



Durham Public Library Art Exhibit Policy

SJ Ball



Durham Public Library Art Exhibit Policy:

Events, Exhibitions, and Programs National Endowment for the Humanities. Division of Public Programs,1998 **The Library of the Woman's College, Duke University, 1930-1972** Betty Irene Young,1978 **Report of the City Librarian** Newcastle upon Tyne (England). Public libraries,1881 **Knowing Native Arts** Nancy Marie Mithlo,2020-09

Knowing Native Arts brings Nancy Marie Mithlo's Native insider perspective to understanding the significance of Indigenous arts in national and global milieus These musings written from the perspective of a senior academic and curator traversing a dynamic and at turns fraught era of Native self determination are a critical appraisal of a system that is often broken for Native peoples seeking equity in the arts Mithlo addresses crucial issues such as the professionalization of Native arts scholarship disparities in philanthropy and training ethnic fraud and the receptive scope of Native arts in new global and digital realms This contribution to the field of fine arts broadens the scope of discussions and offers insights that are often excluded from contemporary appraisals Humanities ,1987 Documentation Abstracts ,1985 **Libraries of Light** Alistair Black,2016-10-04 For the first hundred years or so of their history public libraries in Britain were built in an array of revivalist architectural styles This backward looking tradition was decisively broken in the 1960s as many new libraries were erected up and down the country In this new Routledge book Alistair Black argues that the architectural modernism of the post war years was symptomatic of the age's spirit of renewal In the 1960s public libraries truly became libraries of light and Black further explains how this phrase not only describes the shining new library designs with their open plan decluttered Scandinavian inspired designs but also serves as a metaphor for the public library's role as a beacon of social egalitarianism and cultural universalism A sequel to *Books Buildings and Social Engineering* 2009 Black's new book takes his fascinating story of the design of British public libraries into the era of architectural modernism **First annual (-26th, 28th-31st, 33rd-38th, 48th-59th) report of the Public libraries committee** Newcastle-upon-Tyne publ. libr, *English, Colonial, Modern and Maori* Anna Crichton,2014-11-24 How and why do works make their way into a public art collection Who decides what will be hung on the walls placed on plinths displayed in cases These important but seldom discussed questions lie at the heart of this cultural biography of the 70 years during which the Robert McDougall Art Gallery was Christchurch's civic art gallery The book explains how the collection came together how it developed and how the public and artists and critics reacted to it The book is presented in three parts each of which has its own introduction It provides an analytical framework in detail and in context by defining terms and explaining particular recurrent concepts These include and indeed highlight selection and presentation cultures derived from the core museological functions of collection and display These together with the framework's other concepts are related to mainstream methodology in the social sciences particularly political science The latter is especially relevant to the study of a public art gallery owned and funded by the public and its elected representatives and controlled by these representatives and their appointed agents Furthermore the framework explores the

concept of post colonial tensions between heritages specifically indigenous transplanted and autochthonous ones The significance of this becomes more apparent when the concepts used in relevant previous studies of specific public art galleries in New Zealand are reviewed There is also a strong emphasis on the development of a public Maori art collection It is a story too of vivid and influential personalities the directors and curators who fought for the gallery and the artists represented in it But the book is more than just the story of a single gallery s collection it shines a light on concerns and patterns that will be familiar to galleries everywhere and provides a unique perspective on New Zealand s cultural development over much of the twentieth century The Coveted Westside Jennifer Mandel,2022-03-29 From the middle of the nineteenth century as Euro Americans moved westward they carried with them long held prejudices against people of color By the time they reached the West Coast their new settlements included African Americans and recent Asian immigrants as well as the indigenous inhabitants and descendants of earlier Spanish and Mexican settlers The Coveted Westside deals with the settlement and development of Los Angeles in the context of its multiracial multiethnic population especially African Americans Mandel exposes the enduring struggle between Whites determined to establish their hegemony and create residential heterogeneity in the growing city and people of color equally determined to obtain full access to the city and the opportunities including residential that it offered Not only does this book document the Black homeowners fight against housing discrimination it shares personal accounts of Blacks efforts to settle in the highly desirable Westside of Los Angeles Mandel explores the White derived social and legal mechanisms that created this segregated city and the African American led movement that challenged efforts to block access to fair housing Library Literature H.W. Wilson Company,1984 An index to library and information science **The literary gazette and journal of belles lettres, arts, sciences etc** ,1852 *The International Who's Who of Women 2002* Elizabeth Sleeman,2001 Over 5 500 detailed biographies of the most eminent talented and distinguished women in the world today **Gestures of Concern** Chris Ingraham,2020-07-27 In Gestures of Concern Chris Ingraham shows that while gestures such as sending a Get Well card may not be instrumentally effective they do exert an intrinsically affective force on a field of social relations From liking sharing posting or swiping to watching a TED Talk or wearing an I Voted sticker such gestures operate as much through affective registers as they do through overt symbolic action Ingraham demonstrates that gestures of concern are central to establishing the necessary conditions for larger social or political change because they give the everyday aesthetic and rhetorical practices of public life the capacity to attain some socially legible momentum Rather than supporting the notion that vociferous public communication is the best means for political and social change Ingraham advances the idea that concerned gestures can help to build the affective communities that orient us to one another with an imaginable future in mind Ultimately he shows how acts that many may consider trivial or banal are integral to establishing those background conditions capable of fostering more inclusive social or political change *The Architecture of the Illusive Distance* Amir H.

Ameri,2016-03-03 Focusing on three secular institutional building types libraries museums and cinemas this book explores the intricate interplay between culture and architecture It explores the cultural imperatives which have seen to the formation of these institutions the development of their architecture and their transformation over time The relationship between culture and architecture is often perceived as a monologic relationship Architecture is seen to embody represent and or reflect the values the beliefs and the aesthetic ideals of a culture Ameri argues that this is at best a partial and restrictive view and that if architecture is a cultural statement it is a performative one It does not merely represent culture but constructs reifies and imposes culture as the unalterable shape of reality Whereas the concept and the study of cultural performatives have had an important critical impact on the humanities architecture as a cultural performative has not received the necessary scholarly attention and in part this book aims to fill this gap Whereas building type studies have been largely restricted to elucidating how best to design building types based on historic and contemporary precedents studies in the humanities that analytically and critically engage the secular institutions and their history as cultural performatives typically cast a blind or perfunctory glance at the performative complicity of their architecture This book aims to address the omissions in both these approaches The library the museum and the movie theater have been selected for close critical study because this book argues each has been instituted to house domesticate and restrain a specific form of representation The aim has been to protect and promulgate the metaphysics of presence as Jacques Derrida expounds the concept This book proposes that it is against the dangers of unconstrained cohabitation of reality and representation that the library the m

Taft Foundation Reporter ,1988 *The Saturday Review of Politics, Literature, Science and Art* ,1877 **The Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c** ,1833 *The Routledge Companion to Art and Activism in the Twenty-First Century* Lesley Shipley,Mey-Yen Moriuchi,2022-12-30 The Routledge Companion to Art and Activism in the Twenty First Century brings together a wide range of geographical cultural historical and conceptual perspectives in a single volume of new essays that facilitate a deeper understanding of the field of art activism as it stands today and as it looks towards the future The book is a resource for multiple fields including art activism socially engaged art and contemporary art that represent the depth and breadth of contemporary activist art worldwide Contributors highlight predominant lines of inquiry uncover challenges faced by scholars and practitioners of activist art and facilitate dialogue that might lead to new directions for research and practice The editors hope that the volume will incite further conversation and collaboration among the various participants practitioners and researchers concerned with the relationship between art and activism The audience includes scholars and professors of modern and contemporary art students in both graduate and upper level undergraduate programs as well as artists curators and museum professionals Each chapter can stand on its own making the companion a flexible resource for students and educators working in art history museum studies community practice socially engaged art political science sociology and ethnic and cultural studies Chapter 17 of this book is freely

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license available at <http://www.taylorfrancis.com> *The Architect*, 1871

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