approaching the question of modern museum collection stewardship from a position of “tough love,” the authors argue that the museum field risks being constrained by rigid ways of thinking about objects. Examining the field’s relationship to objects, artifacts, and specimens, the volume explores the question of stewardship through the dissection of a broad range of issues, including questions of
"quality over quantity," emotional attachment, dispassionate cataloging, and cognitive biases in curatorship. The essays look to insights from fields as diverse as forest management, library science, and the psychology of compulsive hoarding, to inform and innovate collection practices. Essay contributions come from both experienced museum professionals and scholars from disciplines as diverse as psychology, education, and history. The result is a critical exploration that makes the book essential reading for museum professionals, as well as those in training.

Inside the Lost Museum Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In Decolonizing Museums, Amy Lonetree examines the co