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Birth of the Museum. Minthorn House in 1947. The Hoover-Minthorn House Museum was the Newberg home of Dr. Henry John Minthorn. Its primary significance is as the

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boyhood home of Herbert Hoover, 31st president of the United States, where Hoover lived with his uncle and the Minthorn family after he had been orphaned.

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In a series of richly detailed studies from Britain, Australia and North America, Bennett investigates how 19th and 20th century museums, fairs and exhibitions have organised their collections and their visitors.

In a series of richly detailed case studies from Britian, Australia and North America, Tony Bennett investigates how nineteenth- and twentieth-century museums, fairs and exhibitions have organized their collections, and their visitors. Discussing the historical development of museums alongside that of the fair and the international exhibition, Bennett sheds new light upon the relationship between modern forms of official and popular culture. Using Foucaltian perspectives *The Birth of the Museum* explores

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how the public museum should be understood not just as a place of instruction, but as a reformatory of manners in which a wide range of regulated social routines and performances take place. This invigorating study enriches and challenges the understanding of the museum, and places it at the centre of modern relations between culture and government. For students of museum, cultural and sociology studies, this will be an asset to their reading list.

In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted

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the concept of art cinema.

Giorgio Vasari and the Birth of the Museum offers the first dedicated and comprehensive study of Vasari's original contributions to the making of museums, addressing the subject from the full range of aspects - collecting, installation, conceptual-historical - in which his influence is strongly felt. Uniting specialists of Giorgio Vasari with scholars of historical museology, this collection of essays presents a cross-disciplinary overview of Vasari's approaches to the collecting and display of art, artifacts and memorabilia. Although the main focus of the book is on the mid-late 16th century, contributors also bring to light that Vasari's museology enjoyed a substantial afterlife well into

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the modern museum era. This volume is a fundamental addition to the museum studies literature and a welcome enhancement to the scholarly industry on Giorgio Vasari.

Contributing to current debates on relationships between culture and the social, and the the rapidly changing practices of modern museums as they seek to shed the legacies of both evolutionary conceptions and colonial science, this important new work explores how evolutionary museums developed in the USA, UK, and Australia in the late nineteenth century.

This handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth-century



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Europe. Repairing works of art and writing about them—the practices that became art conservation and art history—share a common ancestry. By the nineteenth century the two fields had become inseparably linked. While the art historical scholarship of this period has been widely studied, its restoration practices have received less scrutiny—until now. This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in nineteenth-century Europe. Initial chapters discuss the restoration of works by Giotto and Titian, framed by the contemporary scholarship of art historians such as Jacob Burckhardt, G. B. Cavalcaselle, and Joseph Crowe that was redefining the earlier age. Subsequent chapters recount how paintings conservation

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was integrated into museum settings. The narrative uses period texts, unpublished archival materials, and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history, and how contemporary restorers were negotiating the appearances of these works. The book proposes a model for a new conservation history, object focused yet enriched by consideration of a wider cultural horizon.

This book explores how digital culture is transforming museums in the 21st century. Offering a corpus of new evidence for readers to explore, the authors trace the digital evolution of the museum and that of their audiences, now fully immersed in digital life, from the Internet to home and

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work. In a world where life in code and digits has redefined human information behavior and dominates daily activity and communication, ubiquitous use of digital tools and technology is radically changing the social contexts and purposes of museum exhibitions and collections, the work of museum professionals and the expectations of visitors, real and virtual. Moving beyond their walls, with local and global communities, museums are evolving into highly dynamic, socially aware and relevant institutions as their connections to the global digital ecosystem are strengthened. As they adopt a visitor-centered model and design visitor experiences, their priorities shift to engage audiences, convey digital collections, and tell stories through exhibitions. This is all part of crafting a dynamic and

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innovative museum identity of the future, made whole by seamless integration with digital culture, digital thinking, aesthetics, seeing and hearing, where visitors are welcomed participants. The international and interdisciplinary chapter contributors include digital artists, academics, and museum professionals. In themed parts the chapters present varied evidence-based research and case studies on museum theory, philosophy, collections, exhibitions, libraries, digital art and digital future, to bring new insights and perspectives, designed to inspire readers. Enjoy the journey!

In the eighteenth and early nineteenth centuries the first modern, public museums of art—civic, state, or national—appeared throughout Europe, setting a standard

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for the nature of such institutions that has made its influence felt to the present day. Although the emergence of these museums was an international development, their shared history has not been systematically explored until now. Taking up that project, this volume includes chapters on fifteen of the earliest and still major examples, from the Capitoline Museum in Rome, opened in 1734, to the Alte Pinakothek in Munich, opened in 1836. These essays consider a number of issues, such as the nature, display, and growth of the museums ' collections and the role of the institutions in educating the public. The introductory chapters by art historian Carole Paul, the volume ' s editor, lay out the relationship among the various museums and discuss their evolution from private noble and royal

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collections to public institutions. In concert, the accounts of the individual museums give a comprehensive overview, providing a basis for understanding how the collective emergence of public art museums is indicative of the cultural, social, and political shifts that mark the transformation from the early-modern to the modern world. The fourteen distinguished contributors to the book include Robert G. W. Anderson, former director of the British Museum in London; Paula Findlen, Ubaldo Pierotti Professor of Italian History at Stanford University; Thomas Gaehtgens, director of the Getty Research Institute; and Andrew McClellan, dean of academic affairs and professor of art history at Tufts University. Show more Show less

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Provides an analysis of a museum's history and links to popular culture and the media.

Few perspectives have invigorated the development of critical museum studies over the late twentieth and early twenty-first centuries as much as Foucault ' s account of the relations between knowledge and power and their role in processes of governing. Within this literature, Tony Bennett ' s work stands out as having marked a series of strategic engagements with Foucault ' s work to offer a critical genealogy of the public museum, offering an account of its nineteenth-century and early twentieth-century development that has been constantly alert to the politics of museums in the present. Museums, Power, Knowledge brings

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together new research with a set of essays initially published in diverse contexts, making available for the first time the full range of Bennett ' s critical museology. Ranging across natural history, anthropological art, geological and history museums and their precursors in earlier collecting institutions, and spanning the eighteenth to the twenty-first centuries in discussing museum practices in Britain, Australia, the USA, France and Japan, it offers a compelling account of the shifting political logics of museums over the modern period. As a collection that aims to bring together the ' signature ' work of a museum theorist and historian whose work has long occupied a distinctive place in museum/society debates, *Museums, Power, Knowledge* will be of interest to researchers, teachers and students working



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in the fields of museum and heritage studies, cultural history, cultural studies and sociology, as well as museum professionals and museum visitors.

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