

Poulot Dominique

Präsentierte Geschichte Geschichtsdinge Zwischen Nation und Europa Museumsanalyse The Museums of Contemporary Art Alte Meister - neue Ordnung Le récit historique comme problème théorique en France et en Allemagne au XIXe siècle Beutekunst unter Napoleon Paris wird eine einzige grosse Wunderlampe sein Der Effekt des Realen Artefakt, Fetisch, Skulptur Die Museumsreformbewegung in Deutschland und die Entstehung des modernen Museums 1880-1940 Einführung in die Landeskunde Frankreichs Nicht Disneyland und andere Aufsätze über Modernität und Nostalgie WBG Deutsch-Französische Geschichte Mäzenatisches Handeln Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur Krönungen Romantic Paris LifeScience Alice von Plato Lisa Regazzoni Sarah Czerney Joachim Baur J. Pedro Lorente Lukas Cladders Alexandre Escudier Landesmuseum Mainz Anette Strittmatter Stefanie Muhr Gabriele Genge Alexis Joachimides Hans-Jürgen Lüsebrink Stanislaus von Moos Thomas W. Gaehtgens Mario Kramp Michael Marrinan Gerfried Stocker

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wie verändert sich geschichte wenn sie statt einer gebildeten elite einem massenpublikum präsentiert wird dieser frage geht alice von plato mit blick auf die französische geschichtskultur pariser museen und weltausstellungen im 19 jahrhundert nach besonders die darstellung der fremden auf völkerschauen regte die präsentation der eigenen französischen alltagsgeschichte an dadurch wurde das selbstbild der kulturnation in frage gestellt unveränderter nachdruck der ausgabe von 2001

die arbeit widmet sich der frage wie gelehrte im 18 und frühen 19 jahrhundert das wissen über das alte gallien mit hilfe von neuartigen quellen materieller aber auch

immaterieller natur konstruiert haben sie verfolgt den erkenntnisprozess von der betrachtung eines objekts als zeugnis der vergangenheit über die praktiken und methoden mit denen es zum sprechen gebracht wurde bis hin zu seiner einbettung in historische erzählungen

europa ist in der krise angesichts brexit dringender flüchtlings und einwanderungsfragen diskussionen über den ausschluss insolventer länder und dem demokratischen defizit der eu ist dieser befund zu einem allgemeinplatz geworden als einen weg aus der krise schlagen politiker innen eu beamt innen und intellektuelle oftmals die stärkung des zusammenhalts durch die rückbesinnung auf die angenommene gemeinsame geschichte europas und eine daraus erwachsene kulturelle identität vor dieser herausforderung stellen sich zunehmend auch aktuelle nationalmuseen in europa indem sie es sich zur aufgabe machen sich zu europäisieren sie setzen es sich zum ziel nicht mehr nur die nation und ihre geschichte sondern europa und europäische geschichte zu zeigen diese museen zwischen nation und europa untersucht das buch aus medienwissenschaftlicher perspektive anhand dreier aktueller fallstudien aus deutschland polen und frankreich deutsches historisches museum berlin europäisches solidarność zentrum danzig musée des civilisations de l europe et de la méditerranée marseille geht es den fragen nach wie diese museen europa und seine geschichte konstruieren und was europa und europäisch in ihren musealen inszenierungen bedeute welche vorstellungen europas bringen die medien der ausstellungen hervor wen und was zeigen sie als europäisch wer gehört dagegen in den musealen inszenierungen nicht zu europa die studie zeigt dass die europäisierung nationaler museen auf starke nationale und strukturelle widerstände stößt ein gesamteuropäisches narrativ europas und seiner geschichte ist deshalb bislang nicht in sicht

wie lassen sich museen wissenschaftlich untersuchen welche methodischen ansätze stehen zur verfügung wie sind diese mit gewinn einzusetzen die beiträge dieses buches stellen erstmals eine relevante auswahl von methoden zur untersuchung der schillernden institution museum vor internationale experten und expertinnen verschiedener disziplinen führen in die jeweiligen theoretischen grundlagen und forschungspraktischen herangehensweisen ein der band dient so als analytischer werkzeugkasten zur bearbeitung von fallstudien und gibt wichtige anstöße zur grundlagendiskussion im boomenden feld der museumswissenschaft

where how by whom and for what were the first museums of contemporary art created these are the key questions addressed by j pedro lorente in this new book in it he explores the concept and history of museums of contemporary art and the shifting ways in which they have been imagined and presented following an introduction that sets out the historiography and considering questions of terminology the first part of the book then examines the paradigm of the musée des artistes vivants in paris and its equivalents in the rest of europe during the nineteenth century the second part takes the story forward from 1930 to the present presenting new york s museum of modern art as a new universal role model that found emulators or contramodels in the rest of the western world during the twentieth century an epilogue reviews recent museum developments in the last decades through its adoption of a long term worldwide perspective the book not only provides a narrative of the development of museums of contemporary art but also sets this into its international perspective by assessing the extent to which the

great museum capitals paris london and new york in particular created their own models of museum provision as well as acknowledging the influence of such models elsewhere the book uncovers fascinating perspectives on the practice of museum provision and reveals how present cultural planning initiatives have often been shaped by historical uses

die arbeit untersucht die in der transnationalen museumsgeschichte vernachlässigte epoche der zwischenkriegszeit vergleichende und verflechtungstheoretische ansätze zeigen unter welchen umständen sich 1926 unter dem dach des volkerbundes die erste internationale museumsorganisation vorläufer des international council of museums

die historische genremalerei des 19 jahrhunderts eine zwittergattung zwischen historien und genremalerei hat bis heute keinen eigenen platz in der kunst und gattungsgeschichte gefunden obwohl hier ein für die kulturgeschichte relevanter umbruch stattfand neu war dass die maler nicht mehr das seit jahrhunderten bewahrte ziel verfolgten überzeitlich gültige morallehren und wahrheiten ins bild zu setzen sondern der vergangenheit nun als historiker und archaologen begegneten mittels minutiöser rekonstruktionen und recherchen sollten vergangene ereignisse historisch korrekt dargestellt werden nur vor diesem hintergrund wird verständlich warum alttestamentarische figuren nun als neandertaler gemalt oder schauplatze der bibel rekonstruiert wurden neben der darstellung dieser gattung und der entwicklung ihrer begriffsgeschichte stehen vor allem die medien und kulturgeschichtlichen voraussetzungen sowie vergleichsmedien wie der historische roman im mittelpunkt des buches

an der wende vom 19 zum 20 jahrhundert sah sich die institutionen de kunstmuseums in deutschland vor neuartige herausforderungen gestellt die rapide modernisierung erreichte auch die traditionellen bildungsinstitutionen die deutschen museumsexperten antworteten mit einer breit angelegten reforminitiative der prozess aus dem die museologie des 20 jahrhunderts hervorgegangen ist last sich anschaulich beobachten

romantic paris is a richly illustrated survey of cultural life in paris during some of the most tumultuous decades of the city s history between the coups d état of napoléon bonaparte and of his nephew louis napoléon paris weathered extremes of political and economic fortune once the shining capital of a pan european empire it was overrun by foreign armies projects for grand public works were delayed and derailed by plague armed uprisings and civil war at the same time paris was the theater of a revolution in the arts that challenged classical culture by depicting the vagaries of contemporary life and the thrill of unbridled experimentation romantic paris produced delacroix s liberty leading the people and courbet s burial at ornans it was both the setting and inspiration for hugo s les misérables and the hunchback of notre dame meyerbeer s robert le diable set new standards for operatic productions and audiences thrilled to the virtuoso performances of paganini and liszt talma and taglioni established patterns of living eating dressing and sociability were retooled for new urban spaces new modes of personal mobility and

new forms of public self presentation the cultural legacy of romantic paris includes a museum that shelters fragments rescued from the rubble of the revolution as well as the display of masterpieces open to one and all that we visit today as the louvre in addition this period contributed an architectural legacy that now gives paris its distinct and world renowned reputation as a cultural and artistic center in romantic paris michael marrinan plots the zigzag trajectory of the monuments spaces and habits of a city that looks both to the past and the future with all the optimism self doubts and creative energy of a culture poised at the threshold of modernity

life science ars electronica 99 draws attention to the cultural philosophical social political and metaphysical questions raised by modern biotechnology artists and scientists discuss the potential conflicts within the life sciences arising at the point where technology and society converge the achievements of digital information technology biotechnology and genetic engineering are pointing towards a new definition of the future on the threshold of a new century life science focuses attention on the new technologies of the coming decades

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