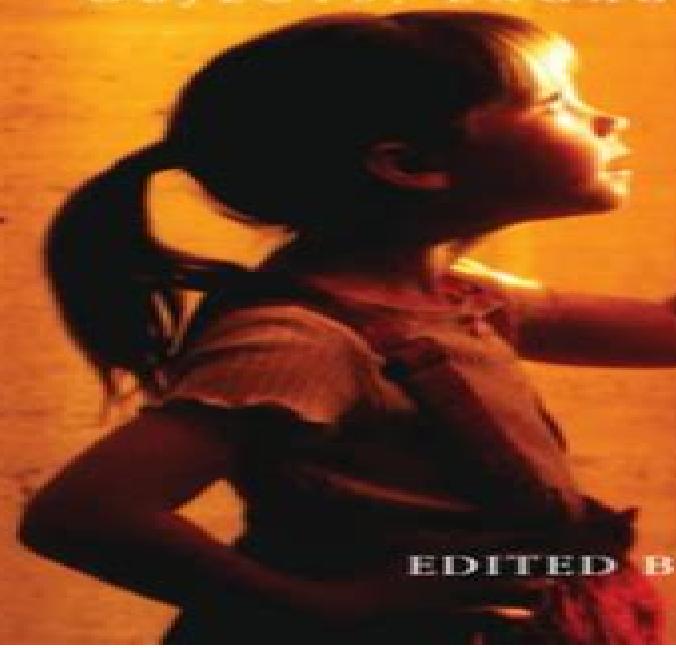


MUSEUM
MATERIALITIES

OBJECTS. ENGAGEMENTS. INTERPRETATIONS



EDITED BY SANDRA H. DUDLEY



Museum Materialities Museum Materialities

Puja Mehta

Museum Materialities

Museum Materialities Sandra Dudley, 2013-10-18 This is an innovative interdisciplinary book about objects and people within museums and galleries. It addresses fundamental issues of human sensory, emotional and aesthetic experience of objects. The chapters explore ways and contexts in which things and people mutually interact and raise questions about how objects carry meaning and feeling, the distinctions between objects and persons, particular qualities of the museum as context for person-object engagements and the active and embodied role of the museum visitor. *Museum Materialities* is divided into three sections: Objects, Engagements and Interpretations, and includes a foreword by Susan Pearce and an afterword by Howard Morphy. It examines materiality and other perceptual and ontological qualities of objects themselves, embodied sensory and cognitive engagements both personal and across a wider audience, spread with particular objects or object types in a museum or gallery setting. Notions of aesthetics, affect and wellbeing in museum contexts and creative and innovative artistic and museum practices that seek to illuminate or critique museum objects and interpretations. Phenomenological and other approaches to embodied experience in an emphatically material world are current in a number of academic areas, most particularly strands of material culture studies within anthropology and cognate disciplines. Thus far, however, there has been no concerted application of this kind of approach to museum collections and interactions with them by museum visitors, curators, artists and researchers. Bringing together essays by scholars and practitioners from a wide disciplinary and international base, *Museum Materialities* seeks to make just such a contribution. In so doing, it makes a valuable and original addition to the literature of both material culture studies and museum studies.

Displaced Things in Museums and Beyond Sandra H. Dudley, 2020-11-29 *Displaced Things in Museums and Beyond* looks anew at the lives, effects and possibilities of things. Starting from the perspectives of things themselves, it outlines a particular displacement approach to the museum, anthropology and material culture. The book explores the ways in which the objects are experienced in their present displaced settings and the implications and potentialities they carry. It offers insights into matters of difference and the hope that may be offered by transformative encounters between persons and things. Drawing on anthropological studies of ritual to conceptualise and examine displacement and its implications and possibilities, Dudley develops her arguments through exploration of displaced objects now in museums and dislocated or exiled from their prior geographical, historical, cultural, intellectual and personal contexts. The book's approach and conclusions are relevant far beyond the museum, showing that even in the most difficult of circumstances there is agency, distinction and dignity in the choices and impacts that are made and that things and places, as well as people, have efficacy and potency in those choices. In *Displaced Things*, displacement emerges as fundamental to understanding the lives of things and their relationships with human beings and the places, however defined, that they make and pass within. The book will be essential reading for academics and students engaged in the study of museums, heritage, anthropology, culture and history.

Revealing Meanings through Multi-Sensory

Experience Margaret Choi Kwan Lam, 2013-12-31 Essay from the year 2012 in the subject Art Miscellaneous grade Merit Kingston University London Kingston University London in Partnership with the Design Museum London U K course MA Curating Contemporary Design language English abstract Displaying art objects in exhibition is not only an artistic expression in the heart of curating but it is also an essential interface for curators to present stories and convey meanings How to engage people beyond purely visual appeals is always a top of mind question embedded in curators mind and the discourse has become a major concern among pioneers in recent times Over the decade frontier exhibitioners were attempting to breakthrough from a purely vision dominated museum culture Some exhibition experiments were successful and the movement has fundamentally changed the way curators think about exhibition making including the ultimate purpose of displaying objects The paradigm shift actually rings the bells and requires contemporary curators to pay attention to It is crucial to realize that the recent success was not only about the artistic sense of the artists but it is also the revolutionary belief of the frontier curators that has made it happen This essay aims to uncover the distinctive differences in the core beliefs of multi sensory approaches in order to find out dynamic answers to new display strategies Cases include Partners Haus DerHunst Munich 2003 Rain Room Barbican Centre London 2010 and HeinerGoebbels Stifter s Dinge Ambica P3 London 2012

Malvina Hoffman's Races of Mankind and the Materiality of Race in Early Twentieth-century Sculpture and Photography Linda Kim, 2006 Malvina Hoffman's Races of Mankind and the Materiality of Race in Early Twentieth Century Sculpture and Photography is a monographic study of a racial exhibit created in the 1930s for the Chicago Field Museum of Natural History The exhibit the Races of Mankind was comprised of 104 figurative sculptures made by a single sculptor Malvina Hoffman The dissertation focuses on Hoffman's attempts to reconcile the demands of anthropology and racial science with the constraints of her artistic training and medium Sculpture the dissertation argues was both the most ideal and most tendentious vehicle for the Field Museum's representation of race Hoffman's training as a sculptor and her sensibility to form and embodiment offered a distinct and compelling mode with which to encode and embed race in real bodies Yet Hoffman's sculptures co existed with photographs plaster casts and mannequins in the museum and had to differentiate themselves from these other objects while incorporating their tactile and visual effects into the representation of race The dissertation studies the problem of sculpture in the natural history museum from a diverse range of media disciplines and histories with special reliance on recent theoretical and methodological advances in museum studies histories of anthropology and postcolonial and critical race studies in order to produce an expanded account of sculpture and American art

The Materiality of Death European Association of Archaeologists. Annual Meeting, 2008 16 papers presented from an EAA session held at Krakow in 2006 exploring various aspects of the archaeology of death

Writing and Materiality in China Judith T. Zeitlin, Lydia He Liu, Ellen Widmer, 2003 The goal of this volume is to consider the relationship of writing to materiality in China's literary history and to ponder the physical aspects of the production and

circulation of writing **Fiction and Materiality in Hans Christian Andersen's Tavel Writing** Brigid Emily Gaffikin,2005 **Mosaic** ,2011-06 The Materiality of Res Publica Dominique Colas,Oleg Kharkhordin,2009 For the last 100 years political science has traditionally concentrated on the publica part of the expression res publica conceiving this notion as a form of government opposed to say monarchy However the Ancients and citizens of Renaissance republics were just as attentive to the res part of the expression The goal of this richly illustrated volume containing 94 images is to draw attention to this res things and affairs that bring people together The book first focuses on the central role played by the Rialto Bridge in Venice and by the main bridge in Novgorod the Great in the lives of the respective republics It includes studies of res in other res publicae an analysis of the republican icon of a woman crowned with ramparts found in three European cities and a detailed study of iconography figuring Hobbes TM theory of res publica **Institutionalization in Action** Rhiannon Lorraine Crain,2009 **Rethinking Materiality** Elizabeth DeMarrais,Chris Gosden,Colin Renfrew,2004 What is the relationship between mind and ideas on the one hand and the material things of the world on the other In recent years researchers have rejected the old debate about the primacy of the mind or material and have sought to establish more nuanced understandings of the ways humans interact with their material worlds In this volume alternative approaches are presented deriving from a wide variety of theoretical perspectives Contributors debate the significance of key thresholds in the human past including sedentism domestication and the emergence of social inequality and their impact on changing patterns of human cognition symbolic expression and technological innovation In its global coverage and its broad theoretical scope this landmark volume offers an innovative and comprehensive assessment of current thinking and future directions

The Materiality of Space Keith Paul Mitnick,1997 *Some Thoughts on the Materiality of Sounds in the Age of Recording Along with a Discussion of Three Performance Projects* Anthony Burr,2004 Shakespeare's Enchanted Objects: Phenomenological Study of the Relationship Between Language and Materiality in the Plays of Shakespeare Aleksandra Wolska,2000 **Museums, Nations, Identities** Rhiannon Mason,2007 Explores the different ways in which Wales and Welshness have been represented in the national museums of Wales This book examines how branches of the National Museums and Galleries of Wales are enlisted to narrate certain national stories as opposed to others and how this correlates with changing perceptions of Welsh identities Museum International ,2010 Metaphor and Materiality Peter D. Smith,2000 Metaphor and Materiality explores the relationship between literature and science from the end of the eighteenth century to the Cold War period This wide ranging study reveals how major works of German and Austrian literature interrogate contemporary scientific paradigms and metaphors An introductory chapter discusses current approaches to the study of science drawing on the work of Rorty Kuhn and Toulmin amongst others Subsequent chapters analyse in detail key literary works setting them in a scientific and philosophical context Goethe s Die Wahlverwandtschaften 1809 Buchner s Dantons Tod and Woyzeck 1835 7 Stifter s Kalkstein and Bergkristall 1853 Musil s Die Verwirrungen des

Zoglings Torless 1906 and Brecht s Leben des Galilei 1955 The extensive bibliography will prove invaluable to researchers in the field of literature and science **The Materiality of Language** Christine Elizabeth Iwanicki,1994 **Modelling the Future** Martin Lawn,2009-05-11 The role of World Exhibitions in the 19th and early 20th centuries was to confirm a relation between the nation state and modernity As a display about industries inventions and identities the Exhibition in a sense put entire nations into an elevated viewable space It is a significant element in modernity as comparisons can be made progress is assumed and the future can be made manageable The Exhibition links the national and local with the international and global Nationalism and internationalism are in tension in the space and so is the relation between government business and media The educational dimension of Exhibitions is an area of research rich in possibilities for historians of education It is a dimension of comparative education which illuminates classifications and genealogies networks and audiences cross border industries of education and the factors which shape discursive and technical exchanges Displays of education objects can be read as demonstrations of modernity in education and schooling They were catalogues of the future Encounters

Materialities, Confrontations Per Cornell,Fredrik Fahlander,2007 This collection of texts is a first step towards providing a theoretical and methodological platform for the study of social encounters The social encounter is a particular sort of concept focusing on confusion tension trauma and possibly social change that may emerge in situations of contact when people and things interact A social encounter is however not only about negotiation or contemplating existence but is rather about what happens when people interact actively when they involve themselves with people and materialities when they move around fetch things use things leave things etc The repeated social encounter is often a confrontation with something such as an opinion a performance or with materialities and the effects are often unpredictable Encounters may reproduce a social pattern but also contain potential for transformation and change Such varied responses to encounters will certainly have effects on the archaeological record The primary focus of the volume is the effects and processes involved in intra and inter societal encounters The collection hence fills a theoretical and methodological gap in the study of the encounter in archaeology There is a need for elaborating aspects of postcolonial theory in order to develop new ways of approaching the archaeological record The articles of this volume include examples from various regions and time periods They range from Scandinavian Stone Age through Buddhist social practices of the first millennium AD Maya warfare and ideology to Aboriginal European encounters in 20th century Australia Per Cornell PhD Ass Prof is currently lecturer at the Department of archaeology University of Gothenburg Cornell has been involved in extensive field work in Latin America and current research topics include settlement archaeology formation processes and social theory Among his recent books are Local Regional Global co edited with Per Stenborg Gotarc 2004

Reviewing **Museum Materialities** Museum Materialities: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Museum Materialities** Museum Materialities," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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