

Museum Archetypes and Collecting in the Ancient World

Edited by

Maia Wellington Gahtan and Donatella Pegazzano



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Museum Archetypes And Collecting In The Ancient World

Peter Greenaway



Museum Archetypes And Collecting In The Ancient World:

Museum Archetypes and Collecting in the Ancient World Maia Wellington Gahtan, Donatella Pegazzano, 2015-03-20
Museum Archetypes and Collecting in the Ancient World offers a broad yet detailed analysis of the phenomenon of collecting in the ancient world through a museological lens In the last two decades this has provided a basis for exciting interdisciplinary explorations by archaeologists art historians and historians of the history of collecting This compendium of essays by different specialists is the first general overview of the reasons why ancient civilizations from Archaic Greece to the Late Classical Early Christian period amassed objects and displayed them together in public private and imaginary contexts It addresses the ranges of significance these proto museological conditions gave to the objects both in sacred and secular settings

Monumenta Graeca et Romana: Museum archetypes and collecting in the ancient world H. F. Mussche, 1963

The Museums and Collections of Higher Education Andrew Simpson, 2022-12-23 The Museums and Collections of Higher Education provides an analysis of the historic connections between materiality and higher education developed through diverse examples of global practice Outlining the different value propositions that museums and collections bring to higher education the historic link between objects evidence and academic knowledge is examined with reference to the origin point of both types of organisation Museums and collections bring institutional reflection cross disciplinary bridges digital extension options and participatory potential Given the two primary sources of text and object a singular source type predisposes a knowledge system to epistemic stasis whereas mixed sources develop the potential for epistemic disruption and possible change Museums and collections therefore are essential in the academies of higher learning With the many challenges confronting humanity it is argued that connecting intellect with social action for societal change through university museums should be a contemporary manifestation of the social contract of universities Much has been written about museums and universities but there is little about university museums and collections This book will interest museum scholars and practitioners especially those unaware that university museums are at the forefront of museological creativity It will also be of interest to academics and the growing number of leaders and managers in the modern university

Monographic Exhibitions and the History of Art Maia Wellington Gahtan, Donatella Pegazzano, 2018-02-19 This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present Roughly falling into three genres retrospectives of living artists retrospectives of recently deceased artists and monographic exhibitions of Old Masters specialists examine examples of each genre within their social cultural political and economic contexts Exhibitions covered include Nathaniel Hone s 1775 exhibition the Holbein Exhibition of 1871 the Courbet retrospective of 1882 Titian s exhibition in Venice Poussin s Louvre retrospective of 1960 and El Greco s anniversary exhibitions of 2014

The Art of the Roman Empire AD 100-450 Jaś Elsner, 2018 A beautifully illustrated new edition of the best single volume guide to Roman and early Christian art

Provides an introduction to the great diversity of artistic styles during the period and their context **Classical Art**
 Caroline Vout, 2018-05-29 How did the statues of ancient Greece wind up dictating art history in the West How did the material culture of the Greeks and Romans come to be seen as classical and as art What does classical art mean across time and place In this ambitious richly illustrated book art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures All of this raises the question of classical art's future What we call classical art did not simply appear in ancient Rome or in the Renaissance or in the eighteenth century Academy Endlessly repackaged and revered or rebuked Greek and Roman artifacts have gathered an amazing array of values both positive and negative in each new historical period even as these objects themselves have reshaped their surroundings Vout shows how this process began in antiquity as Greeks of the Hellenistic period transformed the art of fifth century Greece and continued through the Roman empire Constantinople European court societies the neoclassical English country house and the nineteenth century up to the modern museum A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them this book revolutionizes our understanding of what classical art has meant and continues to mean *Materiality in Roman Art and Architecture* Annette Haug, Adrian Hielscher, M. Taylor Lauritsen, 2021-12-31 The focus of this volume is on the aesthetics semantics and function of materials in Roman antiquity between the 2nd century B C and the 2nd century A D It includes contributions on both architectural spaces and their material design and objects types of artefacts that differ greatly in the way they were used perceived and loaded with cultural significance With respect to architecture the analysis of material aesthetics leads to a new understanding of the performance imitation and transformation of surfaces including the social meaning of such strategies In the case of objects surface treatments are equally important However object form a specific design category which can enter into tension with materiality comes into particular focus Only when materials are shaped do their various qualities emerge and these qualities are to a greater or lesser extent transferred to objects With a focus primarily on Roman Italy the papers in this volume underscore the importance of material design and highlight the awareness of this matter in the ancient world **Reading Greek and Hellenistic-Roman Spolia**, 2023-11-13 Plundering and taking home precious objects from a defeated enemy was a widespread activity in the Greek and Hellenistic Roman world In this volume literary critics historians and archaeologists join forces in investigating this phenomenon in terms of appropriation and cultural change In depth interpretations of famous ancient spoliations like that of the Greeks after Plataea or the Romans after the capture of Jerusalem reveal a fascinating paradox while the material record shows an eager incorporation of new objects the texts display abhorrence of the negative effects they were thought to bring along As this volume demonstrates both reactions testify to the crucial innovative impact objects from abroad may have *I ritratti Ilaria* Romeo, 2019 **Studia Hellenistica**, 1942 *Collecting and Empires* Maia Wellington Gahtan, Eva-Maria

Troelenberg, 2019 The creation and dissolution of empires has been a constant feature of human history from ancient times through the present day Establishing new identities and new power relationships empires also irrevocably altered social structures and the material culture on which those social structures were partly based The political activities of empires are materially reflected in the movement of objects from periphery to center and vice versa and in the formation and display of collections which represent the potential for the production and the dissemination of knowledge Imperial collecting practices tell stories that are complementary to and go beyond the classical sources of official history the statistics of social history and even the narratives of collective or individual oral history Building on previous work on European and Colonial object histories this collection of essays for the first time approaches the subject of collecting and empires from a global and inclusive comparative perspective by addressing selection of the greatest empires the world has known from Han China to Hellenistic Greece to Aztec Mexico to the Third Reich The comparative historical investigation of imperialism through the lens of collecting practices museum archetypes and museums proper helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture

The Museum Age Germain Bazin, 1967 **British Humanities Index**, 2008 **100 Allegories to Represent the World** Peter Greenaway, 1998 Allegorische foto's van de Engelse kunstenaar en cineast **Gold** Agnes Husslein-Arco, Thomas Zaunschirm, 2012 From the earliest days of human history gold has stirred powerful passions in all who have beheld it This book takes readers on a tour of gold in art from the second century to the present day **America, History and Life**, 1990 Subject Index to Periodicals, 2009 **Worlds of Transformation** Marilyn M. Rhie, Robert A. F. Thurman, David Paul Jackson, 1999-04 From the highly respected authors of Abrams acclaimed *Wisdom and Compassion: The Sacred Art of Tibet* comes a new volume devoted to 200 sublime Tibetan thangka paintings from the premier New York collection of Shelley and Donald Rubin The works span the 12th through 20th centuries and the spectrum of Tibetan artistic schools each one is reproduced in color and most are published here for the first time This magnificent volume presents an analysis of each painting in terms of iconography and religious meaning style regional lineage and sources In addition David Jackson discusses the paintings of the Kagyupa order in the Rubin Collection This volume continues the authors groundbreaking efforts to understand the complexity of Tibetan art and seeks to make these splendid and profound works accessible to a wider public The New York Art Review Les Krantz, 1988 **People of Today**, 2006

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