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*Ephemeral Monuments
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TREVINO MADELINE

Monuments and Memory, Made and Unmade Springer

The Contemporary Museum issues a challenge to those who view the museum as an artefact of history, constrained in its outlook as much by professional, institutional and disciplinary creed, as by the collections it accumulated in the distant past. Denying that the museum

can locate its purpose in the pursuit of tradition or in idealistic speculation about the future, the book asserts that this can only be found through an ongoing and proactive negotiation with the present: the contemporary. This volume is not concerned with any present, but with the peculiar circumstances of what it refers to as the 'global contemporary' - the sense of living in a globally connected world that is preoccupied with the contemporary. To situate the museum in this world of real and immediate need and action, beyond the reach of history, the book argues, is to

empower it to challenge existing dogmas and inequalities and sweep aside old hierarchies. As a result, fundamental questions need to be asked about such things as the museum's relationship to global time and space, to systems and technologies of knowing, to 'the life well lived', to the movement and rights of people, and to the psychology, permanence and organisation of culture. Incorporating diverse viewpoints from around the world, The Contemporary Museum is a follow-up volume to Museum Revolutions and, as such, should be

essential reading for students in the fields of museum and heritage studies, cultural studies, communication and media studies, art history and social policy.

Academics and museum professionals will also find this book a source of inspiration.

The Historic Trees of Massachusetts

Getty Publications

Examining how monuments preserve memory, these essays demonstrate how phenomena as diverse as ancient drum towers in China and ritual whale killings in the Pacific Northwest serve to represent and negotiate time.

A Guide to the Preventive Conservation of Photograph Collections Routledge

Winner of the 2016 Antoinette Forrester Downing Award presented by the Society of Architectural Historians. In many cities across the world, particularly in Europe, old buildings form a prominent part of the built environment, and we often take it for granted that their contribution is intrinsically positive. How has that widely-shared belief come about, and is its continued general acceptance inevitable? Certainly, ancient structures have long been treated with care and reverence in many societies, including classical Rome

and Greece. But only in modern Europe and America, in the last two centuries, has this care been elaborated and energised into a forceful, dynamic ideology: a 'Conservation Movement', infused with a sense of historical destiny and loss, that paradoxically shared many of the characteristics of Enlightenment modernity. The close inter-relationship between conservation and modern civilisation was most dramatically heightened in periods of war or social upheaval, beginning with the French Revolution, and rising to a tragic climax in the 20th-century age of totalitarian extremism; more recently the troubled relationship of 'heritage' and global commercialism has become dominant. Miles Glendinning's new book authoritatively presents, for the first time, the entire history of this architectural Conservation Movement, and traces its dramatic fluctuations in ideas and popularity, ending by questioning whether its recent international ascendancy can last indefinitely.

The Assassination of Paris Getty

Publications

Much of Louis Chevalier's Paris faced the

wrecking ball in the 1950s, 60s, and 70s, as Georges Pompidou, Andre Malraux, and their cadres of technocratic elites sought to proclaim the glory of the new France by reinventing its capital in brutal visions of glass and steel.

Art, Design and Technology: Collaboration and Implementation Getty Publications

What are the reasons behind, and trajectories of, the rapid cultural changes in Ukraine since 2013? This volume highlights: the role of the Revolution of Dignity and the Russian-Ukrainian war in the formation of Ukrainian civil society; the forms of warfare waged by Moscow against Kyiv, including information and religious wars; Ukrainian and Russian identities and cultural realignment; sources of destabilization in Ukraine and beyond; memory politics and Russian foreign policies; the Kremlin's geopolitical goals in its 'near abroad'; and factors determining Ukraine's future and survival in a state of war. The studies included in this collection illuminate the growing gap between the political and social systems of Ukraine and Russia. The anthology illustrates how the Ukrainian revolution of 2013-2014, Russia's annexation of the

Crimean peninsula, and its invasion of eastern Ukraine have altered the post-Cold War political landscape and, with it, regional and global power and security dynamics.

Revolution and War in Contemporary Ukraine Routledge

The Edible Monument considers the elaborate architecture, sculpture, and floats made of food that were designed for court and civic celebrations in early modern Europe. These include popular festivals such as Carnival and the Italian Cuccagna. Like illuminations and fireworks, ephemeral artworks made of food were not well documented and were challenging to describe because they were perishable and thus quickly consumed or destroyed. In times before photography and cookbooks, there were neither literary models nor a repertoire of conventional images for how food and its preparation should be explained or depicted. Although made for consumption, food could also be a work of art, both as a special attraction and as an expression of power. Formal occasions and spontaneous celebrations drew communities together, while special foods and seasonal menus revived ancient

legends, evoking memories and recalling shared histories, values, and tastes. Drawing on books, prints, and scrolls that document festival arts, elaborate banquets, and street feasts, the essays in this volume examine the mythic themes and personas employed to honor and celebrate rulers; the methods, materials, and wares used to prepare, depict, and serve food; and how foods such as sugar were transformed to express political goals or accomplishments. This book is published on the occasion of an exhibition at the Getty Research Institute from October 13, 2015, to March 23, 2016.

Conservation of Plastics SBL Press
This book examines how digital technology is being used to assist the artists and designers. The computer is able to store data and reproduce designs, thus facilitating the speed-up of the iterative process towards a final design which meets the objectives of the designer and the requirements of the user. Collaborative design enables the sharing of information across digital networks to produce designed objects in virtual spaces. Augmented and virtual reality techniques can be used to preview

designs before they are finalized and implemented. Art and design have shaped the values, social structures, communications, and the culture of communities and civilisations. The direct involvement of artists and designers with their creative works has left a legacy enabling subsequent generations to understand more about their skills, their motivations, and their relationship to the wider world, and to see it from a variety of perspectives. This in turn causes the viewers of their works to reflect upon their meaning for today and the lasting value and implications of what has been created. Art installations are harnessing modern technology to process information and to display it. Such environments have also proved useful in engaging users and visitors with real-time images and interactive art.

The Contemporary Museum Columbia University Press

The Explicit Material gathers varied perspectives from the discourses of conservation, curation and humanities disciplines to focus on aspects of heritage transmission and material transitions. The authors observe and explicate the myriad

transformations that works of different kinds - manuscripts, archaeological artefacts, video art, installations, performances, film, and built heritage - may undergo: changing contexts, changing matter, changing interpretations and display. Focusing on the vibrant materiality of artworks and artefacts, *The Explicit Material* puts an emphasis on objects as complex constructs of material relations. By so doing, it announces a shift in sensibilities and understandings of the significance of objects and the materials they are made of, and on the increasingly blurred boundaries between the practices of conservation and curation.

The Explicit Material Getty Publications
The Neolithic period, when agriculture began and many monuments - including Stonehenge - were constructed, is an era fraught with paradoxes and ambiguities. Starting in the Mesolithic and carrying his analysis through to the Late Bronze Age, Richard Bradley sheds light on this complex period and the changing consciousness of these prehistoric peoples. *The Significance of Monuments* studies the importance of monuments tracing their history from their first

creation over six thousand years later. Part One discusses how monuments first developed and their role in developing a new sense of time and space among the inhabitants of prehistoric Europe. Other features of the prehistoric landscape - such as mounds and enclosures - across Continental Europe are also examined. Part Two studies how such monuments were modified and reinterpreted to suit the changing needs of society through a series of detailed case studies. *The Significance of Monuments* is an indispensable text for all students of European prehistory. It is also an enlightening read for professional archaeologists and all those interested in this fascinating period.

Artistic Freedom in International Law Getty Publications

We are taught to believe in originals. In art and architecture in particular, original objects vouch for authenticity, value, and truth, and require our protection and preservation. The nineteenth century, however, saw this issue differently. In a culture of reproduction, plaster casts of building fragments and architectural features were sold throughout Europe and

America and proudly displayed in leading museums. The first comprehensive history of these full-scale replicas, *Plaster Monuments* examines how they were produced, marketed, sold, and displayed, and how their significance can be understood today. *Plaster Monuments* unsettles conventional thinking about copies and originals. As Mari Lending shows, the casts were used to restore wholeness to buildings that in reality lay in ruin, or to isolate specific features of monuments to illustrate what was typical of a particular building, style, or era. Arranged in galleries and published in exhibition catalogues, these often enormous objects were staged to suggest the sweep of history, synthesizing structures from vastly different regions and time periods into coherent narratives. While architectural plaster casts fell out of fashion after World War I, Lending brings the story into the twentieth century, showing how Paul Rudolph incorporated historical casts into the design for the Yale Art and Architecture building, completed in 1963. Drawing from a broad archive of models, exhibitions, catalogues, and writings from architects, explorers,

archaeologists, curators, novelists, and artists, *Plaster Monuments* tells the fascinating story of a premodernist aesthetic and presents a new way of thinking about history's artifacts.

Sound Art Routledge

This is a thorough investigation of the material and philosophical aspects of conserving contemporary art. Since the advent of the avant-garde in the early 20th century, visual artists have adopted new techniques and materials, some of whose characteristics of aging and wear are still largely unknown today. The conservator's intervention has become increasingly delicate, problematic, and experimental and requires not only technical knowledge of these materials but also a greater awareness of the artist's intellectual universe. *Conserving Contemporary Art* is one of the first books to give a comprehensive overview of the many considerations faced by the conservator of modern and contemporary art.

The Monumental Challenge of Preservation

University of Chicago Press

Bringing together leading conservation scholars and professionals from around

the world, this volume offers a timely look at values-based approaches to heritage management. Over the last fifty years, conservation professionals have confronted increasingly complex political, economic, and cultural dynamics. This volume, with contributions by leading international practitioners and scholars, reviews how values-based methods have come to influence conservation, takes stock of emerging approaches to values in heritage practice and policy, identifies common challenges and related spheres of knowledge, and proposes specific areas in which the development of new approaches and future research may help advance the field.

Conservation Without Limits BRILL

Рецензируемый сборник научных статей содержит материалы 9-й международной конференции «Актуальные проблемы теории и истории искусства», проходившей 26-31 октября 2020 г. в Санкт-Петербурге. В статьях на русском и английском языках представлены результаты исследований в области изучения искусства от Средневековья до современности: истории, теории,

реставрации, а также музейного дела и междисциплинарных методов изучения культурного наследия. Издание предназначено в первую очередь для специалистов. Может быть использовано в учебной, научно-практической деятельности, а также интересно широкому кругу любителей искусства.

Ephemeral Monuments Getty Publications

Kinetic art not only includes movement but often depends on it to produce an intended effect and therefore fully realize its nature as art. It can take a multiplicity of forms and include a wide range of motion, from motorized and electrically driven movement to motion as the result of wind, light, or other sources of energy. Kinetic art emerged throughout the twentieth century and had its major developments in the 1950s and 1960s. Professionals responsible for conserving contemporary art are in the midst of rethinking the concept of authenticity and solving the dichotomy often felt between original materials and functionality of the work of art. The contrast is especially acute with kinetic art when a compromise between the two often seems impossible.

Also to be considered are issues of technological obsolescence and the fact that an artist's chosen technology often carries with it strong sociological and historical information and meanings.

Procedures and Conservation Standards for Museum Collections in Transit and on Exhibition Routledge

For millennia, people of all cultures have decorated the surfaces of their domestic, religious, and public buildings. Earthen architecture in particular has been, and continues to be, a common ground for surface decoration such as paintings, sculpted bas-relief, and ornamental plasterwork. This volume explores the complex issues associated with preserving these surfaces. Case studies from Asia, Europe, Africa, the Middle East, and the Americas are presented. The publication is the result of a colloquium held in 2004 at Mesa Verde National Park, Colorado, co-organized by the Getty Conservation Institute (GCI) and the National Park Service (NPS). The meeting brought together fifty-five conservators, cultural resource managers, materials scientists, engineers, architects, archaeologists, anthropologists, and artists from eleven

countries. Divided into four themes-- Archaeological Sites, Museum Practice, Historic Buildings, and Living Traditions-- the papers examine the conservation of decorated surfaces on earthen architecture within these different contexts.

The Conservation of Artifacts Made from Plant Materials Routledge

New Directions in Ceramics explores and responds to contemporary ceramists' use of innovative modes of practice, investigating how change is happening and interpreting key works. Jo Dahn provides an overview of the current ceramics landscape, identifying influential exhibitions, events and publications, to convey a flavour of debates at a time when much about the character of ceramics is in a state of flux. What non-traditional activities does the term 'ceramics' now encompass? How have these practices developed and how have they been accommodated by institutions in Britain and internationally? Work by a wide range of ceramists, including Edmund de Waal, Nina Hole, Clare Twomey, Keith Harrison, Alexandra Engelfriet, Linda Sormin, Walter McConnell

and Phoebe Cummings is considered. Following an extended introduction on ceramics in critical discourse, chapters on performance, installation, raw clay and figuration each provide an introductory overview to the area under discussion, with a closer examination of work by key ceramists, and illustrations of relevant examples. The interplay of actions and ideas is a central concern: critical and cultural contexts are woven into the account throughout, and dialogues with practitioners provide a privileged insight into thought processes as well as studio activities.

The Conservation Movement: A History of Architectural Preservation Taylor & Francis

This book focuses on performance and performance-based artworks as seen through the lens of conservation, which has long been overlooked in the larger theoretical debates about whether and how performance remains. Unraveling the complexities involved in the conservation of performance, *Performance: The Ethics and the Politics of Conservation and Care* (vol. 1) brings this new understanding to bear in examining performance as an object of study, experience, acquisition,

and care. In so doing, it presents both theoretical frameworks and functional paradigms for thinking about—and enacting—the conservation of performance. Further, while the conservation of performance is undertheorized, performance is nevertheless increasingly entering the art market and the museum, meaning that there is an urgent need for discourse on how to care for these works long-term. In recent years, a few pioneering conservators, curators, and scholars have begun to create frameworks for the longterm care of performance. This volume presents, explicates, and contextualizes their work so that a larger discourse can commence. It will thus serve the needs of conservation students and professors, for whom literature on this subject is sorely needed. This interdisciplinary book thus implements a novel rethinking of performance that will challenge and revitalize its conception in many fields, such as art history, theater, performance studies, heritage studies, and anthropology.

Human Traces: Ephemeral Art Getty Publications

This text is a history of the world's oldest global conservation body - the World Conservation Union, established in 1948 as a forum for governments, non-governmental organizations and individual conservationists. The author draws on unpublished archives to reveal the often turbulent story of the IUCN and its achievements in, and influence on, conservation and environmental policy worldwide - establishing national parks and protected areas and defending threatened species.

Performance Getty Publications

The analysis of the four historic sites featured in this publication-Grosse Ile and the Irish Memorial National Historic Site in Canada, Chaco Culture National Historical Park in the United States, Port Arthur Historic Site in Australia, and Hadrian's Wall World Heritage Site in the United Kingdom-provides valuable insight into the creation and management of heritage values. Each case study articulates how values are identified and assessed by the governing bodies; where (and with whom) the values reside; how the values are implemented into management policies and objectives; and the impact that these

decisions have on the sites themselves. This book will be a vital tool for institutions and individuals engaged in the study or practice of site management, conservation planning, and/or historic preservation. Also included is a CD-ROM that contains supplemental management and planning documents created and used by the site-management authorities."

Framing the Environmental Humanities

Routledge

Histories of Performance Documentation traces the many ways in which museums have approached performance works from the 1960s onwards, considering the unique challenges of documenting live events. From hybrid and interactive arts, to games and virtual and mixed reality performance, this collection investigates the burgeoning role of the performative in museum displays. Gabriella Giannachi and Jonah Westerman bring together interviews and essays by leading curators, conservators, artists and scholars from institutions including MoMA, Tate, SFMOMA and the Whitney, to examine a range of interdisciplinary practices that have influenced the field of performance documentation. Chapters build on recent

approaches to performance analysis, which argue that it should not focus purely on the live event, and that documentation

should not be read solely as a process of retrospection. These ideas create a radical new framework for thinking about the relationship between performance and its

documentation—and how this relationship might shape ideas of what constitutes performance in the first place.

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