

People Museum The First Museum Of Body Worlds

Barry Lord, Maria Piacente

An Introduction to the Entertainment Industry Andi Stein, Beth Bingham Evans, 2009 Whether it's a favorite television show, an artist at the top of the music charts, a best-selling book, or a hometown sports team, we love entertainment. It's big business and in this accessible introduction, Andi Stein and Beth Bingham Evans give readers a glimpse inside the industry, to better understand how each segment operates and the challenges and trends it faces. Each chapter addresses a different segment of the entertainment industry including: - Film - Television - Radio - Theatre - Music - Travel/Tourism - Sports The book is designed as an introductory text for entertainment courses and as an overview of the industry for those looking to pursue careers in the field of entertainment. A list of resources is provided at the end of each chapter.

The Anatomy of Body Worlds T. Christine Jespersen, Alicita Rodríguez, Joseph Starr, 2009 Since its Tokyo debut in 1995, Gunther von Hagens' Body Worlds exhibition has been visited by more than 25 million people at museums and science centers across North America, Europe, and Asia. Preserved through von Hagens' unique process of plastination, the bodies shown in the controversial exhibit are posed to mimic life and art, from a striking re-creation of Rodin's *The Thinker*, to a preserved horse and its human rider, a basketball player, and a reclining pregnant woman--complete with fetus in its eighth month. This interdisciplinary volume analyzes Body Worlds from a number of perspectives, describing the legal, ethical, sociological, and religious concerns which seem to accompany the exhibition as it travels the world.

The Routledge Companion to Museum Ethics Janet Marstine, 2012-05-23 Routledge Companion to Museum Ethics is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum. Through twenty-seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth, rather than a burden of compliance. The volume represents diverse strands in museum activity from exhibitions to marketing, as ethics is embedded in all areas of the museum sector. What the contributions share is an understanding of the contingent nature of museum ethics in the twenty-first century—its relations with complex economic, social, political and technological forces and its fluid ever-shifting sensibility. The volume examines contemporary museum ethics through the prism of those disciplines and methods that have shaped it most. It argues for a museum ethics discourse defined by social responsibility, radical transparency and shared guardianship of heritage. And it demonstrates the moral agency of museums: the concept that museum ethics is more than

the personal and professional ethics of individuals and concerns the capacity of institutions to generate self-reflective and activist practice.

The Darker Side of Travel Richard Sharpley, Philip R. Stone, 2009 *The Darker Side of Travel* is a contemporary and comprehensive analysis of dark tourism. Drawing on existing literature, numerous examples and introducing new conceptual perspectives, it develops a theoretically informed foundation for examining the demand for and supply of dark tourism experiences. It also explores issues relevant to the development, management and interpretation of visitor sites and attractions associated with death, disaster and suffering.

Controversy in Science Museums Erminia Pedretti, Ana Maria Navas Iannini, 2020-04-30 *Controversy in Science Museums* focuses on exhibitions that approach sensitive or controversial topics. With a keen sense of past and current practices, Pedretti and Navas Iannini examine and re-imagine how museums and science centres can create exhibitions that embrace criticality and visitor agency. Drawing on international case studies and voices from visitors and museum professionals, as well as theoretical insights about scientific literacy and science communication, the authors explore the textured notion of controversy and the challenges and opportunities practitioners may encounter as they plan for and develop controversial science exhibitions. They assert that science museums can no longer serve as mere repositories for objects or sites for transmitting facts, but that they should also become spaces for conversations that are inclusive, critical, and socially responsible. *Controversy in Science Museums* provides an invaluable resource for museum professionals who are interested in creating and hosting controversial exhibitions, and for scholars and students working in the fields of museum studies, science communication, and social studies of science. Anyone wishing to engage in an examination and critique of the changing roles of science museums will find this book relevant, timely, and thought provoking.

The Social Work of Museums Lois H. Silverman, 2009-12-04 Museums may not seem at first glance to be engaged in social work. Yet, Lois H. Silverman brings together here relevant visitor studies, trends in international practice, and compelling examples that demonstrate how museums everywhere are using their unique resources to benefit human relationships and, ultimately, to repair the world. In this groundbreaking book, Silverman forges a framework of key social work perspectives to show how museums are evolving a needs-based approach to provide what promises to be universal social service. In partnership with social workers, social agencies, and clients, museums are helping people cope and even thrive in circumstances ranging from personal challenges to social injustices. *The Social Work of Museums* provides the first integrative survey of this emerging interdisciplinary practice and an essential foundation on which to build for the future. *The Social Work of Museums* is not only a vital and visionary resource for museum training and practice in the 21st century, but also an invaluable tool for social workers, creative arts therapists, and students seeking to broaden their horizons. It will inspire and empower policymakers, directors, clinicians, and evaluators alike to work together toward museums for the next

age.

Biomapping Indigenous Peoples ,2012-01-01 Where do our distant ancestors come from, and which routes did they travel around the globe as hunter-gatherers in prehistoric times? Genomics provides a fascinating insight into these questions and unlocks a mass of information carried by strands of DNA in each cell of the human body. For Indigenous peoples, scientific research of any kind evokes past – and not forgotten – suffering, racial and racist taxonomy, and, finally, dispossession. Survival of human cell lines outside the body clashes with traditional beliefs, as does the notion that DNA may tell a story different from their own creation story. Extracting and analysing DNA is a new science, barely a few decades old. In the medical field, it carries the promise of genetically adapted health-care. However, if this is to be done, genetic identity has to be defined first. While a narrow genetic definition might be usable by medical science, it does not do justice to Indigenous peoples' cultural identity and raises the question of governmental benefits where their genetic identity is not strong enough. People migrate and intermix, and have always done so. Genomics trace the genes but not the cultures. Cultural survival – or revival – and Indigenous group cohesion are unrelated to DNA, explaining why Indigenous leaders adamantly refuse genetic testing. This book deals with the issues surrounding 'biomapping' the Indigenous, seen from the viewpoints of discourse analysts, historians, lawyers, anthropologists, sociologists, museum curators, health-care specialists, and Native researchers.

The Museum at the End of the World Alexia Bloch,Laurel Kendall,2016-05-06 A little over a century ago the American Museum of Natural History launched its ambitious Jesup North Pacific Expedition to learn more about the peoples inhabiting the remote easternmost extension of Siberia and the northwest coast of North America. In *The Museum at the End of the World: Encounters in the Russian Far East*, anthropologists Alexia Bloch and Laurel Kendall tell the story of their journey through this same part of the world in 1998, retracing the old expedition as they link the expedition legacy of artifacts, photographs, and archival material from the museum in New York to the present-day descendants of its subjects. Contrasting the time of the Jesup expedition with their own travel, the authors reveal a physical and cultural landscape that was profoundly shaken over the past century, first by Soviet control and then by that empire's unraveling. *The Museum at the End of the World* is not the story of a heroic adventure but rather a series of conversations about Siberian culture with museum workers, native scholars, performers and artisans, and a great variety of ordinary people. They reveal a strong concern about past legacies, cultural preservation, and their uncertain future as they struggle to reinvent themselves. The authors' combination of travelers' curiosity and professional inquiry provide a compelling portrait of life in the Russian Far East and a meditation on the fate of culture and tradition in the face of hard economic times and sudden autonomy after decades of state control.

Inked: Tattoos and Body Art around the World Margo DeMello,2014-05-30 In recent decades, tattoos have gone from

being a subculture curiosity in Western culture to mainstream and commonplace. This two-volume set provides broad coverage of tattooing and body art in the United States today as well as around the world and throughout human history. In the 1960s, tattooing was illegal in many parts of the United States. Today, tattooing is fully ingrained in mainstream culture and is estimated to be a multi-billion-dollar industry. This exhaustive work contains approximately 400 entries on tattooing, providing historical information that enables readers to fully understand the methods employed, the meanings of, and the motivations behind tattooing—one of the most ancient ways humans mark themselves. The encyclopedia covers all important aspects of the topic of tattooing: the major types of tattooing, the cultural groups associated with tattooing, the regions of the world where tattooing has been performed, the origins of modern tattooing in prehistory, and the meaning of each society's use of tattoos. Major historical and contemporary figures associated with tattooing—including tattooists, tattooed people, and tattoo promoters—receive due attention for their contributions. The entries and sidebars also address the sociological movements involved with tattooing; the organizations; the media dedicated to tattooing, such as television shows, movies, magazines, websites, and books; and the popular conventions, carnivals, and fairs that have showcased tattooing.

Manual of Museum Exhibitions Barry Lord, Maria Piacente, 2014-04-07 The Manual of Museum Exhibitions is a comprehensive, practical guide to the entire process of planning, designing, producing, and evaluating exhibitions for museums of all kinds. The second edition explores the exhibition development process in greater detail, providing the technical and practical methodologies museum professionals need today.

The Study of Anatomy in Britain, 1700–1900 Fiona Hutton, 2015-10-06 Hutton looks at Manchester and Oxford to provide a comparative history of anatomical study. Using the Anatomy Act as a focal point, she examines how these two cities dealt with the need for bodies over two centuries.

The Second World War in the Twenty-First-Century Museum Stephan Jaeger, 2020-02-24 The Second World War is omnipresent in contemporary memory debates. As the war fades from living memory, this study is the first to systematically analyze how Second World War museums allow prototypical visitors to comprehend and experience the past. It analyzes twelve permanent exhibitions in Europe and North America – including the Bundeswehr Military History Museum in Dresden, the Museum of the Second World War in Gdańsk, the House of European History in Brussels, the Imperial War Museums in London and Manchester, and the National WWII Museum in New Orleans – in order to show how museums reflect and shape cultural memory, as well as their cognitive, ethical, emotional, and aesthetic potential and effects. This includes a discussion of representations of events such as the Holocaust and air warfare. In relation to narrative, memory, and experience, the study develops the concept of experientiality (on a sliding scale between mimetic and structural forms), which provides a new textual-spatial method for reading exhibitions and understanding the experiences of historical individuals and collectives. It is supplemented by concepts like transnational memory, empathy, and encouraging critical thinking through difficult

knowledge.

Traces and Memories of Slavery in the Atlantic World Lawrence Aje,Nicolas Gachon,2019-06-28 *Traces and Memories* deals with the foundation, mechanisms and scope of slavery-related memorial processes, interrogating how descendants of enslaved populations reconstruct the history of their ancestors when transatlantic slavery is one of the variables of the memorial process. While memory studies mark a shift from concern with historical knowledge of events to that of memory, the book seeks to bridge the memorial representations of historical events with the production and knowledge of those events. The book offers a methodological and epistemological reflection on the challenges that are raised by archival limitations in relation to slavery and how they can be overcome. It covers topics such as the historical and memorial legacy/ies of slavery, the memorialization of slavery, the canonization and patrimonialization of the memory of slavery, the places and conditions of the production of knowledge on slavery and its circulation, the heritage of slavery and the (re)construction of (collective) identity. By offering fresh perspectives on how slavery-related sites of memory have been retrospectively (re)framed or (re)shaped, the book probes the constraints which determine the inscription of this contentious memory in the public sphere. The volume will serve as a valuable resource in the area of slavery, memory, and Atlantic studies.

Don't Read This Book Before Dinner Anna Claybourne,2019 Surprising, and disgusting, facts and stories about animals, nature and the world around us--

Object-Based Learning and Well-Being Thomas Kador,Helen Chatterjee,2020-11-26 *Object-Based Learning and Well-Being* provides the first explicit analysis of the combined learning and well-being benefits of working with material culture and curated collections. Following on from the widely acclaimed *Engaging the Senses*, this volume explicitly explores the connection between the value of material culture for both learning and well-being. Bringing together experts and practitioners from eight countries on four continents, the book analyses the significance of curated collections for structured cultural interventions that may bring both educational and well-being benefits. Topics covered include the role of material culture in relation to mental health; sensory impairments; and general student and teacher well-being. Contributors also consider how collections can be employed to positively address questions of identity and belonging relating to marginalisation, colonialism and forced displacement. *Object-Based Learning and Well-Being* should be a key first point of reference for academics and students who are engaged in the study of object-based learning, museums, heritage, health and well-being. The book will be of particular interest to practitioners working in higher education, or those working in the cultural, heritage, museums and health sectors.

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.

Cincinnati Magazine, 2008-03 Cincinnati Magazine taps into the DNA of the city, exploring shopping, dining, living, and culture and giving readers a ringside seat on the issues shaping the region.

Exhibition Experiments Sharon Macdonald, Paul Basu, 2008-04-30 Exhibition Experiments is a lively collection that considers experiments with museological form that challenge our understanding of - and experience with - museums. Explores examples of museum experimentalism in light of cutting-edge museum theory Draws on a range of global and topical examples, including museum experimentation, exhibitionary forms, the fate of conventional notions of 'object' and 'representation', and the impact of these changes Brings together an international group of art historians, anthropologists, and sociologists to question traditional disciplinary boundaries Considers the impact of technology on the museum space tackles a range of examples of experimentalism from many different countries, including Australia, Austria, Germany, Israel, Luxembourg, Sweden, the UK and the US Examines the changes and challenging new possibilities facing museum studies

Progressive Museum Practice George E Hein, 2012-07-15 Hein traces current practice in museum education to Dewey's early 20th-century ideas about education, democracy, and progress toward improving society, and in so doing provides a rare history of museum education as a profession.

The Hypothetical Mandarin Eric Hayot, 2009-04-24 Through readings of novels, medical case studies, travelers' reports, photographs, and paintings, *The Hypothetical Mandarin* shows that in the West the connection between sympathy and humanity, and indeed between sympathy and reality, has tended to refract with a remarkable frequency through the lens called China. Eric Hayot, through keen interpretations of myriad art forms and nonfictional writings, reveals how Western responses to Chinese pain go to the heart of the relationship between language and the body, the social and philosophical experience of modernity, and the definition of a universal human subject. In short, this analysis reveals how four terms--sympathy, suffering, economic exchange, and representational exchange--establish the network that frames the historical discourse on China, sympathy, and modernity. It is a book that opens new possibilities for thinking about the West's

relationship to China, past and present, and that establishes a new philosophical vantage from which to consider the question of empathy.

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