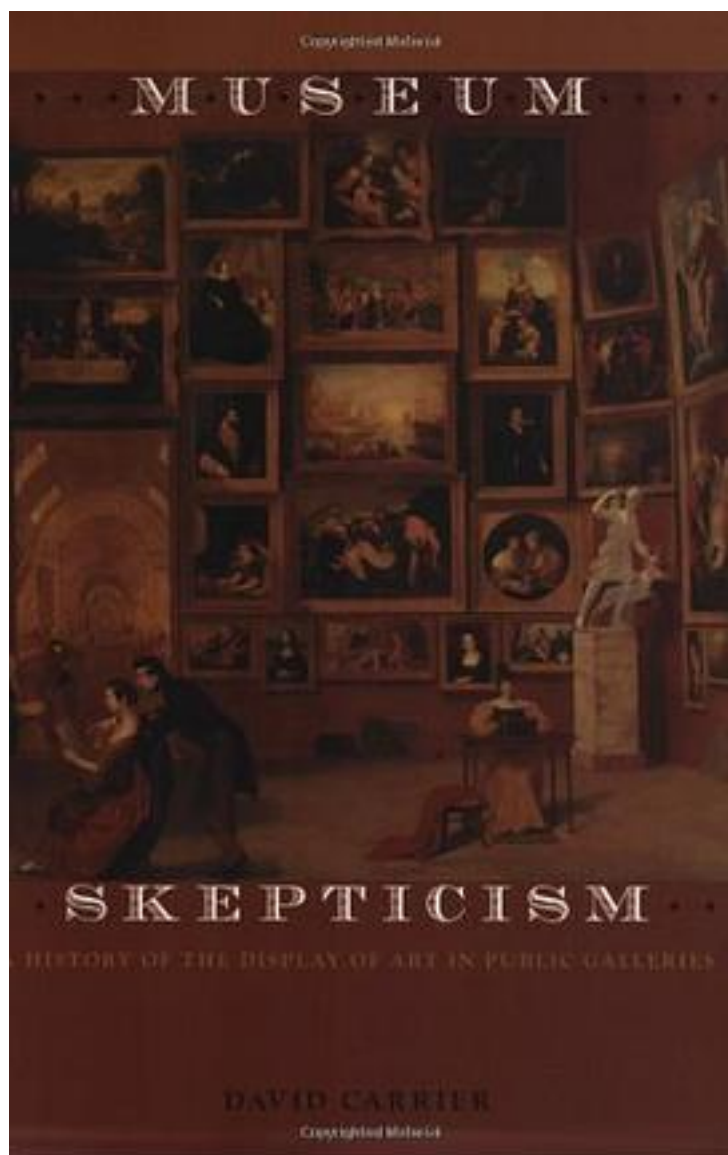


Museum Skepticism



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著者:David Carrier

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In *Museum Skepticism*, art historian David Carrier traces the birth, evolution, and decline of the public art museum as an institution meant to spark democratic debate and discussion. Carrier contends that since the inception of the public art museum during the French Revolution, its development has depended on growth: on the expansion of collections, particularly to include works representing non-European cultures, and on the proliferation of art museums around the globe. Arguing that this expansionist project has peaked, he asserts that art museums must now find new ways of making high art relevant to contemporary lives. Ideas and inspiration may be found, he suggests, in mass entertainment such as popular music and movies.

Carrier illuminates the public role of art museums by describing the ways they influence how art is seen: through their architecture, their collections, the narratives they offer museum visitors. He insists that an understanding of the art museum must take into account the roles of collectors, curators, and museum architects. Toward that end, he offers a series of case studies, showing how particular museums and their collections evolved. Among those who figure prominently are Baron Dominique Vivant Denon, the first director of the Louvre; Bernard Berenson, whose connoisseurship helped Isabella Stewart Gardner found her museum in Boston; Ernest Fenollosa, who assembled much of the Asian art collection now in the Museum of Fine Arts, Boston; Albert Barnes, the distinguished collector of modernist painting; and Richard Meier, architect of the J. Paul Getty Center in Los Angeles. Carrier's learned consideration of what the art museum is and has been provides the basis for understanding the radical transformation of its public role now under way.

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丁宁, 北京大学艺术学系教授, 博士生导师, 兼任中国美术家协会理事。主要著作有: 《接受之维》、《美术心理学》、《绵延之维——走向艺术史哲学》、《艺术的深度》和《西方美术史十五讲》; 主要译著有: 《传统与欲望——从大卫到德拉克罗瓦》、《毕沙罗传——静物画四论》和《媒体文化》。

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标签

艺术史

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社会学

博物馆学

评论

LCC N430, Fine Arts--Visual arts--Art museums, galleries, etc.--Aim, utility, etc.

个人觉得Carrier大神这本书主要是回应式（针对museum skeptics）与展望式的（不过态度还是能看出比较中立的，恩好会给自己留余地）~配合麦克莱伦的评论读起来更清晰

读的英文原版，确实开始时倍感晦涩难懂，太多引用，美学评论家的、艺术史家的，还有文学、哲学等诸多方面的涉猎与例证。但是伴随着后面几个章节的案例分析竟然发现越读越有意思，因为确实不是很肤浅的博物馆史概要，以博物馆怀疑论为题目，慢慢分析怀疑论是什么、怀疑的要点，从而讨论博物馆未来的发展方是什么，论述博物馆的公众角色是怎么进化的。老师要求的必读读物，还是内容深厚，推荐。

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书评

《博物馆怀疑论——公共美术馆的艺术展览史》的作者大卫·卡里尔教授是当代美国著名的艺术理论家，现为西部保留地大学和克利夫兰美术学院教授。作为阿瑟丹托的高徒，卡里尔在审视艺术史的同时，尤其重视对艺术写作史“书写史”的反思。目前，其视野又转向了艺术博物馆哲学领...

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