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**Museums, Sexuality, and Gender Activism** [Tourism and Gender-based Violence Unite to end gender based violence](#) [Gender Violence in the American Southwest \(AD 1100-1300\)](#) **Applying Anthropology to Gender-Based Violence Representing Gender-Based Violence** [Gender Violence, the Law, and Society](#) [Gender and Political Violence Guided by Voices](#) **Gender, Violence and Power in Indonesia Exhibitions for Social Justice** [Trauma-Informed Pedagogy](#) [American Portrait Miniatures in the Metropolitan Museum of Art](#) [Irina Nakhova](#) [Global Mobilities](#) **An Incomplete Archive of Activist Art** [The Complete Catalogue of Known and Documented Work by William Merritt Chase \(1849-1916\)](#) **Educating for Peace through Theatrical Arts Talking About Structural Inequalities in Everyday Life** [International Thinking on Children in Museums](#) [Natalie Frank](#) [The Post/Colonial Museum](#) **Exotic No More Art Markets and Digital Histories** [Women and Migration\(s\) II](#) [Critical Perspectives on Social Control and Social Regulation in Canada](#) [Racial Formation in the United States](#) [Gender, Transitional Justice and Memorial Arts](#) **Dystopian and Utopian Impulses in Art Making The Great War in Russian Memory** [Whose Comfort?: Body, Sexuality And Identity Of Korean 'Comfort Women' And Japanese Soldiers During Wwii](#) [The Lavender Palette](#) [Women of Color and Feminism](#) [Still Lives](#) **Holocaust Memory Reframed** [Every Rape in the Met Museum](#) **Memory, Truth, and Justice in Contemporary Latin America** [Iconic Works of Art by Feminists and Gender Activists](#) [Craft in Art Therapy](#) **From Sit-Ins to #revolutions**

As new social actors have emerged in Latin America, the process of dealing with the legacy of still-unresolved human rights abuses has been significantly reinvigorated. This powerful text provides the first systematic analysis of the second wave of memory and justice mobilization throughout the region. A multidisciplinary group of authors, many from the global south, consider the changed political, economic, and social conditions that have led to new forms of social action. They trace the growth of human rights groups as fundamental political organizations in the post-dictatorship era, the participation of public authorities in the investigation and persecution of human rights abusers, and the implementation of national and international human rights legislation. Pairing clear explanations of concepts and debates with cases studies, the book offers a unique opportunity for students to understand and interpret the history and politics of a range of Latin American countries. This Special Issue of Arts investigates the use of digital methods in the study of art markets and their histories. As historical and contemporary data is rapidly becoming more available, and digital technologies are becoming integral to research in the humanities and social sciences, we sought to bring

together contributions that reflect on the different strategies that art market scholars employ to navigate and negotiate digital techniques and resources. The essays in this issue cover a wide range of topics and research questions. Taken together, the essays offer a reflection on what takes to research art markets, which includes addressing difficult topics such as the nature of the research questions and the data available to us, and the conceptual aspects of art markets, in order to define and operationalize variables and to interpret visual and statistical patterns for scholarship. In our view, this discussion is enriched when also taking into account how to use shared or interoperable ontologies and vocabularies to define concepts and relationships that facilitate the use and exchange of linked (open) data for cultural heritage and historical research. This book uses an interdisciplinary approach to chart how various forms of violence - domestic, military, legal and political - are not separate instances of violence, but rather embedded in structural inequalities brought about by colonialism, occupation and state violence. The book explores both case studies of individuals and of groups to examine experiences of violence within the context of gender and structures of power in modern Indonesian history and Indonesia-related diasporas. It argues that gendered violence is particularly important to consider in this region because of its complex history of armed conflict and authoritarian rule, the diversity of people that have been affected by violence, as well as the complexity of the religious and cultural communities involved. The book focuses in particular on textual narratives of violence, visualisations of violence, commemorations of violence and the politics of care. Publisher description In this book, contributors identify and explore a range of iconic works - "Mistress-Pieces" - that have been made by feminists and gender activists since the 1970s. The first volume for which the defining of iconic feminist art is the *raison d'être*, its contributors interpret a "Mistress-Piece" as a work that has proved influential in a particular context because of its distinctiveness and relevance. Reinterpreting iconic art by Alice Neel, Hannah Wilke and Ana Mendieta, the authors also offer important insights about works that may be less well known - those by Natalia LL, Tanja Ostojić, Swoon, Clara Menéres, Diane Victor, Usha Seejarim, Ilse Fusková, Phaptawan Suwannakudt and Tracey Moffatt, among others. While in some instances revealing cross influences between artists working in different frameworks, the publication simultaneously makes evident how social and political factors specific to particular countries had significant impact on the making and reception of art focused on gender. The book will be of interest to scholars working in art history, visual studies and gender studies. This volume uses osteobiography and individual-level analyses of burials retrieved from the La Plata River Valley (New Mexico) to

illustrate the variety of roles that Ancestral Pueblo women played in the past (circa AD 1100-1300). The experiences of women as a result of their gender, age, and status over the life course are reconstructed, with consideration given to the gendered forms of violence they were subject to and the consequences of social violence on health. The authors demonstrate the utility of a modern bioarchaeological approach that combines social theories about gender and violence with burial data in conjunction with information from many other sources—including archaeological reconstruction of homes and communities, ethnohistoric resources available on Pueblo society, and Pueblo women's contemporary voices. This analysis presents a more accurate, nuanced, and complex picture of life in the past for mothers, sisters, wives, and captives. *Women and Migration(s) II* draws together contributions from scholars and artists showcasing the breadth of intersectional experiences of migration, from diaspora to internal displacement. Building on conversations initiated in *Women and Migration: Responses in Art and History*, this edited volume features a range of written styles, from memoir to artists' statements to journalistic and critical essays. The collection shows how women's experiences of migration have been articulated through art, film, poetry and even food. This varied approach aims to aid understanding of the lived experiences of home, loss, family, belonging, isolation, borders and identity—issues salient both in experiences of migration and in the epochal times in which we find ourselves today. These are stories of trauma and fear, but also stories of the strength, perseverance, hope and even joy of women surviving their own moments of disorientation, disenfranchisement and dislocation. This collection engages with current issues in an effort to deepen understanding, encourage ongoing reflection and build a more just future. It will appeal to artists and scholars of the humanities, social sciences, and public policy, as well as general readers with an interest in women's experiences of migration. This book examines the role of gender in political conflicts worldwide, specifically the intersection between gender and terrorism. Political violence has historically been viewed as a male domain with men considered the perpetrators of violence and power, and women as victims without power. Whereas men and masculinity are associated with war and aggression, women and femininity conjure up socially constructed images of passivity and peace. This distinction of men as aggressors and women as passive victims denies women their voice and agency. This book investigates how women cope with and influence violent politics, and is both a descriptive and analytical attempt to describe in what ways women are present or absent in political contexts involving political violence, and how they deal with gender assumptions, express gender identities, and frame their

actions regarding political violence encountered in their lives. The book looks to reach beyond the notion of women as victims of terrorism or genocide without agency, and to recognize the gendered nature of political conflicts and how women respond to violence. This book will be of interest to advanced undergraduate and graduate students in political science, sociology, cultural studies, and gender studies, academics in terrorism studies and gender studies, government officials, NGOs, and professionals working in areas of violent conflict. Exhibition catalogue for *Natalies Frank: Unbound Global Mobilities* illustrates the significant engagement of museums and archives with populations that have experienced forced or willing migration: emigrants, exiles, refugees, asylum seekers, and others. The volume explores the role of public institutions in the politics of integration and cultural diversity, analyzing their efforts to further the inclusion of racial and ethnic minority populations. Emphasizing the importance of cross-cultural knowledge and exchange, global case studies examine the conflicts inherent in such efforts, considering key issues such as whether to focus on origins or destinations, as well as whether assimilation, integration, or an entirely new model would be the most effective approach. This collection provides an insight into diverse perspectives, not only of museum practitioners and scholars, but also the voices of artists, visitors, undocumented immigrants, and other members of source communities. *Global Mobilities* is an often provocative and thought-inspiring resource which offers a comprehensive overview of the field for those interested in understanding its complexities. In recent years, international attention has been recurrently drawn to violence against civilians including sexual violence during war as a means of furthering military or political goals. The ongoing issue of comfort women has been debated not only among Asian countries including Japan, Korea, China, Indonesia, and the Philippines but also in numerous international forums. This book examines the system of military comfort women in Asia and the Pacific created and maintained by Japan during World War II. It uses the comfort women system as a lens for exploring the ways in which body, sexuality and identity are deployed in the creation of patriarchal relations, ethnic hierarchies, and colonial/nationalist power. This book analyzes the role and nature of the comfort women system as a mechanism of social control by the colonial state. This requires the examining of sexuality and body politics, the social background of the victims, wartime working conditions, and regulation of soldiers' sexuality. This book aims to contribute to both the academic community and the community of civic groups through a work that spans the dimensions of history, theory and activism. The two-volume publication reflects on the Rubin Foundation's art and social justice initiatives over the last six years, including thematic essays, roundtable discussions, and newly commissioned artworks. *An Incomplete Archive of Artistic Activism* is a publication in two volumes, documenting the Rubin Foundation's art and social justice mission, serving as a critical and educational resource for those interested in activist art practices and

philanthropy. One volume highlights the emergence of a cultural shift, addressing art's role in the formation of both community and justice, featuring essays by Andre Lepecki and Lucy Lippard, thematic roundtables with cultural producers, and newly commissioned text-based artwork by Edgar Heap of Birds, Kameelah Janan Rasheed, Dread Scott, and Mierle Laderman Ukeles. The second volume documents exhibitions at The 8th Floor, the Foundation's exhibition and event space, such as *In the Power of Your Care*, *Enacting Stillness*, *The Intersectional Self*, and the exhibition series *Revolutionary Cycles*, with newly commissioned propositional texts by Mel Chin and Claudia Rankine. This compendium is conceived to be a critical resource for those interested in socially engaged art and includes contributions from leading artists, scholars, critics, and activists. The African museum landscape is changing. A new generation of scholars and curators is setting international standards for the reappraisal and revision of colonial collections, the conception of curatorial spaces, and the integration of new groups of actors. In the face of the ghostly survival of colonial epistemologies in archives, displays, and architectures, it is a matter of breaking up institutional encrustations and infrastructures, inventing new museum practices, and bringing archives to life. Scholars and museum experts predominantly working in Africa and South America discuss the post/colonial history of museums, their political-economic entanglements, the significance of diasporic objects, as well as the prospects for restitution and its consequences. The contributions to this issue of *ZfK* are all presented in English. Based on the works of Waverly Duck and Anne Rawls, the debate section is devoted to forms of everyday racism and the way interaction orders of race are institutionalized. In this new edition of the anthropological classic *Exotic No More*, some of today's most respected anthropologists demonstrate the tremendous contributions that anthropological theory and ethnographic methods can make to the study of contemporary society. With chapters covering a wide variety of subjects—the economy, religion, the sciences, gender and sexuality, human rights, music and art, tourism, migration, and the internet—this volume shows how anthropologists grapple with a world that is in constant and accelerating transformation. Each contributor uses examples from their adventurous fieldwork to challenge us to rethink some of our most firmly held notions. This fully updated edition reflects the best that anthropology has to offer in the twenty-first century. The result is both an invaluable introduction to the field for students and a landmark achievement that will set the agenda for critical approaches to the study of contemporary life. Contributors: Ruben Andersson, Philippe Bourgois, Catherine Buerger, James G. Carrier, Marcus Colchester, James Fairhead, Kim Fortun, Mike Fortun, Katy Gardner, Faye Ginsburg, Roberto J. González, Tom Griffiths, Chris Hann, Susan Harding, Faye V. Harrison, Laurie Kain Hart, Richard Jenkins, George Karandinos, Christopher M. Kelty, Melissa Leach, Margaret Lock, Jeremy MacClancy, Sally Engle Merry, Fernando Montero, Matt Sakakeeny, Anthony Alan Shelton, Christopher B. Steiner, Richard Ashby

Wilson The book, *Talking About Structural Inequalities in Everyday Life: New Politics of Race in Groups, Organizations, and Social Systems*, provides critical attention to contemporary, innovative, and cutting-edge issues in group, organizational, and social systems that address the complexities of racialized structural inequalities in everyday life. This book provides a comprehensive focus on systemic, societal, and organizational functioning in a variety of contexts in advancing the interdisciplinary fields of human development, counseling, social work, education, public health, multiculturalism/cultural studies, and organizational consultation. One of the most fundamental aspects of this book engages readers in the connection between theory and praxis that incorporates a critical analytic approach to learning and the practicality of knowledge. A critical emphasis examines how inequalities and power relations manifest in groups, organizations, communities, and social systems within societal contexts. In particular, suppressing talk about racialized structural inequalities in the dominant culture has traditionally worked to marginalize communities of color. The subtle, barely visible, and sometimes unspeakable behavioral practices involving these racialized dynamics are explored. This scholarly book provides a valuable collection of chapters for researchers, prevention experts, clinicians, and policy makers, as well as research organizations, not-for-profit organizations, clinical agencies, and advanced level undergraduate and graduate courses focused on counseling, social work, education, public health, organizational consultation and advocacy. "This book focuses on the multiple and interconnected manifestations of violence that women/girls encounter in tourism consumption and production while seeking to open the debate on violence against sexual minorities (LGBT) and discussing men/boys as victims and perpetrators of GBV"-- This groundbreaking publication is the first study of how gay and lesbian artists influenced and established a regional cultural identity in the first half of the 20th century. Created primarily from original research drawn from the artists unpublished archival materials, it presents a landmark in the study of American art history. The book consists of three essays as well as individual biographies. It is profusely illustrated with artwork and personal photographs that document the contributions of a marginalized and understudied group. In this *Seal Studies* title, author and professor Maythee Rojas offers a look at the intricate crossroads of being a woman of color. *Women of Color and Feminism* tackles the question of how women of color experience feminism, and how race and socioeconomics can alter this experience. Rojas explores the feminist woman of color's identity and how it relates to mainstream culture and feminism. Featuring profiles of historical women of color (including Hottentot Venus, Josefa Loaiza, and Anna Mae Pictou-Aquash), a discussion of the arts, and a vision for developing a feminist movement built on love and community healing, Rojas examines the intersectional nature of being a woman of color and a feminist. Covering a range of topics, including sexuality, gender politics, violence,

stereotypes, and reproductive rights, *Women of Color and Feminism* offers a far-reaching view of this multilayered identity. This powerful study strives to rewrite race and feminism, encouraging women to “take back the body” in a world of new activism. *Women of Color and Feminism* encourages a broad conversation about race, class, and gender and creates a discourse that brings together feminism and racial justice movements. *International Thinking on Children in Museums* introduces current research, theory, and practice about young learners in museums around the world. The book imparts vital knowledge about the nature of childhood and children’s learning that will improve understanding of the very youngest museum-goers. Including contributions from practitioners, scholars, and consultants around the globe, this volume examines museum practices and children’s learning across a range of distinct cultural and geographic locales. The framework of the book is based on research and current thinking in the realm of developmental psychology, sociology, and anthropology, allowing the contributors to examine the evolution of early learning and children’s programs through a sociocultural lens. This broad-based look at international museum practices for children offers a rare view of the field from an important, but oft-neglected perspective: that of society and culture. *International Thinking on Children in Museums* will broaden understanding of museum practice across cultures and geographic regions and, as such, will be of interest to scholars and students engaged in the study of museum education, museum studies, and early learning. It should also provide a much-needed source of inspiration for museum practitioners working around the world. Karen Petrone shatters the notion that World War I was a forgotten war in the Soviet Union. Although never officially commemorated, the Great War was the subject of a lively discourse about religion, heroism, violence, and patriotism during the interwar period. Using memoirs, literature, films, military histories, and archival materials, Petrone reconstructs Soviet ideas regarding the motivations for fighting, the justification for killing, the nature of the enemy, and the qualities of a hero. She reveals how some of these ideas undermined Soviet notions of military honor and patriotism while others reinforced them. As the political culture changed and war with Germany loomed during the Stalinist 1930s, internationalist voices were silenced and a nationalist view of Russian military heroism and patriotism prevailed. This book focuses on the politics, ethics and stereotypical pitfalls of representational practices surrounding Gender-Based Violence (GBV) from a global perspective. The originality of the volume is linked to its cross-disciplinary perspective as the topic of representing GBV is analyzed across the domains of philosophy/epistemology, fiction and the arts (including literature, film, television series and music) and non-fictional representations in the media (including broadcast media, online/print journalism, transmedia activism). The volume identifies contemporary representational practices and the theoretical and critical responses, examining various aspects of popular culture from around the world. In doing

so, the editors put feminism in conversation with global trends to identify its cultural frontline. The volume will appeal to scholars working on gender and violence from diverse fields. Twenty years since the publication of the Second Edition and more than thirty years since the publication of the original book, *Racial Formation in the United States* now arrives with each chapter radically revised and rewritten by authors Michael Omi and Howard Winant, but the overall purpose and vision of this classic remains the same: Omi and Winant provide an account of how concepts of race are created and transformed, how they become the focus of political conflict, and how they come to shape and permeate both identities and institutions. The steady journey of the U.S. toward a majority nonwhite population, the ongoing evisceration of the political legacy of the early post-World War II civil rights movement, the initiation of the ‘war on terror’ with its attendant Islamophobia, the rise of a mass immigrants rights movement, the formulation of race/class/gender ‘intersectionality’ theories, and the election and reelection of a black President of the United States are some of the many new racial conditions *Racial Formation* now covers. The true story of the fourth-grade teacher in Dayton, Ohio, who created one of the most influential bands of our times. Devoted fans have followed *Guided by Voices* for decades—and critics around the world have lauded the band’s brain trust, Robert Pollard, as a once-in-a-generation artist. Pollard has been compared by the *New York Times* to Mozart, Rossini, and Paul McCartney (in the same sentence) and everyone from P. J. Harvey, Radiohead, R.E.M., the Strokes, and U2 has sung his praises and cited his music as an influence. But it all started rather prosaically when Pollard, a fourth-grade teacher in his early thirties, began recording songs with drinking buddies in his basement. In this book, James Greer, an acclaimed music writer and former *Spin* editor—who also played in the band for two years—provides unparalleled insight and complete access to the workings of Pollard’s muse. Gender-based violence is an issue often met with silence and unempathetic discourse. This collection holds trauma-informed pedagogies as the critical lenses through which to work through questions such as how can educators and mentors address this subject with greater care and understanding? This volume illustrates how theatre arts can be used to enact peace education by showcasing the use of theatrical techniques including storytelling, testimonial and forum theatre, political humor, and arts-based pedagogy in diverse formal and non-formal educational contexts across age groups. The text presents and discusses how the use of applied theatre, especially in conflict-affected areas, can be used as an educational response to cultural and structural violence for transformation of relations, healing, and praxis as local and global peacebuilding. Crucially, it bridges performing arts and peace education, the latter of which is unfolding in schools and their communities worldwide. With contributors from countries including Northern Ireland, Denmark, Norway, the USA, Mexico, Japan, the Philippines, Pakistan, Burundi, Kenya, and South Africa, the authors identify theoretical

and technical aspects of theatrical performance that support peace through transformation along with embodied and sensorial learning. This book will appeal to scholars and students with interests in teacher education, arts-based learning, peace studies, and applied theatre that consider practice with child, adolescent, and adult learners. The ebook edition of this title is Open Access, thanks to Knowledge Unlatched funding, and freely available to read online. *Gender Violence, the Law, and Society* analyses and explores the historical and cultural roots of issues of gender-based and sexual violence in Japan, India and South Africa. *Craft in Art Therapy* is the first book dedicated to illustrating the incorporation of craft materials and methods into art therapy theory and practice. Contributing authors provide examples of how they have used a range of crafts including pottery, glass work, textiles (sewing, knitting, crochet, embroidery, and quilting), paper (artist books, altered books, book binding, origami, and zines), leatherwork, and Indian crafts like mendhi and kolam/rangoli in their own art and self-care, and in individual, group, and community art therapy practice. The book explores the therapeutic benefits of a range of craft materials and media, as well as craft’s potential to build community, to support individuals in caring for themselves and each other, and to play a valuable role in art therapy practice. *Craft in Art Therapy* demonstrates that when practiced in a culturally sensitive and socially conscious manner, craft practices are more than therapeutic—they also hold transformational potential. This book examines the role of post-conflict memorial arts in bringing about gender justice in transitional societies. Art and post-violence memorialisation are currently widely debated. Scholars of human rights and of commemorative arts discuss the aesthetics and politics not only of sites of commemoration, but of literature, poetry, visual arts and increasingly, film and comics. Art, memory and activism are also increasingly intertwined. But within the literature around post-conflict transitional justice and critical human rights studies, there is little questioning about what memorial arts do for gender justice, how women and men are included and represented, and how this intertwines with other questions of identity and representation, such as race and ethnicity. The book brings together research from scholars around the world who are interested in the gendered dimensions of memory-making in transitional societies. Addressing a global range of cases, including genocide, authoritarianism, civil war, electoral violence and apartheid, they consider not only the gendered commemoration of past violence, but also the possibility of producing counter-narratives that unsettle and challenge established stereotypes. Aimed at those interested in the fields of transitional justice, memory studies, post-conflict peacebuilding, human rights and gender studies, this book will appeal to academics, researchers and practitioners. Twelve shocking paintings. Eleven famous murders. One missing artist . . . and one woman driven to find her—this Reese’s Book Club x Hello Sunshine Selection is a “stunning achievement” (*Los Angeles Times*). Kim Lord is an avant-garde figure, feminist icon, and agent provocateur in

the L.A. art scene. Her groundbreaking new exhibition *Still Lives* is comprised of self-portraits depicting herself as famous, murdered women—the Black Dahlia, Chandra Levy, Nicole Brown Simpson, among many others—and the works are as compelling as they are disturbing, implicating a culture that is too accustomed to violence against women. As the city’s richest art patrons pour into the Rocque Museum’s opening night, all the staff, including editor Maggie Richter, hope the event will be enough to save the historic institution’s flailing finances. Except Kim Lord never shows up to her own gala. Fear mounts as the hours and days drag on and Lord remains missing. Suspicion falls on the up-and-coming gallerist Greg Shaw Ferguson, who happens to be Maggie’s ex. A rogue’s gallery of eccentric art world figures could also have motive for the act, and as Maggie gets drawn into her own investigation of Lord’s disappearance, she’ll come to suspect all of those closest to her. Set against a culture that often fetishizes violence, *Still Lives* is a page-turning exodus into the art world’s hall of mirrors, and one woman’s journey into the belly of an industry flooded with money and secrets. “It’s a thrilling mystery that will leave you wondering which characters you can and can’t trust . . . There’s a twist at the end that still keeps us up at night, it’s THAT good.” —Reese Witherspoon (A Reese’s Book Club x Hello Sunshine Selection) *Applying Anthropology to Gender-Based Violence: Global Responses, Local Practices* addresses the gaps in theory, methods, and practices that are currently used to engage the problem of gender-based violence. This book complements the work carried out in the legal, social work, and medical fields by demonstrating how a focus on local issues and local responses can better inform a collaborative global response to the problem of gender-based violence. With chapters covering Africa, Asia, Latin and North America, and Oceania, it provides ample evidence that richly textured and qualitatively informed research can illuminate work that is more quantitative in scope. The volume illustrates the various ways scholars, practitioners, frontline workers, and policy makers can work together to end forms of violence in their local communities. The chapters in this volume demonstrate that the ways top-down responses to violence have been inadequate, and that solutions are available when the local historical, political, and social context is taken into consideration. *Applying Anthropology to Gender-Based Violence* contains useful insights that, when combined with the efforts of other disciplines, offer solutions to the problem of gender-based violence. *Exhibitions for Social Justice* assesses the state of curatorial work for social justice in the Americas and Europe today. Analyzing best practices and new curatorial work to support all those working on exhibitions, Gonzales expounds curatorial practices that lie at the nexus of contemporary museology and neurology. From sharing authority, to inspiring action and building solidarity, the book demonstrates how curators can make the most of visitors’ physical and mental experience of exhibitions. Drawing on ethnographic and archival work at over twenty institutions with nearly eighty museum professionals, as well as scholarship in the public humanities, visual

culture, cultural studies, memory studies, and brain science, this project steps back from the detailed institutional histories of how exhibitions come to be. Instead, it builds a set of curatorial practices by examining the work behind the finished product in the gallery. Demonstrating that museums have the power to help our society become more hospitable, equitable, and sustainable, *Exhibitions for Social Justice* will be of interest to scholars and students of museum and heritage studies, gallery studies, arts and heritage management, and politics. It will also be valuable reading for museum professionals and anyone else working with exhibitions who is looking for guidance on how to ensure their work attains maximum impact. If you type the word 'rape' into the Met Museum's collection database, it returns some 181 results. The works range from large paintings and sculptures to print folios, ceramic plates, pocket watches, vases, snuff boxes and other decorative homewares. Only six of the total 181 pieces are made by women artists. Last year, Macushla Robinson began documenting and analyzing all 181 works that surfaced with that keyword search. Art history has traded on stories of rape to create drama, to set up opportunities to paint nude women, and to display the mastery of the artist over his subject. But these images, and the way we describe them, shape how we think about women's bodies and what can be done to them. Millions of people visit the Met Museum every year. She selectively extracted and arranged the existing texts, drawing attention to the way that museums have long glamorized and at the same time minimized sexual violence. *Museums, Sexuality, and Gender Activism* examines the role of exhibitionary institutions in representing LGBTQ+ people, cisgender women, and nonbinary individuals. Considering recent gender and sexuality-related developments through a critical lens, the volume contributes significantly to the growing body of activist writing on this topic. *Building on Gender, Sexuality and Museums* and featuring work from established voices, as well as newcomers, this volume offers risky and exciting articles from around the world. Chapters cover diverse topics, including transgender representation, erasure, and activism; two-spirit people, indigeneity, and museums; third genders; gender and sexuality in heritage sites and historic homes; temporary exhibitions on gender and sexuality; museum representations of HIV/AIDS; interventions to increase queer visibility and inclusion in galleries; LGBTQ+ staff alliances; and museums, gender ambiguity, and the disruption of binaries. Several chapters focus on areas outside the US and Europe, while others explore central topics through the perspectives of racial and ethnic minorities. Containing contributions that engage in sustained critique of current policies, theory, and practice, *Museums, Sexuality, and Gender Activism* is essential reading for those studying museums, women and gender, sexuality, culture, history, heritage, art, media, and anthropology. The book will also spark interest among museum practitioners, public archivists, and scholars researching related topics. How does social regulation shape who is “deviant” and who is “normal”? *Critical Perspectives on Social Control and Social Regulation in Canada* is an

introduction to the sociology of what has traditionally been called deviance and conformity. This book shifts the focus from individuals labelled deviant to the political and economic processes that shape marginalization, power and exclusion. Class, gender, race and sexuality are the bases for understanding deviance, and it is within these relations of power that the labels “deviant” and “normal” are socially developed and the behaviours of those less powerful become regulated. This textbook introduces readers to theories and critiques of traditional approaches to deviance and conformity. Using vivid and timely examples of contemporary social regulation and control, this textbook brings to life how forces of social control and marginalization interact with social media, sex work, immigration, anti-colonialism, digital surveillance and social movements, and much more. Theories and critiques are clarified with summaries, definitions, rich illustrative examples, discussion questions, recommended resources and test banks for instructors. From *Sit-Ins to #revolutions* examines the evolution and growth of digital activism, while at once outlining how scholars theorize and conceptualize the field through new methodologies. As it closely examines the role that social and digital media play in enabling protests, this volume probes the interplay between historical and contemporary protests, emancipation and empowerment, and online and offline protest activities. Drawn from academic and activist communities, the contributors look beyond often-studied mass action events in the USA, UK, and Australia to also incorporate perspectives from overlooked regions such as Aboriginal Australia, Thailand, Mexico, India, Jamaica and Black America. From illustrating the allure of political action to a closer look at how digital activists use new technologies to push toward reform, *From Sit-Ins to #revolutions* promises to shed new light on key questions within activism, from campaign organization and leadership to messaging and direct action. Holocaust memorials and museums face a difficult task as their staffs strive to commemorate and document horror. On the one hand, the events museums represent are beyond most people’s experiences. At the same time they are often portrayed by theologians, artists, and philosophers in ways that are already known by the public. Museum administrators and curators have the challenging role of finding a creative way to present Holocaust exhibits to avoid clichéd or dehumanizing portrayals of victims and their suffering. In *Holocaust Memory Reframed*, Jennifer Hansen-Glucklich examines representations in three museums: Israel’s Yad Vashem in Jerusalem, Germany’s Jewish Museum in Berlin, and the United States Holocaust Memorial Museum in Washington, D.C. She describes a variety of visually striking media, including architecture, photography exhibits, artifact displays, and video installations in order to explain the aesthetic techniques that the museums employ. As she interprets the exhibits, Hansen-Glucklich clarifies how museums communicate Holocaust narratives within the historical and cultural contexts specific to Germany, Israel, and the United States. In Yad Vashem, architect Moshe Safdie developed a narrative suited for Israel,

rooted in a redemptive, Zionist story of homecoming to a place of mythic geography and renewal, in contrast to death and suffering in exile. In the Jewish Museum in Berlin, Daniel Libeskind's architecture, broken lines, and voids emphasize absence. Here exhibits communicate a conflicted ideology, torn between the loss of a Jewish past and the country's current multicultural ethos. The United States Holocaust Memorial Museum presents yet another lens, conveying through its exhibits a sense of sacrifice that is part of the civil values of American democracy, and trying to overcome geographic and temporal distance. One well-know example, the pile of thousands of shoes plundered from concentration camp victims encourages the visitor to bridge the gap between viewer and victim. Hansen-Glucklich explores how each museum's concept of the sacred shapes the

design and choreography of visitors' experiences within museum spaces. These spaces are sites of pilgrimage that can in turn lead to rites of passage. Contemporary art has a complex relationship to crisis. On the one hand, art can draw us toward apocalypse: it charts unfolding chaos, reflects and amplifies the effects of crisis, shows us the dystopian in both our daily life and in our imagined futures. On the other hand, art's complexity helps fathom the uncertainty of the world, question and challenge the order of things, and allows us to imagine new ways of living and being - to make new worlds. This collection of written and visual essays includes artistic responses to various crises - including the climate emergency, global and local inequalities and the COVID-19 pandemic - and suggests new forms of collectivity and collaboration within artistic practice. It surveys a wide variety of practices, oriented from the perspective of

Australia, New Zealand and Asia. Art making has always responded to the world; the essays in this collection explore how artists are adapting to a world in crisis. The contributions to this book are arranged in four sections: artistic responses; critical reflections, new curatorial approaches and the art school reimagined. Alongside the written chapters, three photographic essays provide specific examples of new visual forms in artistic practice under crisis conditions. The primary market for the book will be scholars and upper-level students of art and curating at both undergraduate and postgraduate level. Specifically, the book will appeal to the burgeoning field of study around socially engaged art. Beyond the academic and student market, it will appeal to practicing artists and curators, especially those engaged in social practice and community-based art.