

Museums Of The World

Hans-Joachim Neubert,Rebo International,Winfried Maass

Art Museums of the World Virginia Jackson,1987

Museums of the World 2018 ,2018-06-11 Museums of the World covers in its 25th edition about 55,000 museums in 202 countries, listed alphabetically by country and place, and within places by name. A separate chapter records ca. 500 museum associations in 132 countries. A typical entry co

Museums of the World 2020 ,2020-05-18 In its 27th edition Museums of the World covers more than 55,000 museums in 202 countries, listed hierarchically by country and place, and within places alphabetically by name. A separate chapter records some 500 museum associations in 132 countries. Each museum has been assigned to one or more of 22 categories identifying the type and focus of the museum. A typical entry contains the following details: Name of the museum in the original language with an English translation when necessary Address, phone and fax numbers E-mail address and URL Type of museum Year of foundation Head of museum Academic staff Collections and facilities An alphabetical index of museums, an index of persons covering directors, presidents, curators and academic staff of the museums, a personality index recording artists whose works are shown predominantly in a specific museum and/or referring to memorabilia of famous individuals, and a subject index facilitate the access to the data. The eBookPLUS format comprises the content and search criteria of the printed edition and its indices, facilitating complex searches.

Jewish Museums of the World Grace Cohen Grossman,2008 Jewish Museums of the World celebrates more than 150 Jewish museums from every point on the globe. Treasures from unexpected collections are featured in more than 400 illustrations, whose scope spans ceremonial to fine arts to history. A directory of all the museums contained in the book, as well as other, important sites of Jewish historical interest, provides basic information, including phone, fax, and Web sites. Combining the breadth of knowledge, the magnificence of the illustrations, and the inclusion of its encompassing directory, this book will make you feel as if you've taken a virtual tour of Jewish museums around the world.

Museums in a Troubled World Robert R. Janes,2009-05-12 Are Museums Irrelevant? Museums are rarely acknowledged in the global discussion of climate change, environmental degradation, the inevitability of depleted fossil fuels, and the myriad local issues concerning the well-being of particular communities - suggesting the irrelevance of museums as social institutions. At the same time, there is a growing preoccupation among museums with the marketplace, and museums, unwittingly or not, are embracing the values of relentless consumption that underlie the planetary difficulties of today. Museums in a Troubled World argues that much more can be expected of museums as publicly supported and knowledge-based institutions. The weight of tradition and a lack of imagination are significant factors in museum inertia and these obstacles are also addressed. Taking an interdisciplinary approach, combining anthropology ethnography, museum studies and management theory, this book goes beyond conventional museum thinking. Robert R. Janes explores the meaning and role of museums as key intellectual and civic resources in a time of profound social and environmental change. This volume is a constructive examination of what is wrong with contemporary museums, written from an insider's perspective that is grounded in both hope and pragmatism. The book's conclusions are optimistic and constructive, and highlight the unique contributions that museums can make as social institutions, embedded in their communities, and owned by no one.

National Museums Simon Knell,Peter Aronsson,Arne Bugge Amundsen,2014-05-22 National Museums is the first book to explore the national museum as a cultural institution in a range of contrasting national contexts. Composed of new studies of countries that rarely make a showing in the English-language studies of museums, this book reveals how these national museums have been used to create a sense of national self, place the nation in the arts, deal with the consequences of political change, remake difficult pasts, and confront those issues of nationalism, ethnicity and multiculturalism which have come to the fore in national politics in recent decades. National Museums combines research from both leading and new

researchers in the fields of history, museum studies, cultural studies, sociology, history of art, media studies, science and technology studies, and anthropology. It is an interrogation of the origins, purpose, organisation, politics, narratives and philosophies of national museums.

Fragments of the World: Uses of Museum Collections Suzanne Keene, 2006-08-11 During the past decade a number of individual museums have found imaginative ways of using their collections and of making them accessible. However, museum collections as a whole are enormous in size and quantity and the question of how can they can be put to best use is ever present. When conventional exhibitions can only ever utilise a tiny proportion of them, what other uses of the collections are possible? Will their exploitation and use now destroy their value for future generations? Should they simply be kept safely and as economically as possible as a resource for the future? *Fragments of the World* examines these questions, first reviewing the history of collecting and of collections, then discussing the ways in which the collections themselves are being used today. Case studies of leading examples from around the world illustrate the discussion. Bringing together the thinking about museum collections with case studies of the ways in which different types of collection are used, the book provides a roadmap for museums to make better use of this wonderful resource.

Museums in the Material World Simon Knell, 2007-08-07 *Museums in the Material World* seeks to both introduce classic and thought-provoking pieces and contrast them with articles which reveal grounded practice. The articles are selected from across the full breadth of museum disciplines and are linked by a logical narrative, as detailed in the section introductions. The choice of articles reveals how the debate has opened up on disciplinary practice, how the practices of the past have been critiqued and in some cases replaced, how it has become necessary to look beyond and outside disciplinary boundaries, and how old practices can in many circumstances continue to have validity. *Museums in the Material World* is about broadening horizons and moving museum studies students, and others, beyond the narrow confines of their own disciplinary thinking or indeed any narrow conception of collections. In essence, this is a book about the practice of interpretation and will therefore be of great use to those students and museum practitioners involved in the field of material culture in museums.

The Louvre Paris, 1979

The Museum on the Roof of the World Clare Harris, 2012-10-30 For millions of people around the world, Tibet is a domain of undisturbed tradition, the Dalai Lama a spiritual guide. By contrast, the Tibet Museum opened in Lhasa by the Chinese in 1999 was designed to reclassify Tibetan objects as cultural relics and the Dalai Lama as obsolete. Suggesting that both these views are suspect, Clare E. Harris argues in *The Museum on the Roof of the World* that for the past one hundred and fifty years, British and Chinese collectors and curators have tried to convert Tibet itself into a museum, an image some Tibetans have begun to contest. This book is a powerful account of the museums created by, for, or on behalf of Tibetans and the nationalist agendas that have played out in them. Harris begins with the British public's first encounter with Tibetan culture in 1854. She then examines the role of imperial collectors and photographers in representations of the region and visits competing museums of Tibet in India and Lhasa. Drawing on fieldwork in Tibetan communities, she also documents the activities of contemporary Tibetan artists as they try to displace the utopian visions of their country prevalent in the West, as well as the negative assessments of their heritage common in China. Illustrated with many previously unpublished images, this book addresses the pressing question of who has the right to represent Tibet in museums and beyond.

Museums in a Global Context Jennifer Dickey, Samir El Azhar, Catherine Lewis, 2013-04-30 Through international cases studies, essayists in *Museums in a Global Context: National Identity, International Understanding* consider the politics of museum interpretation in the global context, issues of cultural patrimony and heritage tourism, the risks of crossing boundaries and borders to present controversial subjects, and strategies for engaging audiences and communities.

Jewish Museums of the World Grace Cohen Grossman, 2003 Celebrates more than 150 Jewish museums across the globe. This large format

book, with approximately 300 colour illustrations, features the collections of the diverse Jewish museums around the world, and describes the history of each of the collections. A directory of the museums is contained in the book.

Museums for the 1980's Kenneth Hudson,1977

All the Beauty in the World Patrick Bringley,2023-02-14 A fascinating, revelatory portrait of the Metropolitan Museum of Art and its treasures by a former New Yorker staffer who spent a decade as a museum guard. Millions of people climb the grand marble staircase to visit the Metropolitan Museum of Art every year. But only a select few have unrestricted access to every nook and cranny. They're the guards who roam unobtrusively in dark blue suits, keeping a watchful eye on the two million square foot treasure house. Caught up in his glamorous fledgling career at The New Yorker, Patrick Bringley never thought he'd be one of them. Then his older brother was diagnosed with fatal cancer and he found himself needing to escape the mundane clamor of daily life. So he quit The New Yorker and sought solace in the most beautiful place he knew. To his surprise and the reader's delight, this temporary refuge becomes Bringley's home away from home for a decade. We follow him as he guards delicate treasures from Egypt to Rome, strolls the labyrinths beneath the galleries, wears out nine pairs of company shoes, and marvels at the beautiful works in his care. Bringley enters the museum as a ghost, silent and almost invisible, but soon finds his voice and his tribe: the artworks and their creators and the lively subculture of museum guards—a gorgeous mosaic of artists, musicians, blue-collar stalwarts, immigrants, cutups, and dreamers. As his bonds with his colleagues and the art grow, he comes to understand how fortunate he is to be walled off in this little world, and how much it resembles the best aspects of the larger world to which he gradually, gratefully returns. In the tradition of classic workplace memoirs like *Lab Girl* and *Working Stiff*, *All The Beauty in the World* is a surprising, inspiring portrait of a great museum, its hidden treasures, and the people who make it tick, by one of its most intimate observers.

Museums of the World Bettina Bartz,Helmut Opitz,Elisabeth Richter,1992

100 Most Beautiful Museums of the World Hans-Joachim Neubert,Rebo International,Winfried Maass,2005-01-01 Covers one hundred art museums, with profiles of the museum's history and collection, address, opening times, internet address, and local public transport.

Global and World Art in the Practice of the University Museum Jane Chin Davidson,Sandra Esslinger,2017-07-20 Global and World Art in the Practice of the University Museum provides new thinking on exhibitions of global art and world art in relation to university museums. Taking The Fowler Museum at UCLA, USA, as its central subject, this edited collection traces how university museum practices have expanded the understanding of the 'art object' in recent years. It is argued that the meaning of cultural objects infused with the heritage and identity of 'global culture' has been developed substantially through the innovative approaches of university scholars, museum curators, and administrators since the latter part of the twentieth century. Through exploring the ways in which universities and their museums have overseen changes in the global context for art, this edited collection initiates a larger dialogue and inquiry into the value and contribution of the empirical model. The volume includes a full-colour photo essay by Marla C. Berns on the Fowler Museum's 'Fowler at Fifty' project, as well as contributions from Donald Preziosi, Catherine M. Cole, Lothar von Falkenhausen, Claire Farago, Selma Holo, and Gemma Rodrigues. It is important reading for professionals, scholars and advanced students alike.

Rijksmuseum Amsterdam Rijksmuseum (Netherlands),1969

Museums in the German Art World James J. Sheehan,2000-10-26 Combining the history of ideas, institutions, and architecture, this study shows how the museum both reflected and shaped the place of art in German culture from the late eighteenth century to the early twentieth century. On a broader level, it illuminates the origin and character of the museum's central role in modern culture. James Sheehan begins by describing the

establishment of the first public galleries during the last decades of Germany's old regime. He then examines the revolutionary upheaval that swept Germany between 1789 and 1815, arguing that the first great German museums reflected the nation's revolutionary aspirations. By the mid-nineteenth century, the climate had changed; museums constructed in this period affirmed historical continuities and celebrated political accomplishments. During the next several years, however, Germans became disillusioned with conventional definitions of art and lost interest in monumental museums. By the turn of the century, the museum had become a site for the political and cultural controversies caused by the rise of artistic modernism. In this context, Sheehan argues, we can see the first signs of what would become the modern style of museum architecture and modes of display. The first study of its kind, this highly accessible book will appeal to historians, museum professionals, and anyone interested in the relationship between art, politics, and culture.

Artifacts and Allegiances Peggy Levitt,2015-07-07 What can we learn about nationalism by looking at a country's cultural institutions? How do the history and culture of particular cities help explain how museums represent diversity? Artifacts and Allegiances takes us around the world to tell the compelling story of how museums today are making sense of immigration and globalization. Based on firsthand conversations with museum directors, curators, and policymakers; descriptions of current and future exhibitions; and inside stories about the famous paintings and iconic objects that define collections across the globe, this work provides a close-up view of how different kinds of institutions balance nationalism and cosmopolitanism. By comparing museums in Europe, the United States, Asia, and the Middle East, Peggy Levitt offers a fresh perspective on the role of the museum in shaping citizens. Taken together, these accounts tell the fascinating story of a sea change underway in the museum world at large.

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