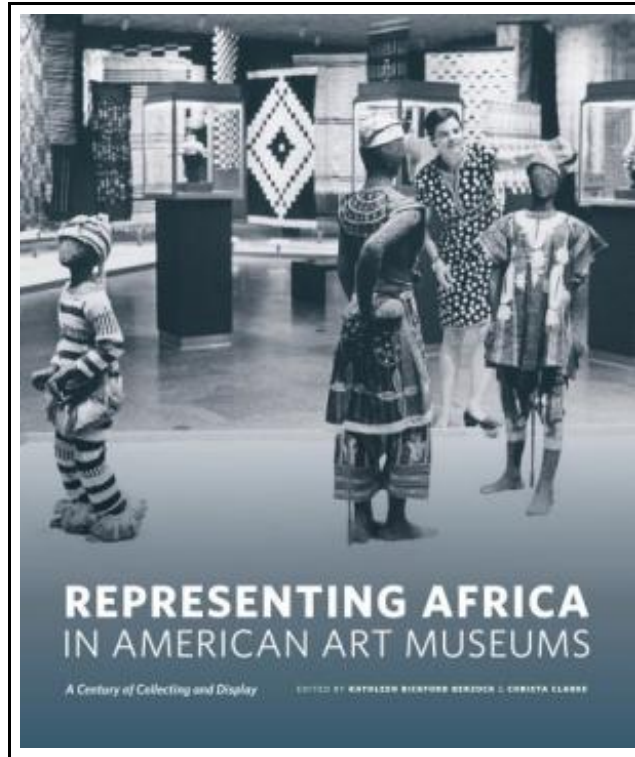


Representing Africa in American Art Museums: A Century of Collecting and Display



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Reviews

The book is great and fantastic. It is written in straightforward words and phrases rather than difficult to understand. You won't really feel monotony at any time of your respective time (that's what catalogues are for regarding should you question me).

(Payton Miller)

REPRESENTING AFRICA IN AMERICAN ART MUSEUMS: A CENTURY OF COLLECTING AND DISPLAY

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University of Washington Press, United States, 2010. Paperback. Book Condition: New. 251 x 213 mm. Language: English . Brand New Book. In recent years, the critical study of museums has emerged as a major focus of scholarly inquiry across various disciplines, bringing into greater focus the effect that museum practice has on the formation of meaning and the public perception of objects. Representing Africa in American Art Museums is the first comprehensive book to focus on the history of African art in American art museums. Chronicling more than a century of building and presenting collections of African art in thirteen American art museums, from the late 1800s to the present, the book considers the art museum as a lens for understanding the shifting visions of African art that are manifested in institutional practices of collecting and display in the United States. Thirteen essays present the institutional biographies of African art collections in a selection of American art museums: the Cincinnati Museum of Art, the Hampton University Museum, the Brooklyn Museum, the Barnes Foundation, the Cleveland Museum of Art, the Museum of Primitive Art, the Art Institute of Chicago, the Indiana University Art Museum, the Fowler Museum at UCLA, the University of Iowa Art Museum, the Seattle Art Museum, the Menil Collection, and the National Museum of African Art. Kathleen Bickford Berzock and Christa Clarke offer a review of the history of collecting and displaying African art in American museums and identify important issues that are raised by the essays: defining aesthetic criteria for African art and for its display; breaking free from the monolithic rubric of primitive art ; broadening perceptions of what constitutes African art; and formulating a place for context and culture in understanding and presenting African art. Representing Africa in American Art Museums concludes with an afterword...

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