



Art and Its Publics: Museum Studies at the Millennium

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Bringing together essays by museum professionals and academics from both sides of the Atlantic, *Art and its Publics* tackles current issues confronting the museum community and seeks to further the debate between theory and practice around the most pressing of contemporary concerns.

- Brings together essays that focus on the interface between the art object, its site of display, and the viewing public.
- Tackles issues confronting the museum community and seeks to further the debate between theory and practice.
- Presents a cross-section of contemporary concerns with contributions from museum professionals as well as academics.
- Part of the New Interventions in Art History series, published in conjunction with the Association of Art Historians.

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Editorial Review

Review

"This book deserves a place on the museum-studies reading list and on the bookshelf of anyone seriously interested in the cultural place of museums today. Its lucid, observant essays take an informed look at a now ubiquitous institution, offering new points of view about the nature of the museum experience. *Art and its Publics* provides a welcome corrective to the presumption that art museums are monolithic institutions that narrowly control the perceptions and discussions of their visitors." *Diana Strazdes, University of California, Davis*

"*Art and its Publics* launches a much-needed exploration of art's audiences beginning with McClellan's 'A Brief History of the Art Museum Public,' an essay which is well worth the book's price alone." *Jeffrey Abt, Wayne State University*

"A stimulating and provocative review of the range of diverse exhibition strategies used by art museum curators as they endeavor to engage multiple audiences in different aspects of art." *Eilean Hooper-Greenhill, University of Leicester*

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From the Back Cover

Art and its Publics explores the interface between the art object, its site of display, and the viewing public.

Engines of democracy at their inception during the French Revolution, public museums have since fostered the democratization of art. As museum-going has increased dramatically in recent years, the question of “whose museum?” and how museums construct and engage their publics has taken on added urgency. The essays in *Art and its Publics* present a cross-section of current issues, with contributions from both sides of the Atlantic and from museum professionals as well as academics. Essayists tackle issues confronting the museum community and seek to further the debate between theory and practice around the most pressing of contemporary concerns.

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