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investigates the challenges facing
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contains carefully considered

answers to numerous questions

of practice even as it raises more

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questions about exhibition-making today. Stimulating thought about how curatorial objectives mesh with on-the-ground practicalities, this book is vital reading for arts professionals, students of art and curatorial ...

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eBook: Marincola, Paula ...

This book is a good analysis of what makes a great exhibition.

What makes it and why? what makes it and what not? The book presents and compiles all great

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exhibitions that have taken place.
The only thing is the book
material is rough and the mis-an-
pagé of lines and font is terrible.
Tough but great read :)

[(What Makes a Great
Exhibition?)] [Author: Paula ...

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An exhibition is a creative act, and focus and constraints gives it strength. Memorable exhibitions are those where the list of what is not shown is as important as what is shown. A good creative brief should include what the project will not be.

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Designing an exhibition: These 5 tips should be your ...

Cover of What Makes a Great Exhibition? In the course of reading the book, I didn't find the answer, but I did find lots of food for thought. The table of contents

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is a stunner in Philadelphia
Exhibition Initiative's new book,
Questions of Practice: What
Makes a Great Exhibition?, edited
by PEI Director Paula Marincola.
It's a who's who of
curating--Robert Storr, Carlos
Basualdo; Thelma Golden ...

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the ears of those roaming the hall
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2. The Great Exhibition was a symbol of the Victorian Age. From the 1850's onward, the term "Victorianism" became popular for describing the strength, bullish superiority, and pride of an ever-improving Britain. Opening of the Great Exhibition, 1 May 1851 by

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Eugène Louis Lami. © Victoria
and Albert Museum, London.

10 Fascinating Facts About the
Great Exhibition of 1851 ...

But the work was completed on
time and the Great Exhibition was
opened by Queen Victoria on 1st

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May 1851. The exhibits included almost every marvel of the Victorian age, including pottery, porcelain, ironwork, furniture, perfumes, pianos, firearms, fabrics, steam hammers, hydraulic presses and even the odd house or two.

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The Great Exhibition 1851 -
Historic UK

What Makes a Great Exhibition?
investigates the challenges facing
American and European
contemporary art in particular,
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exhibitions, video and craft, and the ways that architecture influences the nature of the exhibitions under its roof.

What Makes a Great Exhibition?:
Marincola, Paula ...
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experience in the exhibition industry, stretching from London, Glasgow, Birmingham and Manchester to the rest of the UK and Europe, we are experts at helping you secure the best return on your investment. That's why your bespoke stand design

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But in the midst of this sea change, one largely unanswered question stands out: "What makes a great exhibition?" Some

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of the world's leading curators and art historians try to answer For better or worse, museums are changing from forbidding bastions of rare art into audience-friendly institutions that often specialize in "blockbuster" exhibitions designed to draw crowds.

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(rather than being in separate plates sections) and a checklist of exhibited works which is hidden away at the back, or printed separately for visitors to the exhibition.

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For better or worse, museums are changing from forbidding bastions of rare art into audience-friendly institutions that often specialize in “blockbuster” exhibitions designed to draw crowds. But in the midst of this sea change, one

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largely unanswered question stands out: "What makes a great exhibition?" Some of the world's leading curators and art historians try to answer this question here, as they examine the elements of a museum exhibition from every angle. What

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exhibitions under its roof. The distinguished contributors address diverse topics, including Studio Museum in Harlem director Thelma Golden's examination of ethnically-focused exhibitions; and Robert Storr, director of the 2007 Venice Biennale and

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formerly of the Museum of Modern Art, on the meaning of "exhibition and "exhibitionmaker." A thought-provoking volume on the practice of curatorial work and the mission of modern museums, What Makes A Great Exhibition? will be

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indispensable reading for all art professionals and scholars working today.

Fourteen essays by leading curators and art historians address the most pressing issues surrounding exhibition-making

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today. Contributors include Glenn Adamson, Iwona Blazwick, Lynne Cooke, Detlef Mertins, Mark Nash and Robert Storr.

An anthology of writings on exhibition practice from artists, critics, curators and art historians

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plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional

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museum or gallery locales.

"Thinking contemporary curating' is the first publication to comprehensively explore what is distinctive about contemporary curatorial thought. In five essays, art historian, critic, and theorist

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Terry Smith surveys the international landscape of current discourse; explores a number of exhibitions that show contemporaneity in present, recent, and post art; describes the enormous growth world-wide of exhibitionary infrastructure and

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the instability that haunts it; re-examines the phenomenon of artist-curators and curator-artists; and assesses a number of key tendencies in curating - such as the reimagined museum, the expanded exhibition, historicization and reuration,

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infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.

Published to celebrate The Metropolitan Museum of Art's 150th anniversary, Making The

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Met, 1870–2020 examines the institution's evolution from an idea—that art can inspire anyone who has access to it—to one of the most beloved global collections in the world. Focusing on key transformational moments, this richly illustrated

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book provides insight into the visionary figures and events that led The Met in new directions. Among the many topics explored are the impact of momentous acquisitions, the central importance of education and accessibility, the collaboration

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that resulted from international excavations, the Museum's role in preserving cultural heritage, and its interaction with contemporary art and artists. Complementing this fascinating history are more than two hundred works that changed the very way we look at

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art, as well as rarely seen archival and behind-the-scenes images. In the final chapter, Met Director Max Hollein offers a meditation on evolving approaches to collecting art from around the world, strategies for reaching new and diverse audiences, and the

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role of museums today.

The Curators Handbook is the essential practical handbook for curators and curatorial students, mapping out every stage of the exhibition-making process from initial idea to final installation. In

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In his introduction, Adrian George traces the history of curating back to its origins in the 17th century and outlines the multifarious roles of the curator today, including as custodian, interpreter, educator, facilitator and organizer. Twelve chapters then chart the various

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stages of the exhibition process in invaluable detail and clear, informative language from initial concept to writing contracts and loan requests, putting together budgets and schedules, producing exhibition catalogues and interpretation materials,

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designing gallery spaces, working with artists, lenders and art handlers, organizing private views, and documenting and evaluating a show. A distinguished cast of international museum directors and curators offer advice and tips.

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The first comprehensive study of the diverse role and impact of photography at the 1851 Great Exhibition in London, drawing together two decades of research to create a broader understanding of the step-change

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in image making and distribution represented by The Great Exhibition of the Works of Industry of All Nations - the genesis of the Victoria and Albert Museum, London.0While the Great Exhibition has received a variety of examinations, its role in

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exhibiting and furthering the cause and exploitation of photography and its impact on illustration has been largely underappreciated. More broadly, 1851 saw a massive change in information management: in the creation and dissemination of

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visually based graphic information characterized by images of the building, its contents and their display that collectively constituted the Great Exhibition. Photography played a critical role in this quantum leap.00Exhibition: V&A

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Photography Centre, London, UK
(October 2018).

Conceived as a showcase for
Britain's burgeoning
manufacturing industries and the
exotic products of its Empire, the
Great Exhibition at the Crystal

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Palace was Britain's first truly national spectacle. Michael Leapman explores how the exhibition came into being; the key characters who made it happen (from Prince Albert, who was credited with the idea, to Thomas Cook, whose cheap

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railway trips ensured its accessibility to all); and the fascinating tales behind the exhibits that fired the imagination of the era. 'The best kind of popular history: exact, imaginative and full of fun.' Sunday Telegraph `Splendid...

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Michael Leapman brings a child's delight to the wonders of the Exhibition and his enthusiastic prose makes his readers feel they are almost walking down its aisles.' Mail on Sunday
'Entertaining and engaging'
Independent

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Set during the Industrial Revolution and the Great Exhibition of 1851, *An Honest Heart* is a “sitting-room romance” with the feel of a Regency-era novel but the fashions and technological advances of the mid-

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Victorian age. Featuring dual romance stories, the main plot involves seamstress Caddy Bainbridge and the choice she must make between two men: one from the aristocracy, the other from the working class. Award-nominated author Kaye

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Dacus pinpoints the theme of honesty—both men in this love triangle have deep secrets to hide, and Caddy's choice will be based on which of them can be honest with her. Courtship . . . cunning . . . candor. Who possesses an honest heart?

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Discusses interesting chemicals, such as the smelliest, most lethal, and most versatile, in a non-technical style that covers each chemical's importance without using formulas, equations, or diagrams

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