

Global and World Art in the Practice of the University Museum

Jane Chin Davidson, Sandra Esslinger

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Features

- the book traces how museum practices have expanded the understanding of the "art object."
- provides new thinking on exhibitions of global art in relation to the institution defined by the partnership of the university and the museum

Summary

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.

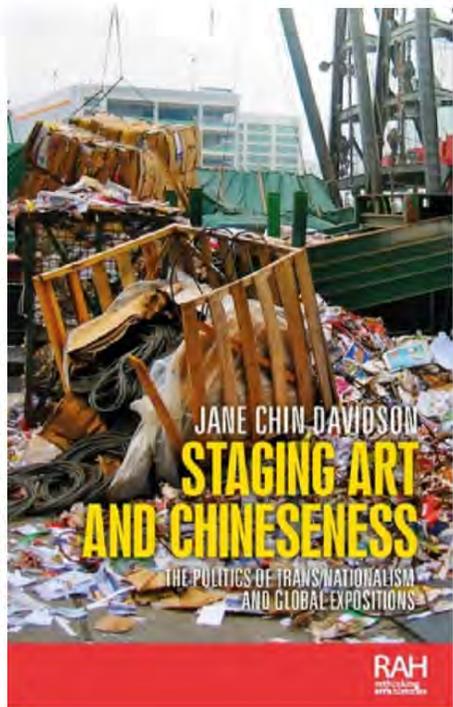
Taking The Fowler Museum at UCLA, USA, as its central subject, this edited collection traces how university museum practices have expanded the understanding of the 'art object' in recent years. It is argued that the meaning of cultural objects infused with the heritage and identity of 'global culture' 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.

Staging art and Chineseness

The politics of trans/nationalism and global expositions

By Jane Chin Davidson



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DESCRIPTION

This book addresses the politics of borders in the era of global art by exploring the identification of Chinese artists by location and exhibition. Focusing on performative, body-oriented video works by the post-1989 generation, it tests the premise of genealogical inscription and the ways in which cultural objects are attributed to the artist's residency, homeland or citizenship rather than cultural tradition, style or practice. Acknowledging historical definitions of Chineseness, including the orientalist assumptions of the past and the cultural-mixing of the present, the book's case studies address the paradoxes and contradictions of representation. An analysis of the historical matrix of global expositions reveals the structural connections among art, culture, capital and nation.

AUTHOR

Jane Chin Davidson is Associate Professor of Art History and Contemporary Global Art at California State University, San Bernardino

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