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Bruce Altshuler

Collecting the New

Museums and Contemporary Art

Collecting The New Museums And Contemporary Art

Beryl Graham



Collecting The New Museums And Contemporary Art:

Collecting the New Bruce Altshuler, 2007-08-12 Twelve distinguished curators discuss the questions challenges faced by museums in acquiring preserving contemporary art

New Collecting: Exhibiting and Audiences after New Media Art Beryl Graham, 2016-04-29 The collections of museums galleries and online art organisations are increasingly broadening to include more new media art Because new media is used as a means of documenting archiving and distributing art and because new media art might be interactive with its audiences this highlights the new kinds of relationships that might occur between audiences as viewers participants selectors taggers or taxonomisers New media art presents many challenges to the curator and collector but there is very little published analytical material available to help meet those challenges This book fills that gap Drawing from the editor s extensive research and the authors expertise in the field the book provides clear navigation through a disparate arena The authors offer examples from a wide geographical reach including the UK North America and Asia and integrate the consideration of audience response into all aspects of their work The book will be essential reading for those studying or practicing in new media curating or museums and galleries

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The Art Collector's Handbook Ms Mary Rozell, 2014-06-28 With the rapid and unprecedented global expansion of the art market new collectors are emerging every day When buying art whether for pure enjoyment for investment or some other motive few art collectors consider the practical and financial implications of owning and maintaining art and many do not have a plan for how they might eventually dispose of it This book probing a number of resources and incorporating advice from top experts in the field offers guidance on collection management and care and serves as an important reference guide for collectors and those charged with managing collections

Latin American Art at The Museum of Modern Art Miriam M. Basilio Gaztambide, 2025-06-13 This book sheds light on an as yet unstudied aspect of The Museum of Modern Art s MoMA preeminent role in establishing the definition of the problematic term Latin American art in the United States from the 1930s to the present through its collection displays In examining the shifting

categorization of Latin American works according to stylistic and geographic taxonomies we gain a greater understanding of the organization of the Museum's collections as a whole during the 1940s and 1950s. This book is the first to document these institutional precedents crucial for the understanding of the articulation of a Modernist canon and its contested legacy today. The MoMA is widely recognized as the preeminent institution that defined 20th century art through its collection shaping our understandings of the history of art with its hierarchies and exclusions as they sediment over time. MoMA's holdings of art from Latin America shed light on a key period when the stylistic categories that have since come to be accepted by many today as the Modernist canon developed. MoMA's collection displays suggest ways in which artists from areas of the world formerly excluded can be incorporated within today's increasingly global museums. MoMA's approach may be compared to initiatives adopted by several museums since the 2000s creating geographically defined curatorial positions as a way to redress gaps in collecting art from Latin America and other areas of the world. In this book author Miriam M. Basilio Gaztambide offers a closer study of the history of collection displays as a means to understand canon formation in modern art museums. This work will be of interest to those researching Latin American modern and contemporary art and curatorial and museum studies.

Extreme Collecting Graeme Were, J. C. H. King, 2012-03-01. By exploring the processes of collecting which challenge the bounds of normally acceptable practice, this book debates the practice of collecting difficult objects from a historical and contemporary perspective and discusses the acquisition of objects related to war and genocide and those purchased from the internet as well as considering human remains, mass-produced objects and illicitly traded antiquities. The aim is to apply a critical approach to the rigidity of museums in maintaining essentially nineteenth-century ideas of collecting and to move towards identifying priorities for collection policies in museums which are inclusive of acquiring difficult objects. Much of the book engages with the question of the limits to the practice of collecting as a means to think through the implementation of new strategies.

The Private Collector's Museum Georgina Walker, 2019-05-17. The Private Collector's Museum connects the rising popularity of private museums with evolving models of collecting and philanthropy and new inter-relationships between private and public space. It examines how contemporary collectors construct museums to frame themselves as cultural arbiters of global distinction. By exploring a range of in-depth contemporary case studies, the book aims for a more complex understanding of the private collector's museum, assessing how it is realised, funded and understood in a broader cultural context. It examines the ways in which this particular museum model has evolved within a historical Western tradition of collecting and museum building and considers how private museums will endure alongside their public counterparts. It also sheds light on the shifting patterns of collecting such as the transition of personal art collections into the public sphere. The developments are situated within the wider context of private/public engagement in general. Providing a new analysis of philanthropy, public access and the museum, *The Private Collector's Museum* is essential reading for scholars and students interested in the private museum and key reading for those interested

in related issues *The Perpetuation of Site-Specific Installation Artworks in Museums* Tatja Scholte, 2025-10-01 Site specific installations are created for specific locations and are usually intended as temporary artworks The Perpetuation of Site Specific Installation Artworks in Museums Staging Contemporary Art shows that these artworks consist of more than a singular manifestation and that their lifespan is often extended In this book Tatja Scholte offers an in depth account of the artistic production of the last forty years With a wealth of case studies the author illuminates the diversity of site specific art in both form and content as well as in the conservation strategies applied A conceptual framework is provided for scholars and museum professionals to better understand how site specific installations gain new meanings during successive stages of their biographies and may become agents for change in professional routines *Archives, Museums and Collecting Practices in the Modern Arab World* Sonja Mejcher-Atassi, John Pedro Schwartz, 2016-05-23 Collecting has a long tradition in the Middle East but the museum as a public institution is relatively new Today there are national museums for antiquities in most Arab countries While in some cases the political and social climate has hindered the foundation of museums with existing collections even destroyed at times the recent museum boom in the Gulf States is again changing the outlook This unique book is the first to explore collecting practices in archives and museums in the modern Arab world featuring case studies of collecting practices in countries ranging from Egypt and Lebanon to Palestine Jordan Iraq and the Gulf and providing a theoretical and methodological basis for future research The authors are also concerned with investigating the relationship between past and present since collecting practices tell us a great deal not only about the past but also about the ways we approach the past and present conceptions of our identities Collections can be textual as well as in the stories memories or events selected recalled and retold in the pages of a text As interest in memory studies as well as popular and visual culture grows in the Arab World so collecting practices are at the heart of any critical approach to the past and the present in that region The book will be of great interest not only to scholars and students of the modern Arab world but also to professionals in museums and collections in the region as well as around the world Conservation of Contemporary Art Renée van de Vall, Vivian van Saaze, 2023-12-30 This open access book investigates whether and how theoretical findings and insights in contemporary art conservation can be translated into the daily work practices of conservators or vice versa whether and how the problems and dilemmas encountered in conservation practice can inform broader research questions and projects For several decades now the conservation of contemporary art has been a dynamic field of research and reflection Because of contemporary art s variable constitution its care and management calls for a fundamental rethinking of the overall research landscape of museums heritage institutions private sector organizations and universities At first this research was primarily pursued by conservation professionals working in or with museums and other heritage organizations but increasingly academic researchers and universities became involved for instance through collaborative projects This book is the result of such collaboration It sets out to bridge the gap between theory and practice by investigating

conservation practices as a form of reflection and reflection as a form of practice

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