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Inside the Lost Museum
speaks to the hunt, the
find, and the reveal that
make curating and visiting
exhibitions and using

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collections such a rewarding
and vital pursuit. Contents.
Introduction: Explore Part
I: Collect 1. Why Collect?
2. Collectable 3.
Acquisitions 4. In the Field
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~~Inside the Lost Museum:
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NHBS ...~~

ISIS—Volume 109, Number 3,
September 2018, pp. 616-17

~~(PDF) Steven Lubar. Inside
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Inside the Lost Museum:
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Inside the Lost Museum documents the work museums do and suggests ways these institutions can enrich the educational and aesthetic experience of their visitors. Woven throughout Inside the Lost Museum is the story of the Jenks Museum at Brown University, a nineteenth-century display of natural history, anthropology, and curiosities that disappeared a century ago.

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Inside the Lost Museum: Curating, Past and Present. Curators make many decisions when they build collections or design exhibitions, plotting a passage of discovery that also tells an essential story. Collecting

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~~And Present~~ captures the past in a way
useful to the present and
the future.

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Inside the Lost Museum is a
wonderfully readable
exploration of the craft of
museum curation. Steven
Lubar has read widely and
deeply in the literature on
museum history and practice
and has synthesized it in
useful ways for both
scholars and practitioners.

~~Steven Lubar. Inside the
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Museum lovers know that

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energy and mystery run through every collection and exhibition. Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples. Inside the Lost Museum speaks to the hunt, the find, and the reveal that make curating and visiting exhibitions and using collections such a rewarding and vital pursuit.

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Featuring an insider's
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how museums shape America's
memories and its national
identity. Paul D. Brinkman:
Gives readers a privileged
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offices of many storied
institutions.

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Revolution, and many
articles on museums and on
the history of technology.

~~Lubar, Steven — Brown~~
Lost stash of 400 erotic
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And Present comes to light. Imperial War Museum offers a look inside Lesbos refugee camp.

Published: 23 Sep 2020

Museum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimagined Jenks Museum at Brown University.

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Few beyond the insider realize that museums own millions of objects the public never sees. In *Lost in the Museum*, Nancy Moses takes the reader behind the employees only doors to uncover the stories buried—

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along with the objects—in the crypts of museums, historical societies, and archives. Moses discovers the actual birds shot, stuffed, and painted by John James Audubon, America's most beloved bird artist; a spear that abolitionist John Brown carried in his quixotic quest to free the slaves; and the skull of a prehistoric Peruvian child who died with scurvy. She takes the reader to Ker-Feal, the secret farmhouse that Albert Barnes of the Barnes Foundation filled with fabulous American antiques and that was then left untouched for more than fifty years. Weaving the

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stories of the object, its original owner, and the often idiosyncratic institution where the object resides, the book reveals the darkest secret of the cultural world: the precarious balance of art, culture, and politics that keep items, for decades, lost in the museum.

In small community museums, truck stops, restaurants, bars, barbershops, schools, and churches, people create displays to tell the histories that matter to them. Much of this history is personal: family history, community history, history of a trade, or the history

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of something considered less than genteel. It is often history based on the historical record, but also based on feelings, beliefs, and memory. It is neglected history. Private History in Public is about those history exhibits that complicate the public/private dichotomy, exhibits that serve to explain communities, families, and individuals to outsiders and tie insiders together through a shared narrative of historical experience. Tammy S. Gordon looks beyond the large professionalized museum exhibits that have dominated scholarship in museum

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And Present studies and public history and offers a new way of understanding the broad spectrum of exhibition types in the United States.

Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In *Decolonizing Museums*, Amy Lonetree examines the co

Depicts how Charles Willson Peale helped revolutionize the concept of museums by designing his museum for everyone, not just

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The natural history museum is a place where the line between "high" and "low" culture effectively vanishes--where our awe of nature, our taste for the bizarre, and our thirst for knowledge all blend happily together. But as Stephen Asma shows in *Stuffed Animals and Pickled Heads*, there is more going on in these great institutions than just smart fun. Asma takes us on a wide-ranging tour of natural history museums in New York and Chicago, London and Paris, interviewing curators, scientists, and exhibit

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designers, and providing a wealth of fascinating observations. We learn how the first museums were little more than high-toned side shows, with such garish exhibits as the pickled head of Peter the Great's lover. In contrast, today's museums are hot-beds of serious science, funding major research in such fields as anthropology and archaeology. "Rich in detail, lucid explanation, telling anecdotes, and fascinating characters.... Asma has rendered a fascinating and credible account of how natural history museums are conceived and presented.

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It's the kind of book that will not only engage a wide and diverse readership, but it should, best of all, send them flocking to see how we look at nature and ourselves in those fabulous legacies of the curiosity cabinet."--The Boston Herald.

Over the centuries, natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those

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discoveries with students and an enthusiastic general public. At the heart of it all from the very start have been curators. Yet after three decades as a natural history curator, Lance Grande found that he still had to explain to people what he does. This book is the answer—and, oh, what an answer it is: lively, exciting, up-to-date, it offers a portrait of curators and their research like none we've seen, one that conveys the intellectual excitement and the educational and social value of curation. Grande uses the personal story of his own career—most of it

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spent at Chicago's storied Field Museum—to structure his account as he explores the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology. Throughout, we are guided by Grande's keen sense of mission, of a job where the why is always as important as the what. This beautifully written and richly illustrated book is a clear-eyed but loving account of natural history museums, their curators, and their ever-expanding roles in the twenty-first century.

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A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers

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And Present subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

Since its founding in 1846 "for the increase and diffusion of knowledge," the Smithsonian Institution has been an important feature of the American cultural landscape. In *A Living Exhibition*, William S. Walker examines the tangled history of cultural exhibition at the Smithsonian from its early years to the chartering of

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the National Museum of the American Indian in 1989. He tracks the transformation of the institution from its original ideal as a "universal museum" intended to present the totality of human experience to the variegated museum and research complex of today. Walker pays particular attention to the half century following World War II, when the Smithsonian significantly expanded. Focusing on its exhibitions of cultural history, cultural anthropology, and folk life, he places the Smithsonian within the larger context of Cold War America and the social

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And Present of the 1960s,
'70s, and '80s. Organized
chronologically, the book
uses the lens of the
Smithsonian's changing
exhibitions to show how
institutional decisions
become intertwined with
broader public debates about
pluralism, multiculturalism,
and decolonization. Yet if a
trend toward more culturally
specific museums and
exhibitions characterized
the postwar history of the
institution, its leaders and
curators did not abandon the
vision of the universal
museum. Instead, Walker
shows, even as the
Smithsonian evolved into an
extensive complex of

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And Present museums, galleries, and research centers, it continued to negotiate the imperatives of cultural convergence as well as divergence, embodying both a desire to put everything together and a need to take it all apart.

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