Institute of Archaeology

ARCLG64 Museum History & Theory (2009-10)

The Museum: Critical Perspectives

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Moodle site: http://moodle.ucl.ac.uk/course/view.php?id=5817

Tuol Sleng Genocide Museum, Phnom Penh, Cambodia

1. OVERVIEW

Short description

This course aims to provide an introduction to the history and theory of museums. It does so by approaching the museum from a series of critical perspectives, considering the museum, in turn, as collection, as institution, as architecture, as exhibition, as site of memory, and as venue for social advocacy. It explores these different conceptualisations of the museum by drawing on case examples which reflect a diversity of museum contexts, including art museums, ethnographic museums, natural history museums, social history museums, science museums, and so forth in different regional and cultural settings. The course considers the representational role of museums in nation building, and their entanglement in localising and globalising processes; it explores the museum's relationship to memory and commemoration; its social roles and responsibilities; and its extension into digital domains. Building on a tradition of 'critical museology', the course seeks to provoke students into questioning what a museum is and does, and what it can be. It seeks to provide the broader historical and theoretical context to enable students to engage critically with contemporary museum practice.

Week-by-week summary

Wk	Date	Topic	Tutor(s)
1	6 October	Thinking about Things	Paul Basu & Marilena Alivizatou
2	13 October	The Museum as Collection	Marilena Alivizatou
3	20 October	The Museum as Institution	Marilena Alivizatou
4	27 October	The Museum as Architecture	Marilena Alivizatou
5	3 November	The Museum as Exhibition	Marilena Alivizatou
		READING WEEK	
6	17 November	Representing Self/Representing Other	Marilena Alivizatou
7	24 November	Museums and Memoryscape	Marilena Alivizatou
8	1 December	Museums and Civil Society	Marilena Alivizatou
9	8 December	The Digital Museum	Paul Basu & Marilena Alivizatou
10	15 December	The Relational Museum	Paul Basu, Marilena Alivizatou & Lissant Bolton

Basic texts

Henning, M., 2006. *Museums, Media and Cultural Theory*. Maidenhead: Open University Press.

Karp, I. et al (eds) 2006. *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press.

Kreps, C.F. 2003. *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge.

Macdonald, S. (ed.) 2006. *A Companion to Museum Studies*. Oxford: Blackwell.

Macdonald, S. & Basu, P. (eds) 2007. *Exhibition Experiments*. Oxford: Blackwell.

Marstine, J. (ed.) 2006. *New Museum Theory and Practice*. Oxford: Blackwell.

Pollock, G. & Zemans, J. (eds) 2007. *Museums After Modernism*. Oxford: Blackwell.

Methods of assessment

The course is assessed by a single 5,000 word coursework assignment, which must be submitted by Thursday, 10th December. The coursework assignment is described in the Aims, Objectives and Assessment section of this handbook and will also be discussed in class. If students are unclear about the nature of the assignment, they should contact the Principal Lecturer or Course Co-ordinator. The Principal Lecturer or Course Co-ordinator will be happy to discuss an outline of a student's approach to the assessment, provided this is planned suitably in advance of the submission date. This is a substantial piece of work and students are advised to start working on it no later than Term 1 Reading Week (9th-13th November).

Teaching methods

The course is taught through a series of ten three-hour seminars which take place weekly in Term 1. These are supported by museum visits and talks, and film screenings. Students are expected to come to the seminars having read the assigned weekly readings, such that they can make active and informed contributions to discussions. The class will be divided into smaller reading groups. These groups will be encouraged to meet independently each week to discuss readings and undertake additional self-directed museum visits. Each group will be required make presentations and lead discussions in class.

There will an opportunity within the seminars to raise and discuss broader issues relating to the Museum Studies MA programme (linking 'theory' and 'practice' elements, for example), and time will be devoted to dissertation planning and development. Students are encouraged to supplement this by taking full advantage of research and study skills courses offered by UCL's Graduate School (see http://courses.grad.ucl.ac.uk/list-courses.pht?action=masters).

Workload

In addition to at least 30 formal contact hours of seminars, you are expected to spend 120 hours on private reading and small group discussion for the course, as well as 50 hours working on coursework and presentations. This adds up to a total workload of 200 hours for the course.

Prerequisites

There are no prerequisites for this course. It is a Term 1 core course available only to MA Museum Studies students.

2. AIMS, OBJECTIVES AND ASSESSMENT

Aims

This course aims to introduce students to the history and theory of museums by approaching the institution of the museum from a series of critical perspectives. Building on a tradition of 'critical museology', the course seeks to provoke students into questioning what a museum is and does, and what it can be. It seeks to provide the broader historical and theoretical context to enable students to engage critically with contemporary museum practice.

Objectives

On successful completion of the course students should be able to:

- Demonstrate a good knowledge and understanding of the history and development of museums in different contexts
- Discuss and debate the concept and functions of the museum
- Employ theoretically-informed perspectives to critique established museological practice
- Demonstrate a familiarity with, and express opinions about, current museological debates
- Think and act beyond routinised 'Eurocentric' accounts and definitions of museums and cultural heritage, and be able to critically appreciate 'alternative' conceptualisations and understand the complexities involved in the globalisation of museological practices

Learning outcomes

- Familiarity with established knowledge
- Ability to apply knowledge in familiar and new situations for academic purposes
- Capacity for independent learning
- Capacity for critical thinking
- Capacity for independent inquiry
- Ability to read and understand a wide range of academic writing
- Ability to speak and write accurately on academic topics in an academically rigorous manner
- Ability to work as a team, make oral presentations and lead discussions

Coursework

As noted above, the course is assessed by a single 5,000 word coursework assignment, which must be submitted by Thursday, 10th December.

Assessment tasks

Students should choose <u>one</u> of the following two tasks:

1. Choose a museum, gallery or exhibition that you know or which inspires or interests you, and write a critique of it from various perspectives that we are exploring in the course. Divide your essay into a number of sections including a description of the museum/exhibition, an account of the history and development of the museum/exhibition, and include other sections analysing its collections, its architecture/design, it exhibitionary 'scenography', etc. Ensure that you relate your analysis to the literature that we are examining in the course, and make comparisons with other museums/exhibitions discussed in the literature.

2. Select a theme that we explore in the course (e.g. the museum as institution, the museum as architecture, museums and commemoration, etc.). In the first half of your essay, and drawing on essential and further readings, and on your own bibliographic research, write a

literature review relating to your chosen theme (e.g. comparing and discussing three or four different authors' arguments). In the second half of your essay, develop these arguments with reference to a specific museum, gallery or exhibition. For example, you might choose to discuss the changing representation of other societies in European museums (covered in seminar 6) and then go on to explore this issue in relation to the changing exhibitions and collecting practices of, say, the Horniman Museum in South London.

The aim of these assignments is to encourage students to engage fully with the theoretical and historical literature explored in the course, and then to apply this knowledge in relation to specific case examples of students' own choosing. Students are encouraged to visit their 'case study' museums where possible, talk to museum staff, conduct some basic historical research, and take photographs to illustrate their essays.

Students are expected to pay close attention to spelling and grammar, and all essays should be properly referenced (see Citing of Sources section below). Do take advantage of the services of the Institute of Archaeology's Writing and Learning Mentor, Sarah Dhanjal <s.dhanjal@ucl.ac.uk>, who is available to give one-to-one advice on writing skills during term time. Also note that UCL's Graduate School offers individual tutorials on effective academic writing (see http://courses.grad.ucl.ac.uk/course-details.pht?course_ID=492).

Submission procedures

Students are required to submit hard copy of all coursework to the Principal Lecturer's pigeon hole via the Red Essay Box at Reception by the appropriate deadline. The coursework must be stapled to a completed coversheet (available from the web, from outside Room 411A or at Reception). Late submission will be penalized unless permission has been granted and an Extension Request Form (ERF) completed. Please see the Cousework Guidelines document at www.ucl.ac.uk/archaeology/handbook/common (or your degree programme handbook) for further details of the required procedure.

In addition students are required to submit each piece of work electronically to Turnitin. The Turnitin 'Class ID' for this course is **132430** and the 'Class Enrolment Password' is **IoA0910** (capital 'I', lower case 'o', capital 'A', zero, nine, one, zero). Further information is available at: www.ucl.ac.uk/archaeology/handbook/common/cfp.htm#turn. Turnitin advisors will be available to help you via email <ioa-turnitin@ucl.ac.uk> if you need help generating or interpreting the reports.

Keeping copies

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked essay is returned to you, you should return it to the marker within two weeks. You may like to keep a copy of the comments if you are likely to wish to refer to these later.

Citing of sources

Coursework should be expressed in students' own words, giving the exact source of any ideas, information, illustrations etc. that are taken from the work of others. Any direct quotations from the work of others must be indicated as such by being placed between inverted commas. Plagiarism is regarded as a very serious irregularity which can carry heavy penalties. It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the Coursework Guidelines document at www.ucl.ac.uk/archaeology/handbook/common/referencing.htm.

3. SCHEDULE AND SYLLABUS

Seminars take place between 10:00 and 13:00 on Tuesdays in Term 1 in Room 612 on the sixth floor of the Institute of Archaeology. Occasional film screenings will be timetabled separately, and students will be advised of time and venue in class. Associated museum visits take place on Mondays in Term 1. There will be no seminar during Reading Week (9-13 November). Attendance at the seminars is compulsory.

1	6 October	Thinking about Things	
2	13 October	The Museum as Collection	
3	20 October	The Museum as Institution	
4	27 October	The Museum as Architecture	
5	3 November	The Museum as Exhibition	
	10 November	READING WEEK – no seminar	
6	17 November	Representing Self/Representing Other	Dissertation w/s
7	24 November	Museums and Memoryscape	
8	1 December	Museums and Civil Society	Dissertation w/s
9	8 December	The Digital Museum	
	10 December	Deadline for submission of assessed coursework	
10	15 December	The Relational Museum	Dissertation w/s

The following detailed week-by-week syllabus identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available. Their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on the eUCLid computer catalogue system. Readings marked

with an * are considered essential to keep up with the topics covered in the course. Copies of individual articles and chapters identified as essential reading are in the Teaching Collection in the Institute Library (where permitted by copyright). Recommendations for related museum visits in the London area are also indicated – some of these will be incorporated into the 'Monday visits' programme, others should be made individually or in your reading groups.

General bibliographic works that will be useful for this course

Readers

Candlin, F. & Guins, R. (eds) 2009. *The Object Reader*. Abingdon: Routledge.
Carbonell, B. (ed.) 2004. *Museum Studies: An Anthology of Contexts*. Oxford: Blackwell.
Corsane, G. (ed.) 2005. *Heritage, Museums and Galleries: An Introductory Reader*. Abingdon: Routledge.
Farago, C.J. & Preziosi, D. (eds) 2004. *Grasping the World: The Idea of the Museum*. Aldershot: Ashgate.
Macdonald, S. (ed.) 2006. *A Companion to Museum Studies*. Oxford: Blackwell.
Tilley, C. et al. (eds) 2006. *Handbook of Material Culture*. London: Sage.
Watson, S. (ed.) 2007. *Museums and their Communities*. Abingdon: Routledge.

Journals

International Journal of Heritage Studies
International Journal of Museum Management & Curatorship
Journal of the History of Collections
Journal of Material Culture
Museum Anthropology
Museum International
Museum & Society

SEMINAR 1: THINKING ABOUT THINGS

From 'what's in your bag' Flickr pool.

In this first seminar we provide an overview of UCL's Museum Studies MA programme, outlining its aims and objectives, and the relationship between the various core courses. Students are then introduced to the Museum History & Theory course in particular, with an overview of the themes covered and discussion of the teaching approach. The class will be divided into smaller reading groups, which will meet independently throughout the course and which will be required to prepare presentations and lead discussions. 'Things' are at the heart of museums (though we might question this assumption later in the course), and thus we begin the course by thinking about how things are significant to us, and how things acquire significance, meaning and value. We introduce the interdisciplinary field of material culture studies, and consider how objects – like people – may be said to have 'social lives' and 'biographies', how they are bound up in narratives, and even possess agency. Students are invited to bring along and tell the group about an object that has particular significance to them.

Essential reading

*Garrow, D. & Shove, E. 2007. 'Artefacts Between Disciplines: The Toothbrush and the Axe', *Archaeological Dialogues* 14(2): 117-131.
*Hoskins, J. 2006. 'Agency, Biography and Objects' in C. Tilley et al (eds) *Handbook of Material Culture*. London: Sage, pp.74-84.
*Miller, D. 2008. *The Comfort of Things*. Cambridge: Polity Press. ('Prologue', 'Empty', 'Full', pp.1-31)

Further reading

Appadurai, A. (ed.) 1986. *The Social Life of Things*. Cambridge: Cambridge University Press.
Edwards, E. & Hart, J. 2004. 'Mixed Box: The Cultural Biography of a Box of "Ethnographic" Photographs' in E. Edwards & J. Hart (eds) *Photographs Objects Histories: On the Materiality of Images*. London: Routledge, pp.47-61.
Basu, P. & Coleman, S.M. 2008. 'Introduction: Migrant Worlds, Material Cultures', *Mobilities* 3(3): 313-330.
Miller, D. 2007. 'Artefacts and the Meaning of Things' in S.J. Knell (ed.) *Museums in the Material World*. Abingdon: Routledge, pp.166-186.
Myers, F.R. (ed.) 2001. *The Empire of Things*. Santa Fe, NM: School of American Research Press.
Woodward, I. 2007. *Understanding Material Culture*. London: Sage.

SEMINAR 2: THE MUSEUM AS COLLECTION
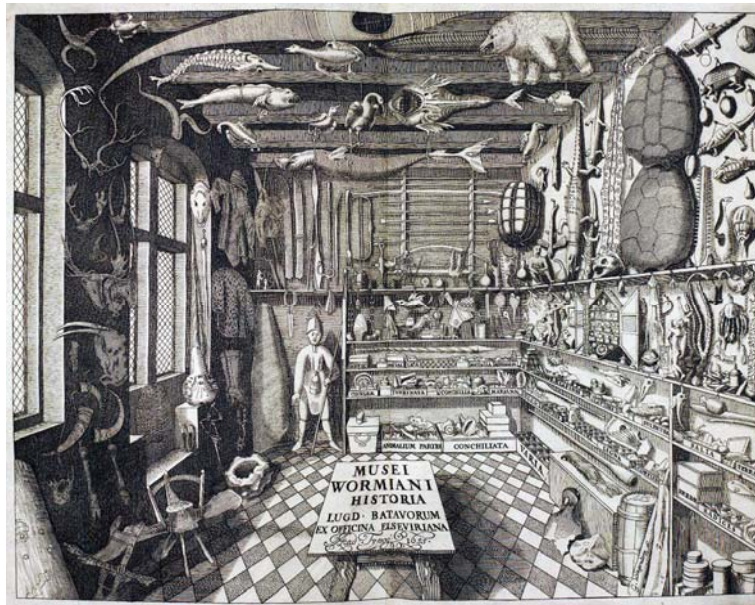
Ole Worm's collection of curiosities (*Museum Wormianum*, 1655).

The accumulation, organisation and display of valued objects is fundamental to our conceptualisation of the museum. Many regard collecting as an innate – and therefore universal – aspect of human behaviour. In this seminar we explore some of the motivations behind collecting practices, and investigate the relationship between objects, knowledge and power. Whilst the first systematic collections that we know about were formed in the ancient Greek and Roman worlds, our main focus will be the more recent history of European collecting. Thus, we trace the origins of the modern museum to the Enlightenment-period cabinets of curiosity, and then examine how these collecting practices evolved through the classic 'Museum Age', drawing on case examples such as the British Museum and V&A. This was also an age of imperialism, industry and colonial expansion, and we are concerned too with understanding the colonial politics of collecting and museum-making (a theme we return to in Seminar 6). We examine how the meanings and values of objects are transformed as they are collected and incorporated into museums (Duchamp's 'readymades' highlight a more subtle process), and we also think about the future of collecting.

Essential reading

*Barringer, T. 'The South Kensington Museum and the Colonial Project' in T.J. Barringer & T. Flynn (eds) *Colonialism and the Object*. London: Routledge, pp.11-27.
*Clifford, J. 1986. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge, MA: Harvard University Press. (Chapter 10: 'On Collecting Art and Culture', pp.215-250)
* Pearce, S.M. 1995. *On Collecting: An Investigation into the European Tradition*. London: Routledge. (Chapter 1: 'Collecting Processes', pp.3-36)

Further reading

Arnold, K. & Olsen, D. 2003. 'Medicine Man: The Forgotten Museum of Henry Wellcome', *Medical History* 47(3): 369-381.
Baker, M. et al. 1997. *A Grand Design: The Art of the Victoria and Albert Museum*. Baltimore: Baltimore Museum of Art.
Belk, R.W. 2001. *Collecting in a Consumer Society*. London: Routledge.
Bujok, E. 2009. 'Ethnographica in Early Modern Kunstkammern and their Perception', *Journal of the History of Collections* 21(1): 17-32.
Cohn, B.S. 1996. *Colonialism and its Forms of Knowledge*. Princeton, NJ: Princeton University Press.

Elsner, J. & Cardinal, R. (eds), 1994, *The Cultures of Collecting*. London: Reaktion.

Findlen, P. 1989. 'The Museum: Its Classical Etymology and Renaissance Genealogy', *Journal of the History of Collections* 1(1): 59-78.

Gosden, C. & Knowles, C. 2001. *Collecting Colonialism: Material Culture and Colonial Change*. Oxford: Berg.

Gosden, C. & Larson, F. 2007. *Knowing Things: Exploring the Collections at the Pitt Rivers Museum 1884-1945*. Oxford: Oxford University Press.

Greenhalgh, P. 1988. *Ephemeral Vistas: History of the Expositions Universelles, Great Exhibitions and World's Fairs*. Manchester: Manchester University Press.

Hawkins, H. & Olsen, D. (eds) 2003. *The Phantom Museum and Henry Wellcome's Collection of Medical Curiosities*. London: Profile Books.

Henning, M., 2006. *Museums, Media and Cultural Theory*. Maidenhead: Open University Press. (Chapter 1: 'Object', pp.5-36)

Hobhouse, H. 2002. *The Crystal Palace and the Great Exhibition: Art, Science and Productive Industry*. London: Athlone. (Chapter 6: 'The Battle for Scientific Education in South Kensington', pp.243-274)

Impey, O. & MacGregor, A. (eds) 1985. *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*. Oxford : Clarendon.

Kirshenblatt-Gimblett, B. 1991. 'Objects of Ethnography' in I. Karp & S.D. Lavine (eds) *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington, DC: Smithsonian Institution, pp.386-443.

Knell, S.J. (ed.) 2004. *Museums and the Future of Collecting*, 2nd edition. Aldershot: Ashgate. (Chapter 1: 'Altered Values: Searching for a New Collecting', pp.1-46)

Kreps, C.F. 2003. *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge. (Chapter 3: 'Indigenous Models of Museums, Curation, and Concepts of Cultural Heritage Preservation', pp.46-73)

Larson, F. 2009. *An Infinity of Things: How Henry Wellcome Collected the World*. Oxford: OUP

Macdonald, S., 2006, 'Collecting Practices' in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell, pp.81-97.

MacGregor, A. (ed.) 1983. *Tradescant's Rarities: Essays on the Foundation of the Ashmolean Museum, 1683, with a Catalogue of the Surviving Early Collections*. Oxford: Clarendon Press. [Senate House Library]

MacGregor, A. (ed.) 1994. *Sir Hans Sloane: Founding Father of the British Museum*. London: BMPress.

MacGregor, A. (ed.) 2007. *Curiosity and Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century*. New Haven, CT: Yale University Press.

O'Hanlon, M. & Welsch, R.L. (eds) 2000. *Hunting the Gatherers: Ethnographic Collectors, Agents and Agency in Melanesia, 1870s-1930s*. Oxford: Berghahn.

Pearce, S. (ed.) 1990. *Objects of Knowledge*. London: Athlone Press.

Pearce, S., (ed) 1994. *Interpreting Objects and Collections*. London: Routledge.

Pomian, K. 1990. *Collectors and Curiosities: Paris and Venice, 1500-1800*. Cambridge: Polity.

Shelton, A. (ed.) 2001. *Collectors: Expressions of Self and Other*. London: Horniman Museum.

Shelton, A. (ed.) 2001. *Collectors: Individuals and Institutions*. London: Horniman Museum.

Shelton, A.A. 2007. 'The Collector's Zeal: Towards and Anthropology of Intentionality, Instrumentality and Desire' in P. ter Keurs (ed), *Colonial Collections Revisited*. Leiden: CNWS, pp.16-44.

Steiner, C.B. 1995. 'The Art of the Trade' in G.E. Marcus and F.R. Myers (eds) *The Traffic in Culture: Refiguring Art and Anthropology*. Berkeley: University of California Press, pp.151-165.

Stewart, S. 1993. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, NC: Duke University Press. (Chapter 5: Objects of Desire, pp.132-169)

Ucko, P.J. 1998. 'The Biography of a Collection: The Sir Flinders Petrie Palestinian Collection and the Role of University Museums', *International Journal of Museum Management & Curatorship* 17(4): 351-399.

Recommended museum visits

Enlightenment Gallery (Room 1), British Museum - http://www.britishmuseum.org/explore/galleries/themes/room_1_enlightenment.aspx

Victoria & Albert Museum - www.vam.ac.uk

SEMINAR 3: THE MUSEUM AS INSTITUTION

The Zoology Gallery at the British Museum, London (*London Interiors*, 1841).

In this seminar we engage with an important critique of the museum as a public institution concerned not only with the ordering of objects and knowledges, but also with the ordering of people and society. Thus, in the nineteenth century, the public museum was regarded as 'an instrument for civilising the morals and manners of the population', part of the 'civilising mission' of the bourgeois classes. Whilst this Foucauldian critique was developed in relation to public art museums, it can be applied to other kinds of museums and is, of course, still relevant today. We consider the continuing role of the museum visit as a 'civilising ritual' (to use Carol Duncan's phrase) and an opportunity for the acquisition of social capital (see Bourdieu). Concerning the relationship of knowledge and power, we examine how the museum may be regarded as a cultural artefact endowed with an aura of authority constructed through its 'scientific' taxonomies, its techniques of display, and the performance of curatorial expertise.

Essential reading

*Bennett, T. 1995. *The Birth of the Museum: History, Theory, Politics*. London: Routledge. (Chapter 1: 'The Formation of the Museum', pp.17-88)
*Hooper-Greenhill, E. 1992. *Museums and the Shaping of Knowledge*. London: Routledge. (Chapter 1: 'What is a Museum?', pp.1-22)
*Whitehead, C. 2005. *The Public Art Museum in Nineteenth-Century Britain: The Development of the National Gallery*. Aldershot: Ashgate. (Chapter 3: 'Museum Architecture and Public Improvement', pp.59-68)

Further reading

Alberti, S.J.M.M. 2005. 'Objects and the Museum', *Isis* 96(4): 559-571.
Altick, R.D. 1999. 'National Monuments' in D. Boswell & J. Evans (eds), *Representing the Nation: A Reader. Histories, Heritage and Museums*. London: Routledge, pp.240-258.
Bal, M. 1996. *Double Exposures: The Practice of Cultural Analysis*. London: Routledge.
Bennett, T. 1995. *The Birth of the Museum: History, Theory, Politics*. London: Routledge.
Bourdieu, P. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press.
Carr, D. 2003. *The Promise of Cultural Institutions*. Lanham, MD: AltaMira.
Crimp, D. 1993. *On the Museum's Ruins*. Cambridge, MA: MIT Press.

Duncan, C. 1991. 'Art Museums and the Ritual of Citizenship' in I. Karp & S.D. Lavine (eds) *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington, DC: Smithsonian Institution, pp.88-103.

Duncan, C. 1995. *Civilizing Rituals: Inside Public Art Museums*. London: Routledge.

Foucault, M., 1970, *The Order of Things*. London: Tavistock.

Fraser, A. 2006. 'Isn't This a Wondeful Place? (A Tour of a Tour of the Guggenheim Bilbao' in I. Karp et al (eds) *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press. pp.135-160.

Hetherington, K. 1996. 'The Utopics of Social Ordering: Stonehenge as a Museum without Walls' in S.Macdonald & G. Fyfe (eds) *Theorizing Museums*. Oxford: Blackwell.

Macdonald, S. 1998. 'Exhibitions of Power and Powers of Exhibition' in S. Macdonald (ed.) *The Politics of Display: Museums, Science, Culture*. London: Routledge.

Macdonald, S., 2002. *Behind the Scenes at the Science Museum*. Oxford: Berg.

Macdonald, S. & Silverstone, R. (eds), 1990. 'Rewriting the Museums' Fictions: Taxonomies, Stories and Readers', *Cultural Studies* 4(2): 176-191.

Oberhardt, S. 2001. *Frames Within Frames: The Art Museum as Cultural Artifact*. New York: Peter Lang

Pickstone, J.V. *Ways of Knowing: A New History of Science, Technology and Medicine*. Manchester: Manchester University Press.

Pile, S. 2005. 'In the Footsteps of Angels: Tim Brennan's "Museum of Angels" Guided Walk', *Cultural Geographies* 12(4): 521-526.

Pollock, G. 2007. 'Un-Framing the Modern: Critical Space/Public Possibility' in G. Pollock & J. Zemans (eds) *Museums After Modernism: Strategies of Engagement*. Oxford: Blackwell. pp.1-39.

Sherman, D.J. & Rogoff, I. (eds) 2004. *Museum Culture: Histories, Discourses, Spectacles*. London: Routledge.

Vergo, P. 1989. *The New Museology*. London: Reaktion.

Zolberg, V.L. 2004. '"An Elite Experience for Everyone": Art Museums, the Public, and Cultural Literacy' in D.J. Sherman & I. Rogoff (eds) *Museum Culture: Histories, Discourses, Spectacles*. London: Routledge, pp.49-65.

Recommended museum visits

The National Gallery - www.nationalgallery.org.uk/visiting
Tate Modern - www.tate.org.uk/modern

SEMINAR 4: THE MUSEUM AS ARCHITECTURE

Alfred Waterhouse's Natural History Museum, London.

In a fundamental way, museums may be regarded as buildings that contain objects on display. The history of the museum is therefore also an architectural history. In this seminar we are concerned with the language and symbolism of museum buildings: from the neo-Classical portico of the British Museum to the neo-Gothic halls of the Natural History Museum to the titanium curves of the Guggenheim, Bilbao, what do these buildings communicate? (Temples of learning? Cathedrals of art?) Yet architecture is more than expression: the architectural space of the museum also entails a spatial ordering of knowledge, as well as of bodily movements, experiences and perceptions. In contrast to the supposed neutrality of the 'white cube' gallery, a new generation of architects see the museum building as integral to the museum's 'programme' and as a dynamic aspect of the visitor experience. Thus Daniel Libeskind, architect of the Jewish Museum, Berlin, argues that 'the museum form itself must be rethought in order to transcend the passive involvement of the viewer'. Among other relationships between museums and architectures, we consider architecture *as* collection, as in the case of collections of vernacular architecture in open air museums.

Essential reading

*Basu, P., 2007, 'The Labyrinthine Aesthetic in Contemporary Museum Design' in S. Macdonald & P. Basu (eds), *Exhibition Experiments*. Oxford: Blackwell, pp.47-70.
*Giebelhausen, M. 2006. 'The Architecture *Is* the Museum' in J. Marstine (ed.) *New Museum Theory and Practice*. Oxford: Blackwell, pp.41-63.
*Psarra, S. 2009. *Architecture and Narrative: The Formation of Space and Cultural Meaning*. London: Routledge. (Chapter 6: 'Victorian Knowledge: The Natural History Museum, London and the Art Gallery and Museum, Kelvingrove, Glasgow', pp.137-158)

Further reading

Chaplin, S. & Stara, A. (eds) 2009. *Curating Architecture and the City*. Abingdon: Taylor & Francis.
Chappell, E.A. 1999. 'Open-Air Museums: Architectural History for the Masses', *Journal of Architectural Historians* 58(3): 334-341.
Crook, J.M. 1972. *The British Museum: A Case Study in Architectural Politics*. London: Allen Lane.
Forgan, S. 2005. 'Building the Museum: Knowledge, Conflict, and the Power of Place', *Isis* 96(4): 572-585.
Freed, J.I. 1989. 'The United States Holocaust Memorial Museum', *Assemblage* 9: 58-79.

Giebelhausen, M. 2006. 'Museum Architecture: A Brief History' in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell. pp.223-244.

Giebelhausen, M. (ed.) 2003. *The Architecture of the Museum: Symbolic Structures, Urban Contexts*. Manchester: Manchester University Press.

Hillier, B. & Tzortzi, K. 2006. 'Space Syntax: The Language of Museum Space' in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell. pp.282-301.

Kaufman, E.N. 1989. 'The Architectural Museum from World's Fair to Restoration Village', *Assemblage* 9: 20-39.

Lampugnani, V.M. & Sachs, A. (eds) 1999. *Museums for a New Millennium: Concepts, Projects, Buildings*. Munich: Prestel.

Libeskind, D. 2001. *The Space of Encounter*. London: Thames and Hudson.

MacLeod, S. (ed.) 2005. *Reshaping Museum Space: Architecture, Design, Exhibitions*. London: Routledge.

Millenson, S.F. 1989. *Sir John Soane's Museum*. Ann Arbor, MI: UMI Research Press.

Newhouse, V. 1998. *Towards a New Museum*. New York: Monacelli Press.

O'Doherty, B. 1976. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press. (Chapter 1: 'Notes on the Gallery Space', pp.13-64)

Oliver, P. 2001. 'Re-Presenting and Representing the Vernacular: The Open-Air Museum' in N. AlSayyad (ed.) Consuming Tradition, Manufacturing Heritage. London: Routledge, pp.191-211.

Rosenblatt, A. (ed.) 2001. *Building Type Basics for Museums*. Hoboken, NJ: John Wiley & Sons.

Roth, L.M. 2007. *Understanding Architecture: Its Elements, History, and Meaning*, 2nd edition. Boulder, CO: Westview

Schneider, B. 1999. *Daniel Libeskind: Jewish Museum Berlin*. Munich: Prestel.

Sirefman, S. 1999. 'Formed and Forming: Contemporary Museum Architecture', *Daedalus* 128(3): 297-320.

Steffensen-Bruce, I.A. 1998. *Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture*. Lewisburg: Bucknell University Press.

Tilley, C.Y. 1994. *A Phenomenology of Landscape: Places, Paths, and Monuments*. Oxford: Berg. (Chapter 1: 'Space, Place, Landscape and Perception', pp.7-34)

Yanni, C. 2005. *Nature's Museums: Victorian Science and the Architecture of Display*. Baltimore, MD: Johns Hopkins University Press.

Recommended museum visits

Natural History Museum - http://www.nhm.ac.uk/visit-us/history-architecture/waterhouse-building/index.html

Sir John Soane's Museum - http://www.soane.org/index.html

SEMINAR 5: THE MUSEUM AS EXHIBITION

The Science Museum, London.

The popular perception of the museum is of a series of galleries where objects are put on display. Museums are thus regarded primarily as exhibitionary media, and many visitors are shocked to discover that the vast majority of a museum's collections are hidden away in storage. There are many ways of approaching the theme of exhibition. We are less concerned here with technical specifications or matters of 'good practice'. Our interest is, rather, with the exhibition as a site of 'meaning-making'. As Weibel and Latour observe, the museum exhibition is 'a highly artificial assemblage of objects, installations, people and arguments', and yet these elements are brought into relation with one another within the exhibition. It is these relationships – juxtapositions, sequences, transitions – that we explore in this seminar. Drawing on semantics and narrative theory, we explore the changing 'grammar' of exhibition form (considering, for example, the combinatory syntax of light, sound, display panels, vitrines, etc.), and the sense-making pathways that visitors enact in these spaces. Crucially we challenge the reductivism inherent in many museum displays, and explore how exhibitions can engage with complexity.

Essential reading

*Bal, M., 2007, 'Exhibition as Film' in S. Macdonald & P. Basu (eds), *Exhibition Experiments*. Oxford: Blackwell, pp.71-93.
*Henning, M., 2006. *Museums, Media and Cultural Theory*. Maidenhead: Open University Press. (Chapter 2: 'Display', pp.37-69)
*O'Hanlon, M. 1993. *Paradise: Portraying the New Guinea Highlands*. London: British Museum Press. (Chapter 3: 'Exhibiting in Practice', pp.78-92)

Further reading

Bal, M. 1996. *Double Exposures: The Subject of Cultural Analysis*. New York: Routledge.
Bal, M. 1997. *Narratology: Introduction to the Theory of Narrative*, 2nd edition. Toronto: University of Toronto Press.
Bal,M. 2001. 'On Grouping: The Caravaggio Corner' in N. Bryson (ed.) *Looking In: The Art of Viewing*. New York: Routledge, pp.161-190.
Basu, P. 2008. 'Reframing Ethnographic Film' in T. Austin & W. de Jong (eds), *Rethinking Documentary*. Maidenhead: Open University Press, pp.94-106. (Note section on multiscreen video installation.)
Belcher, M. 1991. *Exhibition in Museums*. Leicester: Leicester University Press.

Bolton, L. 2008. 'Living and Dying: Ethnography, Class, and Aesthetics in the British Museum' in D.J. Sherman (ed.) *Museums and Difference*. Bloomington: Indiana University Press, pp.330-353.

Bouquet, M. 2000. 'Thinking and Doing Otherwise: Anthropological Theory in Exhibitionary Practice', *Ethnos* 65(2): 217-236.

Dean, D. 1996. *Museum Exhibition: Theory and Practice*. London: Routledge.

Greenberg, R., Ferguson, B. & Nairne, S. (eds) 1996. *Thinking About Exhibitions*. London: Routledge.

Henderson, A. & Kaeppler, A.L. (eds) 1997. *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*. Washington, DC: Smithsonian Institution Press.

Henning, M., 2006. *Museums, Media and Cultural Theory*. Maidenhead: Open University Press. (Chapter 3: 'Media', pp.70-98)

Hooper-Greenhill, E. (ed.) 1999. *Museum, Media, Message*. London: Routledge.

Kaplan, F.E.S. 1999. 'Exhibitions as Communicative Media' in E. Hooper-Greenhill (ed.) *Museum, Media, Message*. London: Routledge, pp.37-58.

Karp, I. and Lavine, S.D. (eds), 1991, *Exhibiting Cultures: the Poetics and Politics of Museum Display*. Washington, DC: Smithsonian Institution Press.

Latour, B. & Weibel, P. 2002. *Iconoclash*. Cambridge, MA: MIT Press & Karlsruhe: ZKM/Center for Art and Media. (Introduction available at course Moodle site)

Latour, B. & Weibel, P. 2005. *Making Things Public: Atmospheres of Democracy*. Cambridge, MA: MIT Press & Karlsruhe: ZKM/Center for Art and Media. (Introduction available at course Moodle site)

Lidchi, H. 1997. 'The Poetics and Politics of Exhibiting Other Cultures' in S. Hall (ed.) *Representations: Cultural Representations and Signifying Practices*. London: Sage. pp.199-219.

Macdonald, S. 2007. 'Interconnecting: Museum Visiting and Exhibition Design', *CoDesign* 3(S1): 149-162. (Available at course Moodle site)

Macdonald, S. & Basu, P. (eds) 2007. *Exhibition Experiments*. Oxford: Blackwell.

McIsaac, P.M. 2008. 'Gunther von Hagen's Body Worlds: Exhibitionary Practice, German History, and Difference' in D.J. Sherman (ed.) *Museums and Difference*. Bloomington: Indiana University Press, pp.155-202.

Marincola, P. (ed.) 2007. *What Makes a Great Exhibition? Questions of Practice*. Philadelphia, PA: University of the Arts.

Noordegraaf, J. 2004. *Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture*. Rotterdam: NAi Publishers. [British Library]

Potteiger, M. & Purington, J. 1998. *Landscape Narratives: Design Practices for Telling Stories*. New York: John Wiley & Sons

Psarra, S. 2009. *Architecture and Narrative: The Formation of Space and Cultural Meaning*. London: Routledge. (Chapter 5: 'Soane Through the Looking Glass: The House-Museum of Sir John Soane', pp.111-135).

Putnam, J. 2001. *Art and Artifact: The Museum as Medium*. London: Thames & Hudson.

Ricoeur, P. 1991. 'Life in Quest of Narrative' in D. Wood (ed.) *On Paul Ricoeur: Narrative and Interpretation*. London: Routledge, pp.20-33.

Weibel, P. & Latour, B. 2007. 'Experimenting with Representation: *Iconoclash* and *Making Things Public*' in S. Macdonald & P. Basu (eds), *Exhibition Experiments*. Oxford: Blackwell, pp.94-108.

Recommended museum visits

London Transport Museum - www.ltmuseum.co.uk/tfl/collections/guide/ & www.raany.com/html/proj_RP/portProj_lt_vid2.html

Compare the Medicine Now and Medicine Man exhibitions, Wellcome Collection - www.wellcomecollection.org/exhibitionsandevents/exhibitions/medicinenow/index.htm & www.wellcomecollection.org/exhibitionsandevents/exhibitions/medicineman/index.htm (as well as the latest temporary exhibition there).

SEMINAR 6: REPRESENTING SELF/REPRESENTING OTHER

Musée du quay Branly, Paris.

It is no coincidence that the rise in museums and heritage consciousness occurred in the so-called 'age of nationalism'. A central role of national museums has been to represent the nation to itself and to others, disseminating an often triumphalist narrative of national development. As we have already seen, this was also an era of colonial expansion, and in Britain, France and other colonial powers, the representation of the nation was, above all, a representation of imperial power. This was achieved through the display of the indigenous cultures of subject colonies at international expositions and in ethnographic galleries of public museums. Dominated by evolutionary ideologies, these displays of 'primitive societies' served to assure metropolitan audiences of their place at the apex of civilization and justify the colonial project. European-type museums and their representational forms were established in many colonial territories (see, for example, the literature on IFAN), and, paradoxically, these often became national museums and played a significant role in post-colonial nation-building projects. In this seminar we review this history and consider the role of ethnographic museums in the present, where, on the one hand, we see an attempt to re-present these collections to speak to issues of multiculturalism and transcultural dialogue, and, on the other, we see the persistence of outmoded paradigms, albeit often cloaked in the guise of aestheticism.

Essential reading

*Phillips, R.B. 2007. 'Exhibiting Africa after Modernism: Globalization, Pluralism, and the Persistent Paradigms of Art and Artefact' in G. Pollock & J. Zemans (eds) *Museums After Modernism: Strategies of Engagement*. Oxford: Blackwell. pp.80-103.
*Pieterse, J.N., 1997. 'Multiculturalism and Museums: Discourse about Others in the Age of Globalization', *Theory, Culture & Society* 14(4): 123-146.
*Shelton, A.A. 2009. 'The Public Sphere as Wilderness: Le Musée du quai Branly', *Museum Anthropology* 32(1): 1-16.

Further reading

Adedze, A. 2002. 'Symbols of Triumph: IFAN and the Colonial Museum Complex in French West Africa (1938-1960), *Museum Anthropology* 25(2): 50-60.
Ames, M.M. 1992. *Cannibal Tours and Glass Boxes: The Anthropology of Museums*. Vancouver: University of British Columbia Press.

Ames, M.M. 1999. 'How to Decorate a House: The Re-negotiation of Cultural Representations at the University of British Columbia Museum of Anthropology', *Museum Anthropology* 22(3): 41-51.

Arnoldi, M.J. 1999. 'Overcoming a Colonial Legacy: The New National Museum in Mali: 1976 to the Present', *Museum Anthropology* 22(3): 28-40.

Appadurai, A., 1996, *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.

Clarke, C. 2006. 'From Theory to Practice: Exhibiting African Art in the Twenty-First Century' in A. McClellan (ed.) *Art and its Publics: Museum Studies at the Millennium.* Oxford: Blackwell.

Cohn, B.S. 1996. *Colonialism and its Forms of Knowledge: The British in India*. Princeton, NJ: Princeton University Press. (Chapter 4: The Transformation of Objects into Artefacts, Antiquities and Art in Nineteenth-Century India)

Coombes, A. 1994. *Re-Inventing Africa: Museums, Material Culture and Popular Imagination in Late Victorian and Edwarian England*. New Haven: Yale University Press.

Crinson, M. 2001, 'Nation-Building, Collecting and the Politics of Display', *Journal of the History of Collections* 13(2): 231-250.

Dias, N. 2008. 'Cultural Difference and Cultural Diversity: The Case of the Musée du Quai Branly' in D.J. Sherman, D.J. (ed.) *Museums and Difference*. Bloomington, IN: Indiana University Press, pp.124-154.

Fladmark, J.M. (ed) 2000. *Heritage and Museums: Shaping National Identity*. Shaftesbury: Donhead

Griffiths, A. 2002. *Wondrous Difference: Cinema, Anthropology and Turn-of-the-Century Visual Culture*. New York: Columbia University Press. (Chapter 1: 'Life Groups and the Modern Museum Spectator', pp.3-45; Chapter 2: 'Science and Spectacle: Visualizing the Other at the World's Fair', pp.46-85)

Guha-Thakurta, T. 2004. *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. New York: Columbia University Press.

Henare, A. 2005. *Museums, Anthropology and Imperial Exchange*. Cambridge: Cambridge University Press.

Kaplan, F.S. (ed) 1994. *Museums and the Making of Ourselves: The Role of Objects in National Identity*. Leicester: Leicester University Press.

Karp, I. et al (eds) 2006. *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press.

Kennedy, R.G., 1996, 'Some Thoughts about National Museums at the End of the Century' in G. Wright (ed), *The Formation of National Collections of Art and Archaeology*. London: National Gallery of Art. pp.159-163.

Kreps, C.F. 2003. *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge. (Chapter 2: 'The Eurocentric Museum Model in the Non-European World, pp.20-45)

Kreps, C.F. 2006. 'Non-Western Models of Museums and Curation in Cross-Cultural Perspective' in in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell. pp.457-476.

Lidchi, H. 1997. 'The Poetics and Politics of Exhibiting Other Cultures' in S. Hall (ed.) *Representations: Cultural Representations and Signifying Practices*. London: Sage. pp.199-219.

McClellan, A. 1996. 'Nationalism and the Origins of the Museum in France' in G. Wright (ed), *The Formation of National Collections of Art and Archaeology*. London: National Gallery of Art. pp.29-39.

Macdonald, S. 2001. 'Museums, national, postnational and transcultural identities', *Museum and Society* 1(1): 1-16 (www.le.ac.uk/ms/m&s/issue%201/mands1.pdf)

MacKenzie, J.M. 2009. *Museums and Empire: Natural History, Human Cultures and Colonial Identities*. Manchester: Manchester University Press.

Mitchell, T. 1989. 'Orientalism and the Exhibitionary Order' in N. Dirks (ed.) *Colonialism and Culture*. Ann Arbor: University of Michigan Press, pp.289-318.

O'Hanlon, M. 1993. *Paradise: Portraying the New Guinea Highlands*. London: British Museum Press.

Perkins, M. & Morphy, H. (eds) 2006. *The Anthropology of Art*. Oxford: Blackwell. (See Part II: Primitivism, Art, and Artifacts)

Phillips, R.B. 2002. 'Where is "Africa"? Re-Viewing Art and Artifact in the Age of Globalization', *American Anthropologist* 104(3): 944-952.

Price, S. 2002. *Primitive Art in Civilized Places*, 2nd Edition. Chicago: University of Chicago Press.

Price, S. 2007. *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. Chicago: University of Chicago Press.

Ravenhill, P.L. 1996. 'The Passive Object and the Tribal Paradigm: Colonial Museography in French West Africa' in M.J. Arnoldi et al (eds) *African Material Culture*. Bloomington, IN: Indiana University Press, pp.265-282.

Rectanus, M.W. 2006. 'Globalization: Incorporating the Museum' in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell, pp.381-397.

Schildkrout,E. & Keim, C.A. (eds) 1998. *The Scramble for Art in Central Africa*. Cambridge: Cambridge University Press.

Shelton, A. 2003. 'Curating African Worlds' in L.L. Peers & A.K. Brown (eds) *Museums and Source Communities: A Routledge Reader*. London: Routledge, pp.181-193.

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Spring, C., Barley, N. & Hudson, J. 2001. 'The Sainsbury African Galleries at the British Museum', *African Arts* 34(3): 18-37.

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Steiner, C.B. (ed), 1995, *Museums and the Politics of Nationalism*, special issue of *Museum Anthropology* 19(2).

Stocking, G.W. 1985. *Objects and Others: Essays on Museums and Material Culture*. Madison, WI: University of Wisconsin Press.

White, G.M. (ed). 1997. Public History and National Narrative. Special issue of *Museum Anthropology* 21(1).

Recommended museum visits

African Worlds Exhibition, Horniman Museum -
http://www.horniman.ac.uk/exhibitions/current_exhibition.php?exhib_id=16

Africa Gallery (Room 25), British Museum -
http://www.britishmuseum.org/explore/galleries/africa/room_25_africa.aspx

Living and Dying Gallery (Room 24), British Museum -
http://www.britishmuseum.org/explore/galleries/themes/room_24_living_and_dying.aspx

SEMINAR 7: MUSEUMS AND MEMORYSCAPE

Auschwitz-Birkenau State Museum, Poland.

In this week's seminar we explore the relationships between museums, memorials and memory, and examine the recent growth in the phenomenon of 'memorial museums' (museums commemorating human rights violations, genocides and other traumatic histories). This needs to be contextualised within a broader societal interest (some argue an obsession) with memory and trauma. As Pierre Nora writes, 'the imperative of our epoch is ... to preserve every indicator of memory', and the museum, along with the archive, may be regarded as the 'site of memory' *par excellence*. At the same time, Claudia Koonz's observation that 'past events seem fixed in the landscape where they occured' gives us cause to reflect on the boundaries between the memorial museum and the wider mnemonic landscape. We observe how landscapes, too, are preserved, curated and exhibited, and consider how the site of atrocity is re-presented as museum (e.g. the Auschwitz-Birkenau State Museum in Poland). At such sites, issues of presence and absence are prominent; we explore how absence is 'presenced' in the memorial museum or is given architectural form as in the case of the 'voids' of Daniel Libeskind's Jewish Museum, Berlin.

Essential reading

*Nora, P. 1989. 'Between Memory & History: *Lieux de Mémoire*', *Representations* 26(1): 7-25.
*Huyssen, A. 2003. Present Pasts: Urban Palimpsests and the Politics of Memory. Stanford: Stanford University Press. (Chapter 3: 'The Voids of Berlin', pp.49-71)
*Williams, P. 2007. *Memorial Museums: The Global Rush to Commemorate Atrocities*. Oxford: Berg. (Chapter 2: 'The Surviving Object: Presence and Absence in Memorial Museums, pp.25-50)

Further reading

Bruner, E.M. 1996. 'Tourism in Ghana: The Representation of Slavery and the Return of the Black Diaspora.' *American Anthropologist* 98(2): 290-304.
Cole, T. 2004. 'Nativization and Nationalization: A Comparative Landscape Study of Holocaust Museums in Israel, the US and the UK', *Journal of Israeli History* 23(1): 130-145.
Cooke, S. 2001. '"Your Story Too?": The New Holocaust Exhibition at the Imperial War Museum' in M. Levy (ed), *Remembering for the Future: The Holocaust in an Age of Genocide, Volume 3: Memory*. Basingstoke: Palgrave.
Crane, S.A. (ed), 2000, *Museums and Memory*. Stanford: Stanford University Press.

Deacon, H. 1998. 'Remembering Tragedy, Constructing Modernity: Robben Island as National Monument' in S. Nuttall & C. Coetzee *Negotiating the Past: The Making of Memory in South Africa.* Cape Town: Oxford University Press.

DeSilvey, C. 2006. 'Observed Decay: Telling Stories with Mutable Things', *Journal of Material Culture* 11(3): 318-338.

Freed, J.I. 1989. 'The United States Holocaust Memorial Museum', *Assemblage* 9: 58-79.

Gillis, J.R. 1994. 'Memory and Identity: The History of a Relationship' in J.R. Gillis (ed.) *Commemorations: The Politics of National Identity*. Princeton, NJ: Princeton University Press.

Hoskins, A. 2003. 'Signs of the Holocaust: Exhibiting Memory in a Mediated Age', *Media, Culture & Society* 25(1): 7-22. (Concerning the Holocaust Exhibition, Imperial War Museum.)

Hughes, R. 2003. 'The Abject Artefacts of Memory: Photographs from Cambodia's Genocide', *Media, Culture & Society* 25(1): 23-44.

Kavanagh, G. 2000. *Dream Spaces: Memory and the Museum*. London: Leicester University Press.

Koonz, C. 1994. 'Between Memory and Oblivion: Concentration Camps in German Memory' in J.R. Gillis (ed.) *Commemorations: The Politics of National Identity*. Princeton, NJ: Princeton University Press.

Kreamer, C.M. 2006. 'Shared Heritage, Contested Terrain: Cultural Negotiation and Ghana's Cape Coast Castle Museum Exhibition "Crossroads of People, Crossroads of Trade"' in I. Karp et al (eds) *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press. pp.435-468.

Ledgerwood, J. 1997. 'The Cambodian Tuol Sleng Museum of Genocidal Crimes: National Narrative', *Museum Anthropology* 21 (1): 82-98.

Lennon, J.J. & Foley, M. (eds) 2000. *Dark Tourism*. Andover: Cengage Learning EMEA.

Linenthal, E.T., 2001, *Preserving Memory: The Struggle to Create America's Holocaust Museum.* New York: Columbia University Press.

Logan, W. & Reeves, K. (eds) 2008. *Places of Pain and Shame: Dealing with Difficult Heritage*. Abingdon: Routledge.

Macdonald, S. 2009. *Difficult Heritage: Negotiating the Nazi Past in Nuremburg and Beyond*. Abingdon: Routledge.

Maleuvre, D. 1999. *Museum Memories: History, Technology, Art*. Stanford: Stanford University Press.

Marcuse, H. 2001. *Legacies of Dachau: The Uses and Abuses of a Concentration Camp, 1933-2001*. Cambridge: Cambridge University Press.

Nanda, S. 2004. 'South African Museums and the Creation of a New National Identity', *American Anthropologist* 106 (2): 379-385.

Patraka, V.M. 1996. 'Performing Presence, Absence and Historical Memory at US Holocaust Museums' in E. Diamond (ed.) *Performance and Cultural Politics*. New York: Routledge, pp.89-107.

Schneider, B. 1999. *Daniel Libeskind: Jewish Museum Berlin*. Munich: Prestel.

Stier, O.B. 2005. 'Different Trains: Holocaust Artifacts and the Ideologies of Remembrance', *Holocaust & Genocide Studies* 19(1): 81-106.

Young, J.E. 1993. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press.

Young, J.E. 2000. *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture*. New Haven: Yale University Press. (Chapter 6: 'Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture')

Recommended museum visit

Holocaust Exhibition, Imperial War Museum - http://london.iwm.org.uk/server/show/ConWebDoc.1454

SEMINAR 8: MUSEUMS AND CIVIL SOCIETY

District Six Museum, Cape Town.

Civil society refers to the arena of uncoerced collective action around shared interests, purposes and values, the institutions of which are – in theory – distinct from those of state or market (e.g. charities, NGOs, community groups, etc.). We have already begun to explore the social roles of museums in our discussions of the museum as an instiution. But whereas the Foucauldian reading of public museums as institutions concerned with 'disciplining' and 'civilising' audiences, in this seminar we are concerned with museums as a resource in community empowerment and social advocacy. Drawing on case examples such as the Tenement Museum in New York and District Six Museum in Cape Town, we examine how communities and their advocates have, in the words of Ruth Abram, 'harnessed' their histories to effect social transformations and promote social responsibility. In place of the didactic space of the public museum, these museums are reformulated as a dialogic spaces, which act as forums for civic engagement in contemporary issues. Building on this discussion, we consider the broader capacity of museums in civil society strengthening and development contexts.

Essential reading

*Abram, R.J. 2005. 'History is as History Does: The Evolution of a Mission-Driven Museum' in R.R. Janes & G.T. Conaty (eds) *Looking Reality in the Eye: Museums and Social Responsibility*. Calgary, Alberta: University of Calgary Press, pp.19-42.
*Kreps, C.F. 2003. *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge. (Chapter 5: 'Museums, Culture and Development', pp.114-144)
*Rassool, C. 2006. 'Community Museums, Memory Politics, and Social Transformation in South Africa: Histories, Possibilities, and Limits' in I. Karp et al (eds) *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press. pp.286-321.

Further reading

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Ardouin, C.D. 1996. 'Culture, Museums, and Development in Africa' inP.G. Altbach & S.M. Hassan (eds), *The Muse of Modernity: Essays on Culture as Development in Africa*. Trenton, NJ: Africa World Press.

Cooper, K.C. & Sandoval, N.I. 2006. *Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums*. Washington, DC: Smithsonian Institution. See http://www.nmai.si.edu/shop/pdf/LivingHomesforCulturalExpression.pdf

Crooke, E.M. 2006. 'Museums and Community' in S. Macdonald (ed) *A Companion to Museum Studies*. Oxford: Blackwell. pp.170-185.

Crooke, E.M. 2007. *Museums and Community: Ideas, Issues and Challenges*. Abingdon: Routledge.

Edwards, M. 2009. *Civil Society*, 2nd edition. Cambridge: Polity Press.

Fuller, N.J. 1992. 'The Museum as a Vehicle for Community Empowerment: The Ak-Chin Indian Community Ecomuseum Project' in I. Karp, C.M. Kraemer & S.D. Lavine (eds) *Museums and Communities: The Politics of Public Culture*. Washington, DC: Smithsonian Institution Press, pp.327-365.

Janes, R.R. 2009. *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* Abingdon: Routledge.

Janes, R.R. & Conaty, G.T. (eds). 2005. *Looking Reality in the Eye: Museums and Social Responsibility*. Calgary, Alberta: University of Calgary Press.

Layne, V. 2008. 'The District Six Museum: An Ordinary People's Place', *The Public Historian* 30(1): 53-62. [Senate House Library]

Karp, I., Kraemer, C.M. & Lavine, S.D. (eds) *Museums and Communities: The Politics of Public Culture*. Washington, DC: Smithsonian Institution Press.

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Rassool, C. 2007. 'Memory and the Politics of History in the District Six Museum' in N. Murray et al (eds), *Desire Lines: Space, Memory and Identity in the Post-Apartheid City*. London: Routledge.

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Sandell, R., 2007, *Museums, Prejudice and the Reframing of Difference*. London: Routledge.

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Sandell, R. 1998. 'Museums as Agents of Social Inclusion', *International Journal of Museum Management & Curatorship* 17(4): 401-418.

Ševčenko, L. 2004. *The Power of Place: How Historic Sites can Engage Citizens in Human Rights Issues*. Minneapolis, MN: Center for Victims of Torture. See www.sitesofconscience.org/wp-content/documents/publications/power-of-place-en.pdf

Ševčenko, L. & Russell-Ciardi, M. 2008. 'Foreword: Sites of Conscience: Opening Historic Sites for Civic Dialogue', *The Public Historian* 30(1): 9-15. [course Moodle site]

Sietz, S. 1999. *A Tenement Story: The History of 97 Orchard Street and the Lower East Side Tenement Museum*. New York: Tenement Museum.

Recommended museum visit

19 Princelet Street - www.19princeletstreet.org.uk

SEMINAR 9: THE DIGITAL MUSEUM
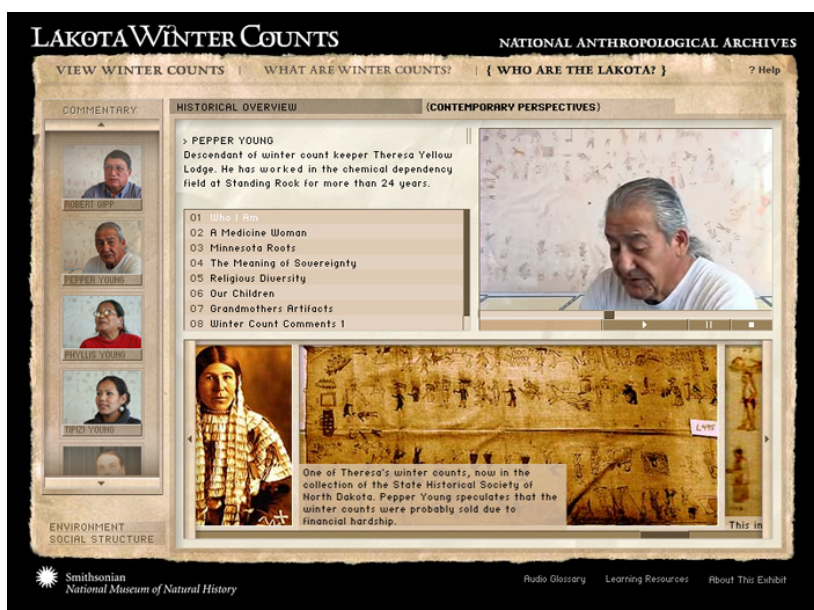
Smithsonian Institute, Lakota Winter Counts online exhibition/archive.

Museums have always been bound up with techologies (the introduction of electric lights, for example, transformed the museum). In this seminar we examine the impact of digital technologies on museums, both within physical gallery spaces and on the internet. We challenge some of the hyperbole surrounding the idea of the 'virtual museum' (though we can also explore some – e.g. www.youtube.com/watch?v=ozNadp-ZhK8), and, engaging with Walter Benjamin's famous essay, consider issues of 'authenticity', 'aura' and 'mediation' in the 'age of *digital* reproduction'. A particular focus of the seminar is to consider the recontextualisation of objects in museum collections enabled through digital technologies, and how museums' online resources both improve exchange of information among diverse knowledge communities but also confront audiences with a surplus of data which they are forced to navigate. We consider how digital technologies bring about a convergence of 'the museum' and 'the archive'. We also address issues of digital repatriation, knowledge architectures, and problems associated with the digital divide.

Essential reading

*McTavish, L. 2006. 'Visiting the Virtual Museum: Art and Experience Online' in J. Marstine (ed.) *New Museum Theory and Practice*. Oxford: Blackwell. pp.226-246.
*Parry, R. 2007. *Recoding the Museum: Digital Heritage and the Technologies of Change*. London: Routledge. (Chapter 3: 'Disaggregating the Collection', pp.32-57)
* Srinivasan, R., Enote, J., Becvar, K.M. & Boast, R. 2009. 'Critical and Reflective Uses of New Media Technologies in Tribal Museums', *Museum Management & Curatorship* 24(2): 169-189.

Further reading

Benjamin, W. 1999. 'The Work of Art in the Age of Mechanical Reproduction' in H. Arendt (ed.) *Walter Benjamin: Illuminations*. London: Pimlico, pp.211-244.
Boast, R., Bravo, M. & Srinivasan, R. 2007. 'Return to Babel: Emergent Diversity, Digital Resources, and Local Knowledge', *The Information Society* 23(5): 395-403.
Cameron, F. & Kenderine, S. (eds), 2007. *Theorizing Digital Cultural Heritage*. Cambridge, MA: MIT Press.

Christen, K. 2006. 'Ara Irititja: Protecting the Past, Accessing the Future – Ingidenous Memories in a Digital Age. A Digital Archive Project of the Pitjantjatjara Council', *Museum Anthropology* 29(1): 56-60.

Ernst, W., 2000, 'Archi(ve)textures of Museology' in S.A. Crane, S.A. (ed), *Museums and Memory*. Stanford: Stanford University Press, pp.17-34.

Gumbrecht, H.U. & Marrinan, M. (eds) 2003. *Mapping Benjamin: The Work of Art in the Digital Age*. Stanford: Stanford University Press.

Harrison, R. 2009. 'Excavating Second Life: Cyber-Archaeologies, Heritage and Virtual Communities', *Journal of Material Culture* 14(1): 75-106.

Henning, M., 2006. *Museums, Media and Cultural Theory*. Maidenhead: Open University Press. (Chapter 5: 'Archive', pp.129-155)

Kalay, Y.E. et al (eds), 2008, *New Heritage: New Media and Cultural Heritage*. London: Routledge.

Marty, P.F. & Jones, K.B. (eds) *Museum Informatics: People, Information and Technology in Museums*. Abingdon: Routledge.

Parry, R. 2005. 'Digital Heritage and the Rise of Theory in Museum Computing', *International Journal of Museum Management & Curatorship* 20(4): 333-348.

Reading, A. 2003. 'Digital Interactivity in Public Memory Institutions: The Uses of New Technologies in Holocaust Museums', *Media, Culture & Society* 25(1): 67-85.

Schweibenz, W. 1998. 'The "Virtual Museum": New Perspectives for Museums to present Objects and Information using the Internet as a Knowledge Base and Communication System' in H.H.Zimmermann & V. Schramm (eds) *Knowledge Management und Kommunikationssysteme*. Konstanz: UVK. See www.inf-wiss.uni-konstanz.de/infwiss/download/isi1998/14_isi-98-dv-schweibenz-saarbruecken.pdf

Srinivasan, R. & Huang, J. 2005. 'Fluid Ontologies for Digital Museums', *International Journal on Digital Libraries* 5(3): 193-204.

Srinivasan, R., Boast, R., Becvar, K. M. & Furner, J. 2009. 'Blobgects: Digital Museum Catalogs and Diverse User Communities', *Journal of the American Society for Information Science and Technology (JASIST)*, 60(4): 666-678.

Srinivasan, R., Boast, R., Becvar, K. & Enote, J. (in press) Diverse Knowledges and Contact Zones within the Digital Museum. *Science, Technology, & Human Values*. http://polaris.gseis.ucla.edu/srinivasan/Research/Proofs/SrinivasanetalSTHV.pdf

Srinivasan, R., Boast, R., Furner, J. & Becvar, K.M. (in press) Digital Museums and Diverse Cultural Knowledges: Moving Past the Traditional Catalog', *The Information Society*. See http://polaris.gseis.ucla.edu/srinivasan/Research/Proofs/SrinivasanetalTISBlobgects.pdf

Vermeylen, S. & Pilcher, J. 2009. 'Let the Objects Speak: Online Museums and Indigenous Cultural Heritage', *International Journal of Intangible Heritage* 4(4): 60-78. See http://210.204.213.135/100_web/img/IJIH-Vol.4-4%20%20Vermeylen%20&%20Pilcher.pdf

Worcman, M. 2002. 'Digital Division is Cultural Exclusion. But is Digital Inclusion Cultural Inclusion?', *D-Lib Magazine* 8(3). See www.dlib.org/dlib/march02/worcman/03worcman.html

Recommended online museum visits

Brooklyn Museum - www.brooklynmuseum.org/opencollection/collections
The Virtual Smithsonian (High Bandwidth version) - http://2k.si.edu
The Smithsonian Latino Virtual Museum (requires you to have a Second Life avatar!) - http://latino.si.edu/education/LVM_Main.htm
The Smithsonian Lakota Winter Counts exhibition (Flash version) - http://wintercounts.si.edu/index.html

Discover you own ... and tell us about them!

SEMINAR 10: THE RELATIONAL MUSEUM

Larrakia community members gather to mark the return of the remains of 85 of their ancestors from the National Museum of Australia.

Rather than as a collection of objects, the museum might be reconceived as a collection of social relationships. The overwhelming materiality of the museum and its collections can conceal the mass of human relations that lie behind them (the original makers and users of objects, those involved in their trade and circulation, the curators, conservators and visitors that make up the museum community, etc.). At the Pitt Rivers Museum in Oxford, such an approach has been used to rethink the museum's history, but a 'relational' perspective can also inform a museum's social roles and responsibilities in the present, particularly in an age in which museums are as concerned with 'intangible heritage' as they are with tangible things. Pursuing the relational theme, we consider the relationships between ethnographic museums and 'source communities' (the communities from which collections were historically collected), and extend James Clifford's notion of the museum as a cross-cultural 'contact zone' to think about how museums of all kinds act as venues for fostering social interaction. Whereas we started this course by thinking about things, we end it by reminding ourselves that it is people who are at the heart of museums.

Essential reading

*Clifford, J. 1997, *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press. (Chapter 7: 'Museums as Contact Zones', pp.188-219)
*Kreps, C.F. 2003. *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge. (Chapter 4: 'Reclaiming the Spirit of Culture: Native Americans and Cultural Restitution', pp.79-113)
*Larson, F., Petch, A. & Zeitlyn, D. 2007. 'Social Networks and the Creation of the Pitt Rivers Museum', *Journal of Material Culture* 12(3): 211-239.

Further reading

Bolton, L. 2006. 'The Museum as Cultural Agent: The Vanuatu Cultural Centre Extension Worker Program' in C. Healy & A. Witcomb (eds) *South Pacific Museums: Experiments in Culture*. Melbourne: Monash University Press. pp.1-13.

Bolton, L. 2007. 'Resourcing Change: Fieldworkers, the Women's Culture Project and the Vanuatu Cultural Centre' in N. Stanley (ed.) *The Future of Indigenous Museums: Perspectives from the Southwest Pacific*. Oxford: Berghahn. pp.23-37.

Edwards, E. 2001. *Raw Histories: Photographs, Anthropology and Museums*. Oxford: Berg. (Chapter 9: 'Jorma Puranen – Imaginary Homecoming – A Study in Re-engagement', pp.211-233)

Fforde, C. et al (eds), 2004. *The Dead and Their Possessions: Repatriation in Principle, Policy and Practice*. London: Routledge.

Gosden, C. 2009. 'The Relational Museum', http://blogs.nyu.edu/projects/materialworld/2009/01/the_relational_museum_chris_go.html

Morphy, H. 2006. 'Sites of Persuasion: *Yingapungapu* at the National Museum of Australia' in I. Karp et al (eds) *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press. pp.469-499.

Morphy, H. & Turnbull, P. (eds) 2009. *The Long Way Home*. Canberra: National Museum of Australia.

Peers, L. & Brown, A.K. (eds), 2003, *Museums and Source Communities: A Routledge Reader*. London: Routledge.

Simpson, M.G. 1996. *Making Representations: Museums in the Post-Colonial Era*. London: Routledge. (Chapter 6: Native American Museums and Cultural Centres, pp.135-170)

Simpson, M.G. 2006. 'Revealing and Concealing: Museums, Objects, and the Transmission of Knowledge in Aboriginal Australia' in J. Marstine (ed.) *New Museum Theory and Practice*. Oxford: Blackwell. pp.152-177.

Smith, L. & Akagawa, N. (eds) 2009. *Intangible Heritage*. Abingdon: Routledge.

Stanley, N. (ed.) 2007. *The Future of Indigenous Museums: Perspectives from the Southwest Pacific*. Oxford: Berghahn.

4. ONLINE RESOURCES

Institute of Archaeology coursework guidelines -
www.ucl.ac.uk/archaeology/handbook/common/marking.htm

Museum Studies MA Moodle site - http://moodle.ucl.ac.uk/course/view.php?id=965

Museum History and Theory Moodle site - http://moodle.ucl.ac.uk/course/view.php?id=5817

5. ADDITIONAL INFORMATION

The following libraries and other resources at UCL will be relevant for this course:

Institute of Archaeology Library - www.ucl.ac.uk/library/ioalib.shtml
Main Library (especially Art section) - www.ucl.ac.uk/library/main.shtml
Science Library (especially Anthropology section) - www.ucl.ac.uk/library/science.shtml
Bartlett Library (Architecture) - www.ucl.ac.uk/library/eslib.shtml

UCL Museums & Collections - www.ucl.ac.uk/museums

Additionally the following libraries will be useful:

British Library - www.bl.uk
British Museum Centre for Anthropology Library -
www.britishmuseum.org/the_museum/departments/africa,_oceania,_americas/facilities_an
d_services/anthropology_library.aspx
Senate House Library - www.ull.ac.uk

Dyslexia

If you have dyslexia or any other disability, please make your lecturers aware of this. Please
discuss with your lecturers whether there is any way in which they can help you. Students with
dyslexia are reminded to indicate this on each piece of coursework.

Feedback

In trying to make this course as effective as possible, we welcome feedback from students during
the course of the year. All students are asked to give their views on the course in an anonymous
questionnaire which will be circulated at one of the last sessions of the course. These
questionnaires are taken seriously and help the Course Co-ordinator to develop the course. The
summarised responses are considered by the Institute's Staff-Student Consultative Committee,
Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this course we hope they will feel able to talk to the
Course Co-ordinator, but if they feel this is not appropriate, they should consult their Degree
Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Sue
Hamilton).