

The Art Of Deception The Barnum Museum

Barnum Morris Robert Werner 1923

Art Reviews and Commentaries by Robert L. Pincus, Art Critic, Snipped from the San Diego Union: 1992-1996 Robert L. Pincus 1993

The Arts of Deception James W. Cook 2001 In *The Arts of Deception*, James Cook explores the distinctly modern mode of trickery designed to puzzle the eye and challenge the brain. Upsetting the normally strict boundaries of value, race, class, and truth, the spectacles offer a revealing look at the tastes, concerns, and prejudices of America's very first mass audiences.

The Arbiters of Reality Peter West 2008 In the early twenty-first century, it has become a postmodern cliché to place the word "reality" in scare quotes. *The Arbiters of Reality* suggests that attending to the construction of the real in public life is more than simply a language of critique: it must also be understood as a specific kind of romantic self-invention.

Science Museums in Transition Carin Berkowitz 2017-07-19 The nineteenth century witnessed a dramatic shift in the display and dissemination of natural knowledge across Britain and America, from private collections of miscellaneous artifacts and objects to public exhibitions and state-sponsored museums. The science museum as we know it—an institution of expert knowledge built to inform a lay public—was still very much in formation during this dynamic period. *Science Museums in Transition* provides a nuanced, comparative study of the diverse places and spaces in which science was displayed at a time when science and spectacle were still deeply intertwined; when leading naturalists, curators, and popular showmen were debating both how to display their knowledge and how and whether they should profit from scientific work; and when ideals of nationalism, class politics, and democracy were permeating the museum's walls. Contributors examine a constellation of people, spaces, display practices, experiences, and politics that worked not only to define the

museum, but to shape public science and scientific knowledge. Taken together, the chapters in this volume span the Atlantic, exploring private and public museums, short and long-term exhibitions, and museums built for entertainment, education, and research, and in turn raise a host of important questions, about expertise, and about who speaks for nature and for history.

Profession 1995

Modern Biography Marietta Adelaide Hyde 1926

Art Reviews and Commentaries by Robert L. Pincus, Art Critic, Snipped from the San Diego Union: 1997-2000 Robert L. Pincus 2000

The Wall Street Journal 1992

The American Art-Union Kimberly A. Orcutt 2024-08-06 The first comprehensive treatment in seventy years of the American Art-Union's remarkable rise and fall For over a decade, the New York-based American Art-Union shaped art creation, display, and patronage nationwide. Boasting as many as 19,000 members from almost every state, its meteoric rise and its sudden and spectacular collapse still raise a crucial question: Why did such a successful and influential institution fail? *The American Art-Union* reveals a sprawling and fascinating account of the country's first nationwide artistic phenomenon, creating a shared experience of visual culture, art news and criticism, and a direct experience with original works. For an annual fee of five dollars, members of the American Art-Union received an engraving after a painting by a notable US artist and the annual publication *Transactions* (1839-49) and later the monthly *Bulletin* (1848-53). Most importantly, members' names were entered in a drawing for hundreds of original paintings and sculptures by most of the era's best-known artists. Those artworks were displayed in its immensely popular Free Gallery. Unfortunately, the experiment was short-lived. Opposition grew, and a cascade of events led to an 1852 court case that proved to be the Art-Union's downfall. Illuminating the workings of the American art

market, this study fills a gaping lacuna in the history of nineteenth-century US art. Kimberly A. Orcutt draws from the American Art-Union's records as well as in-depth contextual research to track the organization's decisive impact that set the direction of the country's paintings, sculpture, and engravings for well over a decade. Forged in cultural crosscurrents of utopianism and skepticism, the American Art-Union's demise can be traced to its nature as an attempt to create and control the complex system that the early nineteenth-century art world represented. This study breaks the organization's activities into their major components to offer a structural rather than chronological narrative that follows mounting tensions to their inevitable end. The institution was undone not by dramatic outward events or the character of its leadership but by the character of its utopianist plan.

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History Gina Misiroglu 2015-03-26 Counterculture, while commonly used to describe youth-oriented movements during the 1960s, refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day. This fascinating three-volume set explores these movements in America from colonial times to the present in colorful detail. "American Countercultures" is the first reference work to examine the impact of countercultural movements on American social history. It highlights the writings, recordings, and visual works produced by these movements to educate, inspire, and incite action in all eras of the nation's history. A-Z entries provide a wealth of information on personalities, places, events, concepts, beliefs, groups, and practices. The set includes numerous illustrations, a topic finder, primary source documents, a bibliography and a filmography, and an index.

FMR 1992

The Collections of the Nelson-Atkins

Museum of Art Nelson-Atkins Museum of Art 2007

Mystery fiction and modern life

Wall Street Journal Index 1992

Circus and Sideshow in the Long Nineteenth Century: A Documentary History Betsy

Golden Kelle 2026-07-27 This collection of primary sources brings together a series of documents derived from archives, journals, newspapers, out-of-print books, memoirs, letters, and other written materials pertaining to the circus during the long nineteenth century (1789-1919). Historians concur that the 'modern' circus emerged in London in the late-eighteenth century, following the entrepreneurial initiatives of Philip Astley (1742-1814). It soon spread to Scotland, Ireland, France, Russia, Scandinavia, and other regions of Europe. Introduced to the United States by and English equestrian, John Bill Ricketts, in 1793, the modern circus transformed into a movable tent show by 1825. Following the Civil War and the development of railroad transport, the uniquely American circus transformed again into an 'industrialized juggernaut' capable of entertaining a large and diverse population from coast to coast. Transmitted across the globe through the British colonial project, the circus flourished in the colonies of Australasia, South Africa, South- and Southeast Asia, and was nourished by traditional performance forms of China, Japan, India, and Southeast Asia. The modern circus evolved through interaction with different geographies, socio-political contexts, new technologies, cultural heritage, and absorption of vernacular performance forms. Accompanied by extensive editorial commentary, and edited by an international team of scholars, this collection will be of great interest to students and researchers of circus studies, theatre and performance studies and cultural history.

Staging Stigma Michael M. Chemers 2008-11-15 Examines the freak show performance tradition, using meticulous historical research and cultural criticism to change the way we understand both performance and disability.

With Amusement for All LeRoy Ashby 2006-05-12 *With Amusement for All* is a sweeping interpretative history of American popular culture. Providing deep insights into various individuals, events, and movements, LeRoy Ashby explores the development and influence of popular culture -- from minstrel shows to hip-hop, from the penny press to pulp magazines, from the NBA to NASCAR, and much in between. By placing the evolution of popular

amusement in historical context, Ashby illuminates the complex ways in which popular culture both reflects and transforms American society. He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment. The mainstream has repeatedly co-opted and sanitized marginal trends in a process that continues to shift the limits of acceptability. Ashby describes how social control and notions of public morality often vie with the bold, erotic, and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites. Ashby argues that popular culture is indeed a democratic art, as it entertains the masses, provides opportunities for powerless and disadvantaged individuals to succeed, and responds to changing public hopes, fears, and desires. However, it has also served to reinforce prejudices, leading to discrimination and violence. Accordingly, the study of popular culture reveals the often dubious contours of the American dream. With *Amusement for All* never loses sight of pop culture's primary goal: the buying and selling of fun. Ironically, although popular culture has drawn an enormous variety of amusements from grassroots origins, the biggest winners are most often sprawling corporations with little connection to a movement's original innovators.

[The Historian](#) 2007

Nordisk museologi 1997

The Art Of Deception The Barnum Museum

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