

Harry Potter Museum Melbourne

Anna Lawrenson, Chiara O'Reilly

The Rise of the Must-See Exhibition Anna Lawrenson, Chiara O'Reilly, 2018-12-07 Blockbuster exhibitions are ubiquitous fixtures in the cultural calendars of major museums and galleries worldwide. The Rise of the Must-See Exhibition charts their ascent across a diverse array of museums and galleries. The book positions these exhibits in the Australian cultural context, demonstrating how policy developments and historical precedents have created a space for their current domination. Drawing on historical evidence, policy documents and contemporary debates, the book offers a complex analysis of the aims and motivations of blockbuster exhibitions. Its chronological approach reveals a genealogy of exhibits from the mid-nineteenth century onward to identify precursors to current practice. This provides a foundation upon which to examine the unprecedented growth of blockbusters in the latter half of the twentieth century. The examples discussed offer a unique opportunity to study how institutional growth, political support, individual champions and audience interest have influenced the development of large-scale temporary exhibitions. The Rise of the Must-See Exhibition considers blockbusters as an international phenomenon and, as such, is highly relevant to practitioners working across the cultural sector around the world. The book will also appeal to academics and students engaged in the study of museums and galleries, arts management and curating, as well as those interested in the history of exhibitions and cultural policy.

Museums and the Ancient Middle East Geoff Emberling, Lucas P. Petit, 2018-09-06 Museums and the Ancient Middle East is the first book to focus on contemporary exhibit practice in museums that present the ancient Middle East. Bringing together the latest thinking from a diverse and international group of leading curators, the book presents the views of those working in one particular community of practice: the art, archaeology, and history of the ancient Middle East. Drawing upon a remarkable group of case studies from many of the world's leading museums, including the British Museum, the Louvre, the Metropolitan Museum of Art, the Ashmolean Museum, and the Vorderasiatisches Museum in Berlin, this volume describes the tangible actions curators have taken to present a previously unseen side of the Middle East region and its history. Highlighting overlaps and distinctions between the practices of national, art, and university museums around the globe, the contributors to the volume are also able to offer a unique insight into the types of challenges and opportunities facing the twenty-first century curator. Museums and the Ancient Middle East should be of interest to academics and students engaged in the study of museums and heritage, archaeology, the ancient Near East, Middle Eastern studies, and

ancient history. The unique insights provided by curators active in the field ensure that the book should also be of great interest to museum practitioners around the globe.

The Architecture of East Australia Bill MacMahon, 2001-11-29 The story of Australian architecture might be said to parallel the endeavours of Australians to adapt & reconcile themselves with their home & neighbours. It is the story of 200 years of coming to terms with the land: of adaptation, insight & making do. Early settlers were poorly provisioned, profoundly ignorant of the land & richly prejudiced towards its peoples. They pursued many paths over many terrains. From the moist temperate region of Tasmania with heavy Palladian villas to the monsoonal north with open, lightweight stilt houses, the continent has induced most different regional building styles.

China in Australasia James Beattie, Richard Bullen, Maria Galikowski, 2019-04-18 Drawing on expertise in art history, exhibition studies and cultural studies as well as politics and international relations, China in Australasia presents significant new perspectives on the role of art in the cultural diplomacy of the People's Republic of China. The book tells the forgotten story of the loan, exchange, and gifting of Chinese art, museum exhibitions—and the use of Chinese arts more broadly—in growing diplomatic relations with Australia and New Zealand, from 1949 to the present day. Its scope includes pre-modern, modern and contemporary sculpture, painting and peasant art, as well as ancient artefacts, performance arts and gardens. In considering the geopolitical connections opened by the arts, this book presents new insights into some of the ways in which China, often in conjunction with local supporters, sought to present itself to the people of Australia and New Zealand. It also considers how, for their part, New Zealanders and Australians worked to expand understandings of their powerful northern neighbour within changing political contexts. The first of its kind, this book-length interdisciplinary study of Chinese soft diplomacy in Australasia will be invaluable to students and scholars of Chinese studies, cultural diplomacy, museum studies and art history.

Studio John McDonald, 2007 'Studio' presents an extraordinary anthology of visual and verbal insights into the way paintings are made, and the complex blend of motivation and inspiration that sustains the painter in his or her solitary search for meaning.

Historic Avant-Garde Work on Paper Sascha Bru, 2024-03-13 This book examines the many functions of paper in the fine art and aesthetics of the early twentieth-century modernist or historic avant-garde (Expressionism, Cubism, Futurism, Dadaism, Surrealism, Constructivism and many more). With its many collages and photomontages, the historic avant-garde is generally considered to have transformed paper from a mere support into an artistic medium and to have assisted in art on paper gaining a firm autonomy. Bringing together an international team of scholars, this book shows that the story of paper in the avant-garde has thereby hardly been told. The first section looks at a selection of canonized individual avant-gardists' work on paper to demonstrate that the material and formal analysis of paper in the avant-garde's artistic production still

holds much in store. In the second section, chapters zoom in on forms and formats of collective artistic production that deployed paper to move around reproductions of fine art works, to facilitate the dialogue between avant-gardists, to better promote their work among patrons, and to make their work available to a wider audience. Chapters in the third section lay bare how certain groups within the avant-garde began to massively create monochrome works, because these could be easily reproduced when transferred to, or reproduced as, linocuts. In the last section of the book, chapters explore how the avant-garde's attentiveness to paper almost always also implied a critique of the ways in which paper, and all that it stood for, was treated and labored in European culture and society more broadly. The book will be of interest to scholars working in art history, modernism, and design.

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.

Our Country Ron Radford, 2001 This lavishly illustrated book celebrates Australia's unification from regional provinces to a federation. Filled with a sense of their time in history, Australia's great painters have been compared with America's Hudson River artists who expressed a similar awe about their surroundings and whose pictures gave its people a feeling of nationhood. Different in mood and scale from the earlier Heidelberg paintings, perhaps the best known of the Australian art movements, the sweeping Federation landscapes defined Australianness. The images contain natural components unique to the world's largest island -- giant eucalyptuses, expansive oceans and beaches, grand rivers, rugged mountain ranges -- and the luminous light of Australia which bathes the land.

65,000 Years: A Short History of Australian Art Marcia Langton, Judith Ryan, 2024-10-15 65,000 Years: A Short History of Australian Art stares into the dark heart of Australia's brutal colonial history and offers new insights into the first art of this

country. Long before Britain's invasion of Australia in 1788, First Peoples' cultural and design traditions flourished for thousands of generations. Their art shaped the continent as we know it today and the societies that thrived here; but these continuing artistic practices and new art forms were disregarded by the settlers, and not considered to be 'fine art' until the late 1980s. In this publication, twenty-five writers urge us to reconsider the art history that is unique to the Australian continent and to acknowledge its rise to prominence in modern times. Featuring new writing by leading thinkers across generations and disciplines, it celebrates Indigenous Australian art across media, time and language groups. Today Indigenous art and artists are at the forefront of contemporary art practice. In very real and tangible ways, this publication reveals the artistic brilliance of Australia's First Peoples and stands as a testament to their resilience. This book is published in association with a major exhibition at the University of Melbourne's revitalised Potter Museum of Art, opening in 2025. Also titled 65,000 Years: A Short History of Australian Art, the exhibition, curated by Professor Marcia Langton AO, Ms Judith Ryan AM and Ms Shanyisa McConville, features over 400 artworks that celebrate the longevity and brilliance of Aboriginal and Torres Strait Islander art despite a difficult history of colonialism and scientific racism.

Contemporary Art Gallery of New South Wales, Anthony Bond, Wayne Tunncliffe, 2006 This book, one of a series on the gallery's collections, has two broad objectives: firstly to introduce the contemporary collection and the ideas that have provided direction for its evolution; and secondly to address and discuss with brevity and clarity the individual works of art.

The Body Collected in Australia Eugenia Pacitti, 2024-03-21 Offering insight into nineteenth- and early twentieth-century medical school dissecting rooms and anatomy museums, this book explores how collected human remains have shaped Western biomedical knowledge and attitudes towards the body. To explore the role Australia played in the narrative of Western medical development, Pacitti focuses on how and why Australian anatomists and medical students obtained human body parts. As medical knowledge circulated between Australia and Britain, the colony's physicians conformed to established specimen collecting practices and diverged from them to form a distinct medical identity. Interrogating how these literal and figurative bones of contention have left an indelible mark on the nation's medical profession, collecting institutions, and communities, Pacitti sheds new light on our understanding of Western medical networks and reveals the opportunities and challenges historic specimen collections pose in the present day. *The Body Collected in Australia* is a cultural history of collectors and collections that deepens our understanding of the ways the living have used the dead to comprehend the intricacies of the human body in illness and good health.

DK Eyewitness Australia DK Eyewitness, 2018-01-16 Whether you want to climb the Sydney harbor bridge, ride the perfect wave at Bondi Beach, watch the sun set over Ayers Rock, or stroll the cosmopolitan streets of Melbourne, this guide is your ultimate travel companion. The best places to visit in Australia are showcased with fantastic photography and detailed descriptions, plus DK's unique illustrations and floor plans. Packed with valuable insider information such as Sydney's best

beaches and Melbourne's buzzing shopping districts, along with a wealth of practical tips including hotel and restaurant listings, transportation maps, suggested itineraries, and tours of unmissable sights, DK Eyewitness Travel Guide: Australia is the only guide you'll need. With hundreds of full-color photographs, hand-drawn illustrations, and custom maps that illuminate every page, DK Eyewitness Travel Guide: Australia truly shows you this city as no one else can.

The Joseph Brown Collection at NGV Australia Kristy Grant, Terence Lane, 2004

Migrations Alexandra Barratt, Stephanie Hollis, 2009-05-27 Over two hundred items are catalogued in Medieval and Renaissance Manuscripts in New Zealand Collections (1989). Most are in institutional collections and were donated by late nineteenth- and early twentieth-century book collectors, notably Sir George Grey (1812-98), Governor and later Premier of New Zealand. Having been transported across the globe, the manuscripts have remained, for the most part, beyond the purview of northern hemisphere scholars. The contributors to this interdisciplinary collection of essays include international experts such as Christopher de Hamel, Richard Gameson, Margaret Manion and Michael Orr, curators of New Zealand manuscript collections, New Zealand academics, and a PhD student. *Migrations* has two main aims: to lodge the Early European manuscripts in New Zealand within the international discourse of postcolonial heritage; and to place them within the mainstream of manuscript studies by drawing attention to their intrinsic significance and their relationship with manuscripts held in overseas collections. Part One focuses on the motives and historical circumstances underlying the formation of the principal collections and the subsequent changes in the ways that this heritage has been regarded. Three of the essays centre upon the bibliophiles who donated their manuscripts to public libraries. Others consider specific manuscripts as indices of changing attitudes to European, particularly British, cultural heritage. National identity, pedagogy, and curatorial practices are among the issues canvassed. Part Two consists of new scholarly studies of particular manuscripts, which examine them in relation to the cultural and documentary context in which they were produced or transmitted. Manuscripts studied include: a twelfth-century copy of music treatises by Boethius and Guido of Arezzo, probably from Christ Church, Canterbury; a Perugian breviary owned by an Augustinian friar, Antonio da Macerata; a book of hours adapted for Scottish use (the Rossdhu Hours); and a fragment of an early fifteenth-century book of hours produced by a London workshop and added to the Hours of Margery Fitzherbert. "*Migrations* is an imaginative and ambitious contribution to twenty-first-century manuscript studies. Most notably, the editors have invited manuscript scholars to address the issues raised by the manuscripts' location: New Zealand itself and its colonial history become tools for thinking with - about dispersal, about cultural memory, about access, about the meanings ascribed to artefacts. The editors have assembled a distinguished group of scholars in order to produce a collection of essays that is a coherent whole and at the same time individually driven by the intellectual curiosity that is the true sign of distinction. The book is a triumph." Professor Felicity Riddy, Deputy Vice-Chancellor and Professor of English, University of York "This excellent book makes a major contribution

to the study of medieval manuscript collections in New Zealand, and will open up a little known area of extremely important material to an international audience. The quality of the scholarship throughout the book is very high, and the essays on the individual manuscripts present the material in the context of recent new approaches in the study of medieval and Early Modern manuscripts." Nigel Morgan, Hon. Professor of Art History, University of Cambridge, Head of Research, Parker Library MSS Project, Corpus Christi College

The Last Days of Pompeii Victoria C. Gardner Coates, Kenneth D. S. Lapatin, Jon L. Seydl, Cleveland Museum of Art, Musée national des beaux-arts du Québec, 2012 Destroyed yet paradoxically preserved by the eruption of Mount Vesuvius in A.D. 79, Pompeii and other nearby sites are usually considered places where we can most directly experience the daily lives of ancient Romans. Rather than present these sites as windows to the past, however, the authors of *The Last Days of Pompeii: Decadence, Apocalypse, Resurrection* explore Pompeii as a modern obsession, in which the Vesuvian sites function as mirrors of the present. Through cultural appropriation and projection, outstanding visual and literary artists of the last three centuries have made the ancient catastrophe their own, expressing contemporary concerns in diverse media--from paintings, prints, and sculpture, to theatrical performances, photography, and film. This lavishly illustrated volume--featuring the works of artists such as Piranesi, Fragonard, Kaufmann, Ingres, Chassériau, and Alma-Tadema, as well as Duchamp, Dalí, Rothko, Rauschenberg, and Warhol--surveys the legacy of Pompeii in the modern imagination under the three overarching rubrics of decadence, apocalypse, and resurrection. Decadence investigates the perception of Pompeii as a site of impending and well-deserved doom due to the excesses of the ancient Romans, such as paganism, licentiousness, greed, gluttony, and violence. The catastrophic demise of the Vesuvian sites has become inexorably linked with the understanding of antiquity, turning Pompeii into a fundamental allegory for Apocalypse, to which all subsequent disasters (natural or man-made) are related, from the San Francisco earthquake of 1906 to Hiroshima, Nagasaki, 9/11, and Hurricane Katrina. Resurrection examines how Pompeii and the Vesuvian cities have been reincarnated in modern guise through both scientific archaeology and fantasy, as each successive cultural reality superimposed its values and ideas on the distant past. An exhibition of the same name will be on view at the Getty Villa from September 12, 2012, through January 7, 2013; at the Cleveland Museum of Art from February 24 through May 19, 2013; and at the Musée national des beaux-arts du Québec from June 13 through November 8, 2013.

Through Artists' Eyes John Slater, 2004 Featuring paintings and photographs, this beautifully illustrated collection exhibits how artists between the years of 1919 and 1945 recorded the coming of modernity to Australia. At a time when most artists were using rural subjects, these artists turned their attention to the tearing down of city centers and ordinary people at work and leisure, revealing an Australia that is familiar yet far from the iconic outback. From beaches photographed by Max Dupain to the building of the Sydney Harbour Bridge captured by Grace Cossington Smith and Jessie Trail, this unveils a

crossing into contemporary times that helped to define Australian art.

Australian National Bibliography ,1978

Laylah Ali Laylah Ali,Alex Baker,2007 Text by Alex Baker. Interview by Kara Walker.

Changes in Museum Practice Hanne-Lovise Skartveit,Katherine J. Goodnow,2010 By examining the ways in which museums involve refugees and asylum seekers, *Changes in Museum Practice: New Media, Refugees and Participation* explores the opportunities around new media. Leading artists, curators, and academics come together to outline different degrees of participation by audiences and communities and explore a range of topics from video games to theatre, from photography to participatory video and digital storytelling. Case studies are used throughout to highlight the unique ways that various approaches to inclusion and participation can be used successfully. --Book Jacket.

DK Eyewitness Travel Guide Australia DK Travel,2016-03-01 DK Eyewitness Travel Guide: Australia takes you by the hand, leading you straight to the best attractions this country has to offer. DK's insider travel tips and essential local information will help you discover the best of Australia, region-by-region, from the aboriginal sights of the Northern Territory to the wilderness of Tasmania. Don't miss out on the Sydney Opera House, Australia's War Memorial in Canberra, and other must-see sights. Discover DK Eyewitness Travel Guide: Australia. + Detailed itineraries and don't-miss destination highlights at a glance. + Illustrated cutaway 3-D drawings of important sights. + Floor plans and guided visitor information for major museums. + Guided walking tours, local drink and dining specialties to try, things to do, and places to eat, drink, and shop by area. + Area maps marked with sights. + Detailed city maps of Sydney and Melbourne include street finder indexes for easy navigation. + Insights into history and culture to help you understand the stories behind the sights. + Hotel and restaurant listings highlight DK Choice special recommendations. With hundreds of full-color photographs, hand-drawn illustrations, and custom maps that illuminate every page, DK Eyewitness Travel Guide: Australia truly shows you this country as no one else can.

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