

Visit Museums

Suzanne Loeb1

Treasure Palaces The Economist,2016-11-08 In this exuberant celebration of the world's museums, great and small, revered writers like Ann Patchett, Julian Barnes, Neil Gaiman, and more tell us about their favorite museums, including the Lower East Side Tenement Museum in New York, the Musée Rodin in Paris, and Tate Modern in London. These essays, collected from the pages of The Economist's Intelligent Life magazine, reveal the special hold that some museums have over us all. In his ode to the Museum of Anthropology in Xalapa, Mexico, the great novelist and essayist Carlos Fuentes writes, "Museums, like lovers, can lose their charms. But the next time can always be the first time." William Boyd visits the Leopold Museum in Vienna—a shrine to his favorite artist, Egon Schiele, whom Boyd first discovered on a postcard as a University student. In front of her favorite Rodins, Allison Pearson recalls a traumatic episode she suffered at the hands of a schoolteacher following a trip to the Musée in Paris. Neil Gaiman admires the fantastic world depicted in British outsider artist Richard Dadd's "The Fairy Feller's Master-Stroke," a tiny painting that also decorated the foldout cover of a Queen album, housed in the Victorian room of Tate Britain's Pre-Raphaelite collection. Ann Patchett fondly revisits Harvard University's Museum of Natural History—which she discovered at 19, while in the throes of summer romance with a biology student named Jack. In Search of the Originals is a treasure trove of wonders, a tribute to the diversity and power of the museums, the safe-keepers of our world's most extraordinary artifacts, and an intimate look into the deeply personal reveries we fall into when before great art.

Do Museums Still Need Objects? Steven Conn,2010-11-24 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 Morgan 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.

The Museum Experience Revisited John H Falk,Lynn D Dierking,2016-06-16 The first book to take a visitor's eye view of the museum visit when it was first published in 1992, The Museum Experience revolutionized the way museum professionals understand their constituents. Falk and Dierking have updated this essential reference, incorporating advances in research, theory, and practice in the museum field over the last twenty years. Written in clear, non-technical style, The Museum Experience Revisited paints a thorough picture of why people go to museums, what they do there, how they learn, and what museum practitioners can do to enhance these experiences.

The Personalization of the Museum Visit Seph Rodney,2019-05-13 The Personalization of the Museum Visit examines a fundamental shift in institutional behavior in museums located in the United States and the United Kingdom. Contending that art museums have moved toward a new paradigm of public engagement, it posits that modern museum visitors are treated as self-directed clients, with the agency to make meaning for themselves. The book then considers how this change has come about, examining factors such as the onset of a new museology, an experience economy, and a marketing revolution. Drawing on extensive research undertaken at Britain's Tate Modern, the book examines a range of issues, including visitor engagement, curatorial practice, and museum management. A visit experience that is customizable to the individual visitor, in which curators and marketers work together with visitor-clients to create an experience of personalized meaning, is, Rodney argues, rising in prevalence in the art museum field, but it is also being stymied by certain structural impediments. This book examines such obstacles, including institutional division of labor, long-standing conceptions, or misconceptions, of the museum's mission, and the orientation of museums toward a certain conceptual model of their visitors. The Personalization of the Museum Visit is essential reading for scholars and students engaging with issues of visitor engagement, curatorial practice, and museum management. With a particular focus on the role of business interests and public policy, the book should also be of interest to those undertaking research in fields outside of museum and visitor studies.

The Museum Experience John H Falk,Lynn D Dierking,2016-06-16 This book provides a thorough introduction to what is known about why people visit museums, what they do there, and that they learn. It offers recommendations and guidelines to help museum staff understand their clientele and their interactions with them.

Identity and the Museum Visitor Experience John H Falk,2016-06-16 Understanding the visitor experience provides essential insights into how museums can affect people's lives. Personal drives, group identity, decision-making and meaning-making strategies, memory, and leisure preferences, all enter into the visitor experience, which extends far beyond the walls of the institution both in time and space. Drawing upon a career in studying museum visitors, renowned researcher John Falk attempts to create a predictive model of visitor experience, one that can help museum professionals better meet those visitors' needs. He identifies five key types of visitors who attend museums and then defines the internal processes that drive them there over and over again. Through an understanding of how museums shape and reflect their personal and group identity, Falk is able to show not only how museums can increase their attendance and revenue, but also their meaningfulness to their constituents.

Museum Experience Revisited John H Falk,Lynn D Dierking,2013 The first book to take a visitor's eye view of the museum visit, updated to incorporate advances in research, theory, and practice in the museum field over the last twenty years.

America's Art Museums Suzanne Loeb,2002 A tour of America's most notable museums is also a history of the nation's art that highlights each location's top works while discussing the backgrounds of each building and featured piece of art.

Treasure Palaces The Economist,2016-11-08 In this exuberant celebration of the world's museums, great and small,

revered writers like Ann Patchett, Julian Barnes, Ali Smith, and more tell us about their favorite museums, including the Lower East Side Tenement Museum in New York, the Musée Rodin in Paris, and the Prado in Madrid. These essays, collected from the pages of The Economist's Intelligent Life magazine, reveal the special hold that some museums have over us all. Acclaimed novelist William Boyd visits the Leopold Museum in Vienna—a shrine to his favorite artist, Egon Schiele, whom Boyd first discovered on a postcard as a University student. In front of her favorite Rodins, Allison Pearson recalls a traumatic episode she suffered at the hands of a schoolteacher following a trip to the Musée in Paris. Neil Gaiman admires the fantastic world depicted in British outsider artist Richard Dadd's "The Fairy Feller's Master-Stroke," a tiny painting that also decorated the foldout cover of a Queen album, housed in the Victorian room of Tate Britain's Pre-Raphaelite collection. Ann Patchett fondly revisits Harvard University's Museum of Natural History—which she discovered at 19, while in the throes of summer romance with a biology student named Jack. Treasure Palaces is a treasure trove of wonders, a tribute to the diversity and power of the museums, the safe-keepers of our world's most extraordinary artifacts, and an intimate look into the deeply personal reveries we fall into when before great art.

Young Children Visit Museums Margaret Carr, Brenda Soutar, Leanne Clayton, Bronwen Cowie, Jeanette Clarkin-Phillips, Shelley Butler, 2022-09-06 Bringing different cultural perspectives on creativity with them, teachers and children in two early childhood education sites in Aotearoa New Zealand were using museum visits as jumping off places to hone their creative capacity building. As a contribution to Tim Ingold's discussion of anthropology and/as education, and also finding John Dewey's writing valuable (specifically his framing of 'enduring attitudes'), the authors employ a navigation metaphor throughout the discussion. They describe a coming together of four Cultural Anchors (thinking from materials) with four Coordinates (creative capacity builders) to describe ways in which the children were making creative sense of the museum exhibits, while at the same time gathering information about them. They take these travel metaphors from a star cluster in the southern hemisphere night sky, Matariki, which provided early sea-going Māori with guidance as they navigated wide stretches of ocean in their sea-going canoes to reach Aotearoa New Zealand. A Māori immersion early childhood centre and school, and a New Zealand kindergarten provided lively examples of children's and teachers' responses to the treasured artefacts (taonga) in their local museums. The book describes an ecosocial framing, from 'little to big', and illustrates the different cultural perspectives on creativity. The Mana Tamariki kaiako (teachers) gifted us a title—He taonga, he rerenga arorangi (Where there are treasured objects, the spirit is nurtured and creativity will be inspired).

A Visit to the Museum Rosalyn Clark, 2017-08 Time for a field trip -- What to see at the museum -- Picture glossary

Echoes from the Smithsonian John McCollister, 2004 Americans love to visit museums. These houses of memorabilia enhance the lessons learned in school while allowing the opportunity to stand in their shadows. The displays bring alive the romance of a bygone era, and a good museum inspires each visitor to look with more enthusiasm toward the promises of the future. The Smithsonian Institution in Washington, D. C., is the one museum best equipped to provide all of these elements. Within the halls of the Smithsonian, visitors can see, under one roof, items like the Flyer, the actual first airplane that lifted off the sands at Kitty Hawk, North Carolina, and Friendship 7, the capsule that, less than one century later, carried astronaut John Glenn on his orbit around the earth. Meanwhile, young children point and scream with delight when spotting a sweater worn by Mister Rogers. Standing just a few feet away, their grandparents gaze with fond remembrance at the Charlie McCarthy doll and Archie Bunker's chair. The Smithsonian highlights a variety of remarkable accomplishments. Visitors report that they have been moved by a variety of emotions when viewing the exhibits. Some of the artifacts rekindle pleasant memories of childhood, while others bring a tear of sadness. Each of them, however, is a piece of thread that has become woven into the fabric of this great nation. In a sense, the Smithsonian Institution is a reflection of the real United States of America, boldly showing America for what it really is--far from being perfect, yet determined to remain a nation that perpetuates the state of becoming. The stories in *Echoes from the Smithsonian: America's History Brought to Life* reveal both the triumphs and foibles of this great land. They will help readers appreciate all the more the devotion and accomplishments of those dedicated men and women who gave their time, their talent, and sometimes their lives in order to create and preserve this experiment Americans call a democracy.

Museums Jason Cooper, 1992 An introduction to the variety of museums that exist and the many pleasures they contain.

Unknown Museums of Upstate New York Chuck D'imperio, 2013-08-29 Unknown Museums of Upstate New York is an informative and entertaining guide to the rich resources available at fifty small, often overlooked, regional museums. Even those familiar with the upstate area will likely have never visited and perhaps never heard of some of the treasures this guide unearths, such as the Catskill Fly Fishing Museum, the Kazoo Museum, and the Robert Louis Stevenson Cottage and Museum. D'Imperio tells each museum's story, in light of its cultural and historical relevance, and he provides a wealth of information about the museums as places of interest to visit, not just to read about.

You Are an Artist Sarah Urist Green, 2020-04-14 "There are more than 50 creative prompts for the artist (or artist at heart) to explore. Take the title of this book as affirmation, and get started." —Fast Company More than 50 assignments, ideas, and prompts to expand your world and help you make outstanding new things to put into it Curator Sarah Urist Green left her office in the basement of an art museum to travel and visit a diverse range of artists, asking them to share prompts that relate to their own ways of working. The result is *You Are an Artist*, a journey of creation through which you'll invent imaginary friends, sort books, declare a cause, construct a landscape, find your band, and become someone else (or at least try). Your challenge is to filter these assignments through the lens of your own experience and make art that reflects the world as you see it. You don't have to know how to draw well, stretch a canvas, or mix a paint color that perfectly matches that of a mountain stream. This book is for anyone who wants to make art, regardless of experience level. The only materials you'll need are what you already have on hand or can source for free. Full of insights, techniques, and inspiration from art history, this book opens up the processes and practices of artists and proves that you, too, have what it takes to call yourself one. *You Are an Artist* brings together more than 50 assignments gathered from some of the most innovative creators working today, including Sonya Clark, Michelle Grabner, The Guerrilla Girls, Fritz Haeg, Pablo Helguera, Nina Katchadourian, Toyin Ojih Odutola, J. Morgan Puett, Dread Scott, Alec Soth, Gillian Wearing, and many others.

Creating Great Visitor Experiences Colleen Higginbotham, Colleen Higginbotham Colleen Higginbotham, 2022 Creating

Great Visitor Experiences: A Guide for Museum Professionals will help museums define their service, hire and train a dynamic frontline team, and spread a culture of service throughout their institution.

Learning from Museums John H. Falk,Lynn D. Dierking,2000-05-17 Why do people go to museums and what do they learn there? What roles can museums serve in a learning community? How can museums facilitate more effective learning experiences? John H. Falk and Lynn D. Dierking investigate these questions in Learning from Museums. Synthesizing theories and research from a wide range of disciplines, including psychology, education, anthropology, neuroscience and museum research, Falk and Dierking explain the nature and process of learning as it occurs within the museum context and provides advice on how museums can create better learning environments. Visit the authors' web page

Designing Museum Experiences Mark Walhimer,2021-12-19 Designing Museum Experiences is a “how-to” book for creating visitor-centered museums that emotionally and intellectually connect with museum visitors, stakeholders, and donors. Museums are changing from static, monolithic, and encyclopedic institutions to institutions that are visitor-centric, with shared authority that allows museum and visitors to become co-creators in content creation. Museum content is also changing, from static content to dynamic, evolving content that is multi-cultural and transparent regarding the evolution of facts and histories, allowing multi-person interpretations of events. Designing Museum Experiences leads readers through the methods and tools of the three stages of a museum visit (Pre-visit, In-Person Visit, and Post-visit), with a goal of motivating visitors to return and revisit the museum in the future. This museum visitation loop creates meaningful intellectual, emotional, and experiential value for the visitor. Using the business-world-proven methodologies of user centered design, Museum Visitor Experience leads the reader through the process of creating value for the visitor. Providing consistent messaging at all touchpoints (website, social media, museum staff visitor services, museum signage, etc.) creates a trusted bond between visitor and museum. The tools used to increase understanding of and encourage empathy for the museum visitor, and understand visitor motivations include: Empathy Mapping, Personas, Audience segmentation, Visitor Journey Mapping, Service Design Blueprints, System Mapping, Content Mapping, Museum Context Mapping, Stakeholder Mapping, and the Visitor Value Proposition. In the end, the reason for using the tools is to empower visitors and meet their emotional and intellectual needs, with the goal of creating a lifelong bond between museum and visitor. This is especially important as museums face a new post COVID-19 reality; only the most nimble, visitor-centered museums are likely to survive. The companion website to Designing Museum Experiences features: Links to additional visitor-centered museum information Downloadable sample documents and templates Bibliography of sources for further reading Online glossary of museum visitor experience terms Daily checklists of “how-to” provide and receive visitor-centered experiences More than 50 associated Designing Museum Experiences documents

How to Visit a Museum David Finn,1985-09-30 Tells how to plan a museum visit, gives advice on appreciating paintings, sculptures, and museum buildings themselves, and discusses special shows, permanent collections, and different types of museums.

Museum and Gallery Studies Rhiannon Mason,Alistair Robinson,Emma Coffield,2017-12-04 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 address 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.

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