

Museums And Memory

The role of cultural memory in American identity Terrorism in American Memory argues that the terrorist attacks of 9/11 and all that followed in its wake were the primary force shaping United States politics and culture in the post-9/11 era. Marita Sturken maintains that during the past two decades, when the country was subjected to terrorist attacks and promulgated ongoing wars of aggression, we have veered into increasingly polarized factions and been extraordinarily preoccupied with memorialization and the politics of memory. The post-9/11 era began with a hunger for memorialization and it ended with massive protests over police brutality that demanded the destruction of historical monuments honoring racist historical figures. Sturken argues that memory is both the battleground and the site for negotiations of national identity because it is a field through which the past is experienced in the present. The paradox of these last two decades is that it gave rise to an era of intensely nationalistic politics in response to global terrorism at the same time that it released the containment of the ghosts of terrorism embedded within US history. And within that disruption, new stories emerged, new memories were unearthed, and the story of the nation is being rewritten. For these reasons, this book argues that the post-9/11 era has come to an end, and we are now in a new still undefined era with new priorities and national demands. An era preoccupied with memory thus begins with the memorial projects of 9/11 and ends with the radical intervention of the National Memorial for Peace and Justice, informally known as the Lynching Memorial, in Montgomery, Alabama, a project that, unlike the nationalistic 9/11 Memorial and Museum in New York, dramatically rewrites the national script of American history. Woven within analyses of memorialization, memorials, memory museums, art projects on memory, and architectural projects is a discussion about design and architecture, the increased creation of memorials as experiences, and the role of architecture as national symbolism and renewal. *Terrorism in American Memory* sheds light on the struggles over who is memorialized, who is forgotten, and what that politics of memory reveals about the United States as an imaginary and a nation.

Dimensions of Heritage and Memory is a landmark contribution on the politics of the past in Europe today. The book explores the meanings of heritage in a time of crisis, when the past permeates social and political divisions, identity contests and official projects to forge a European community. Providing an overview of the literature and an analysis of the assumptions, values and philosophies embedded within European-level policy, the book explores different dimensions of heritage and memory, from official sites, museums and policy, to party politics, historical re-enactments and the everyday ways in which people use the past to make sense of who they are. The volume explores how different understandings of and attachments to the European past produce different 'Europes' in the present, accounting for today's tense social and political relations. The book also explores formative histories for European identities that are neglected or hidden because of political circumstances and non-official heritage. Contributors consider the meanings of interlocking crises, such as economic fallout, xenophobia and the fragmentation of the EU, for new understandings of Europe's past in the present. *Dimensions of Heritage and Memory* will be of great interest to researchers, academics and postgraduate students in the fields of heritage and memory studies, museum studies, history, cultural studies, sociology, anthropology and politics. The book will also be interesting to practitioners and cultural heritage policy-makers. Chapters 1,3,4,9 and 10 of this book are available for free in PDF format as Open Access from the individual product page at www.routledge.com. They have been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

Contributing to current debates on relationships between culture and the social, and the the rapidly changing practices of modern museums as they seek to shed the legacies of both evolutionary conceptions and colonial science, this important new work explores how evolutionary museums developed in the USA, UK, and Australia in the late nineteenth century.

"The dream space", writes Sheldon Annis, "is the reflective experience of encountering yourself within a museum". In *Memory and the Museum*, Gaynor Kavanaugh argues that "dream spaces" are the point at which our inner and outer experiences meld. During the museum visit, memory and the present cease to be disparate but fuse into one singular experience. Drawing from such fields as behavioral gerontology, applied psychology, and historiography, Kavanaugh employs research from North America, Australia, and Europe to provide a critical and conceptual exploration into museums and the mind.

Institutions, Representations, Users

The Landscape of Historical Memory

Preserving Memory

Experimental Museology

Exploring Design Elements that May Enhance Memory Recall in Aging Individuals with Mild Cognitive Impairment (MCI)

Museums, Emotion, and Memory Culture

Meditations in a Museum of the Holocaust

This text explores the topics of public and collective memory within the realm of rhetoric in relationship to the Holocaust, and, more specifically, in relationship to the United States Holocaust Memorial Museum in Washington, D.C. The research is particularly focused on the rhetoric of space and place and helps to further the claims made about the implications of the United States Holocaust Memorial Museum. The discussion of the influence the museum has on visitors through its work dealing with remembrance-- especially analyzing the Hall of Remembrance, Days of Remembrance, and the museum's mission statement that promotes the act of "never forgetting" works to establish evidence necessary for the argument that the museum itself wants visitors to remember this period in a certain way. This provides convincing proof that museums, but, more specifically, the United States Holocaust Memorial Museum, act in rhetorical ways and promote or encourage certain factors or aspects of a particular event, person, object, or place. The research questions mainly address the ways museums and their content affect visitors.

This behind-the-scenes account details the emotionally complex fifteen-year struggle surrounding the United States Holocaust Memorial Museum's birth.

Defining Memory: Local Museums and the Construction of History in America 's Changing Communities offers readers multiple lenses for viewing and discussing local institutions. New chapters are included in a section titled " Museums Moving Forward, " which analyzes the ways in which local museums have come to adopt digital technologies in selecting items for exhibitions as well as the complexities of creating institutions devoted to marginalized histories. In addition to the new chapters, the second edition updates existing chapters, presenting changes to the museums discussed. It features expanded discussions of how local museums treat (or ignore) racial and ethnic diversity and concludes with a look at how business relationships, political events, and the economy affect what is shown and how it is displayed in local museums.

Museums, Emotion, and Memory Culture examines the politics of emotion in history museums, combining approaches and concerns from museum, heritage and memory studies, anthropology and studies of emotion. Exploring the meanings and politics of memory contests in Turkey, a site for complex negotiations of identity, the book asks what it means for museums to charge the past with political agendas through spectacular, emotive representations. Providing an in-depth examination of emotional practice in two Turkish museums that present contrasting representations of the national past, the book analyses relationships between memory, governmentality, identity, and emotion. The museums discussed celebrate Ottoman and Early Republican pasts, linking to geo- and party politics, people's senses of who they are, popular memory culture, and competing national stories and identities vis- à -vis Europe and the wider world. Both museums use dramatic, emotive panoramas as key displays and the research at the heart of this book explores this seemingly anachronistic choice, and how it links with memory cultures to prompt visitors to engage imaginatively, socially, politically and morally with a particular version of the past. Although the book focuses on museums in Turkey, it uses this as a platform to address broader questions about memory culture, emotion, and identity. As such, Museums and Memory Culture should be of great interest to academics and students around the world who are engaged in the study of museums, heritage, culture, history, politics, anthropology, sociology, and the psychology of emotion.

The Struggle to Create America's Holocaust Museum

Curating Trauma at the Memorial Museum

The Postcolonial Museum

New Memory Sites in Central and Eastern Europe

Mirror with a Memory

The Arts of Memory and the Pressures of History

Memory and the Museum

How did communities come to terms with the collapse of communism? In order to guide the wider narrative, many former communist countries constructed museums dedicated to chronicling their experiences. Museums of Communism explores the complicated intersection of history, commemoration, and victimization made evident in these museums constructed after 1991. While contributors from a diverse range of fields explore various museums and include nearly 90 photographs, a common denominator emerges: rather than focusing on artifacts and historical documents, these museums often privilege memories and stories. In doing so, the museums shift attention from experiences of guilt or collaboration to narratives of shared victimization under communist rule. As editor Stephen M. Norris demonstrates, these museums are often problematic at best and revisionist at worst. From occupation museums in the Baltic States to memorial museums in Ukraine, former secret police prisons in Romania, and nostalgic museums of everyday life in Russia, the sites considered offer new ways of understanding the challenges of separating memory and myth.

This book explores the Holocaust exhibition opened within the Imperial War Museum (IWM) in 2000; setting out the long and often contentious debates surrounding the conception, design, and finally the opening of an important exhibition within a national museum in Britain. It considers a process of memory-making through an assessment of Holocaust photographs, material culture, and survivor testimonies; exploring theories of cultural memory as they apply to the national museum context. Anchored in time and place, the Holocaust exhibition within Britain's national museum of war is influenced by, and reflects, an international rise in Holocaust consciousness in the 1990s. This book considers the construction of Holocaust memory in 1990s Britain, providing a foundation for understanding current and future national memory projects. Through all aspects of the display, the Holocaust is presented as meaningful in terms of what it says about Nazism and what this, in turn, says about Britishness. From the original debates surrounding the inclusion of a Holocaust gallery at the IWM, to the acquisition of Holocaust artefacts that could act as 'concrete evidence' of Nazi barbarity and criminality, the Holocaust reaffirms an image of Britain that avoids critical self-reflection despite raising uncomfortably close questions. The various display elements are brought together to consider multiple strands of the Holocaust story as it is told by national museums in Britain.

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-known 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.

The complicity of the image: photography at the intersection of police surveillance, corporate/state control and artificial intelligence How are images being utilized to gather data on our daily activities? With the development and advancement of artificial intelligence, there has been a radical change in the way surveillance systems capture, categorize and synthesize photographs. *Mirror with a Memory* explores the intersection between AI, photography and surveillance--its past, present and future--to underscore concerns about implicit bias, right to privacy and police monitoring embedded in corporate, military and law enforcement applications. Contributors include: Zach Blas, Simone Brown, Joy Buolamwini, Oliver Chanarin, Adrian Chen, Harun Farocki, Forensic Architecture, Lynn Hershman Leeson, Trevor Paglen, Martha Rosler and Martine Syms.

Museums and the Challenges of Representation

Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space

Museum Memories

Pasts Beyond Memory

Museums as Memory Texts: A Comparison of Holocaust Museum Narratives

Trauma, Empathy, Nostalgia

Affective Heritage and the Politics of Memory after 9/11

Mediating Memory in the Museum is a contribution to an emerging field of research that is situated at the interface between memory studies and museum studies. It highlights the role of museums in the proliferation of the so-called memory boom as well as the influence of memory discourses on international trends in museum cultures.

Dotyczy m. in. Polski.

Today, nearly any group or nation with violence in its past has constructed or is planning a memorial museum as a mechanism for confronting past trauma, often together with truth commissions, trials, and/or other symbolic or material reparations. *Exhibiting Atrocity* documents the emergence of the memorial museum as a new cultural form of commemoration, and analyzes its use in efforts to come to terms with past political violence and to promote democracy and human rights. Through a global comparative approach, Amy Sodaro uses in-depth case studies of five exemplary memorial museums that commemorate a range of violent pasts and allow for a chronological and global examination of the trend: the U.S. Holocaust Memorial Museum in Washington, DC; the House of Terror in Budapest, Hungary; the Kigali Genocide Memorial Centre in Rwanda; the Museum of Memory and Human Rights in Santiago, Chile; and the National September 11 Memorial Museum in New York. Together, these case studies illustrate the historical emergence and global spread of the memorial museum and show how this new cultural form of commemoration is intended to be used in contemporary societies around the world.

The author shows how museum culture offers a unique vantage point on the 19th and 20th centuries' preoccupation with history and subjectivity, and demonstrates how the constitution of the aesthetic provides insight into the realms of technology, industrial culture, architecture, and ethics.

Evolution, Museums, Colonialism

Multiple Europes and the Politics of Crisis

Conscience and Memory

Between Memory and Museum

Mediating Memory in the Museum

Local Museums and the Construction of History in America's Changing Communities

Memorials, Museums, and Architecture in the Post-9/11 Era

India is home to a range of folk and tribal artists, from rich and varied cultural backgrounds. Much of what we learn about these communities -- who often exist on the margins of mainstream society -- is through their representation in a museum. It is a space that

constructs identities in very particular ways. This pioneering dialogue with 38 extraordinary folk and tribal artists from across India focuses on the idea of a museum -- particularly for communities historically regarded as anthropological subjects. In their visual responses, artists reflect on the museum as an institution, and the way it preserves, creates and disseminates knowledge. Do these representations communicate a lived life? What are the artists' own ways of remembering and passing on tradition? And finally: who has the power to put whom in a museum?

This volume brings together contributions from a variety of anthropologists working in a variety of fields, including archaeology, cultural anthropology, linguistics, and ethnohistory, in order to reflect on the importance of memory and its public presentation. The intense interest surrounding the 400th anniversary of Jamestown in 2007 was the immediate occasion for this theme, and the volume has several chapters on issues devoted to memory in the U.S. South. While museums often present themselves as neutral settings for the interpretation of artifacts, they are deeply embedded in cultural, political, and social situations that anthropologists are in a unique position to evaluate. Moreover, the volume is noteworthy for including analyses of more informal sites of memory, including oral history, that connect local pasts and futures. A sophisticated, multilayered examination of a now trendy topic in anthropology, this work seeks to question widely held notions about collective memory, always reminding us that museums and monuments inform each of us of the past in some particular way and insist that we add it to our consciousness--that we remember it. Margaret Williamson Huber is Professor Emerita of Anthropology at the University of Mary Washington. She is the author of *Powhatan Lord of Life and Death: Command and Consent in Seventeenth-Century Virginia*. *Southern Anthropological Society Proceedings*, no. 39

This book examines how we can conceive of a 'postcolonial museum' in the contemporary epoch of mass migrations, the internet and digital technologies. The authors consider the museum space, practices and institutions in the light of repressed histories, sounds, voices, images, memories, bodies, expression and cultures. Focusing on the transformation of museums as cultural spaces, rather than physical places, is to propose a living archive formed through creation, participation, production and innovation. The aim is to propose a critical assessment of the museum in the light of those transcultural and global migratory movements that challenge the historical and traditional frames of Occidental thought. This involves a search for new strategies and critical approaches in the fields of museum and heritage studies which will renew and extend understandings of European citizenship and result in an inevitable re-evaluation of the concept of 'modernity' in a so-called globalised and multicultural world.

Completely revised and updated edition of the guide for local historians.

Museums of Communism

Museums and Migration

Pedagogies of Public Memory

Museums for Memory

Terrorism in American Memory

Museums and Memory

The Landscape of Historical Memory explores the place of museums and memorial culture in the contestation over historical memory in post-martial law Taiwan. The book is particularly oriented toward the role of politics--especially political parties--in the establishment, administration, architectural design, and historical narratives of museums. It is framed around the wrangling between the ""blue camp"" (the Nationalist Party, or KMT, and its supporters) and the ""green camp"" (Democratic Progressive Party, or DPP, and its supporters) over what facets of the past should be remembered and how.

Museums and the Past explores the central role of museums as memory keepers and makers. Using case studies from a Canadian context, the contributors to this collection reflect on the challenges in maintaining and developing museums as meaningful places of memory and learning. Discussions of museum practice and historical consciousness - how our understanding of the past shapes our sense of the future - consider the modern museum's narratives and pedagogical responsibilities and how museums continue to inform our sense of history.

In small community museums, truck stops, restaurants, bars, barbershops, schools, and churches, people create displays to tell the histories that matter to them. Much of this history is personal: family history, community history, history of a trade, or the history of something considered less than genteel. It is often history based on the historical record, but also based on feelings, beliefs, and

memory. It is neglected history. *Private History in Public* is about those history exhibits that complicate the public/private dichotomy, exhibits that serve to explain communities, families, and individuals to outsiders and tie insiders together through a shared narrative of historical experience. Tammy S. Gordon looks beyond the large professionalized museum exhibits that have dominated scholarship in museum studies and public history and offers a new way of understanding the broad spectrum of exhibition types in the United States. During the Mao era, China's museums served an explicit and uniform propaganda function, underlining official Party history, eulogizing revolutionary heroes, and contributing to nation building and socialist construction. With the implementation of the post-Mao modernization program in the late 1970s and 1980s and the advent of globalization and market reforms in the 1990s, China underwent a radical social and economic transformation that has led to a vastly more heterogeneous culture and polity. Yet China is dominated by a single Leninist party that continues to rely heavily on its revolutionary heritage to generate political legitimacy. With its messages of collectivism, self-sacrifice, and class struggle, that heritage is increasingly at odds with Chinese society and with the state's own neoliberal ideology of rapid-paced development, glorification of the market, and entrepreneurship. In this ambiguous political environment, museums and their curators must negotiate between revolutionary ideology and new kinds of historical narratives that reflect and highlight a neoliberal present. In *Exhibiting the Past*, Kirk Denton analyzes types of museums and exhibitionary spaces, from revolutionary history museums, military museums, and memorials to martyrs to museums dedicated to literature, ethnic minorities, and local history. He discusses red tourism—a state sponsored program developed in 2003 as a new form of patriotic education designed to make revolutionary history come alive—and urban planning exhibition halls, which project utopian visions of China's future that are rooted in new conceptions of the past. Denton's method is narratological in the sense that he analyzes the stories museums tell about the past and the political and ideological implications of those stories. Focusing on "official" exhibitionary culture rather than alternative or counter memory, Denton reinserts the state back into the discussion of postsocialist culture because of its centrality to that culture and to show that state discourse in China is neither monolithic nor unchanging. The book considers the variety of ways state museums are responding to the dramatic social, technological, and cultural changes China has experienced over the past three decades.

The Second World War in the Twenty-First-Century Museum

Exhibiting Atrocity

Museums and the Past

Politics, Memory and Human Rights

The Texture of Memory

The Politics of the Past in Turkey

History, Technology, Art

This volume considers museums from personal experience and historical study, and from the memories of museum visitors, curators, and scholars. Representing a variety of fields, the essays range widely over time and place, in exhibitions explored, and types of institutions.

Millions of U.S. aging individuals are at risk for mild cognitive impairment (MCI), the early stage of Alzheimer's disease (AD). AD is progressive; there is no clinical cure to date. Certain drugs treat symptoms yet fog memory. Memory activity is critical to strengthen cognition. The Phoenix Art Museum (PAM) and Banner Alzheimer's Institute (BAI) founded the Arts Engagement Program (AEP), a non-clinical, specialized arts program for adults with (MCI) and their caregiver. The museum environment is thought to enhance communication and raise self-esteem in certain MCI individuals. The interior surroundings may spurn memory enhancement. Scholarship to substantiate this theory is minimal; therefore, further studies are required. Empirical literature regarding design elements researched specific types of memory impairment was employed. The hypotheses that design elements of the museum's infrastructure and design elements from art themes enhance memory, and the results of these findings when applied to other environments enhance memory emerged. An experience-based study was performed. Semi-structured interviews noting design elements of both infrastructure and art were conducted after each of nine AEP sessions with volunteers from 8 dyads, a term used by the PAM as one caregiver and one MCI individual. The presiding docent was later interviewed. Volunteer interviews with dyads and docents was coded and ranked. Overlapping themes that tallied five or higher were considered significant due the low sample size. Results showed that neither group considered infrastructure design elements or art theme design elements a contributor to memory enhancement. The hypotheses proved null. Both groups expressed pleasure in experiencing the PAM's environment.

The Second World War is omnipresent in contemporary memory debates. As the war fades from living memory, this study is the first to systematically analyze how

Second World War museums allow prototypical visitors to comprehend and experience the past. It analyzes twelve permanent exhibitions in Europe and North America – including the Bundeswehr Military History Museum in Dresden, the Museum of the Second World War in Gdańsk, the House of European History in Brussels, the Imperial War Museums in London and Manchester, and the National WWII Museum in New Orleans – in order to show how museums reflect and shape cultural memory, as well as their cognitive, ethical, emotional, and aesthetic potential and effects. This includes a discussion of representations of events such as the Holocaust and air warfare. In relation to narrative, memory, and experience, the study develops the concept of experientiality (on a sliding scale between mimetic and structural forms), which provides a new textual-spatial method for reading exhibitions and understanding the experiences of historical individuals and collectives. It is supplemented by concepts like transnational memory, empathy, and encouraging critical thinking through difficult knowledge. Pedagogies of Public Memory explores opportunities for writing and rhetorical education at museums, archives, and memorials. Readers will follow students working and writing at well-known sites of international interest (e.g., the Flight 93 National Memorial in Shanksville, Pennsylvania, and the U.S. Holocaust Memorial Museum), at local sites (e.g., vernacular memorials in and around Muncie, Indiana and the Central Pennsylvania African American Museum in Reading, Pennsylvania), and in digital spaces (e.g., Florida State University's Postcard Archive and The Women's Archive Project at the University of Nebraska Omaha). From composing and delivering museum tours, to designing online memorials that challenge traditional practices of public grief, to producing and publishing a magazine containing the photographs and stories of individuals who lived through historic moments in the Freedom Struggle, to expanding and creating new public archives – the pedagogical projects described in this volume create richly textured learning opportunities for students at all levels – from first-year writers to graduate students. The students and faculty whose work is represented in this volume undertake to reposition the past in the present and to imagine possible new futures for themselves and their communities. By exploring the production of public memory, this volume raises important new questions about the intersection of rhetoric and remembrance.

Historical Memory and the Politics of Museums in Postsocialist China

Teaching Writing and Rhetoric at Museums, Memorials, and Archives

Places of Public Memory

A Dialogue with Folk and Indigenous Artists

Museums and Sites of Persuasion

Exhibition and the Settings of Everyday Life

The Rhetoric of Museums and Memorials

This book critically examines the institutional curation of traumatic memory at the 9/11 Memorial Museum and its evocative power as a cultural storyteller. Memorial Museums are evocative spaces. Drawing on aesthetic practices deeply rooted in representing the 'unrepresentability' of cultural trauma, most notably the Holocaust, Memorial Museums are powerful, popular mediums for establishing cultural values, asking the visitor to contemplate "Who am I?" in relation to the difficult histories on display. Using primary data, this book poses important questions about the emotionally-charged site: what 'moral lessons' are visitors imparted with at the 9/11 Memorial Museum? Who is the cultural institution's primary audience—the imagined community it reconstructs this traumatic history and safeguards its memories for? What does the National September 11 Memorial & Museum ultimately teach visitors about history, ourselves, and others? This work will be of interest to students and scholars in the areas of Human Geography, American Studies, Museum Studies and Public History, Cultural and Heritage Studies, and Trauma and Memory Studies.

Recent decades have seen migration history and issues increasingly featured in museums. Museums and Migration explores the ways in which museum spaces - local, regional, national - have engaged with the history of migration, including internal migration, emigration and immigration. It presents the latest innovative research from academics and museum practitioners and offers a comparative perspective on a global scale bringing to light geo- and socio-political specificities. It includes an extensive range of international contributions from Europe, Asia, South America as well as settler societies such as Canada and Australia. Museums and Migration charts and enlarges the developing body of research which concentrates on the analysis of the representation of migration in relation to the changing character of museums within society, examining their civic role and their function as key public arenas within civil society. It also aims to inform debates focusing on the way museums interact with processes of political and societal changes, and examining their agency and relationship to identity construction, community involvement, policy positions and discourses, but also ethics and moralities.

Museums and Memory Cultural Sitings

Kaplan simulates the response to a long visit to the new Holocaust museum in Washington, D.C., which, crucially for Kaplan, is sited in direct view of the Jefferson and Lincoln monuments, powerful symbols of humanist democracy. He insists the Holocaust be viewed not only in terms of personal ethics but modern political ethics as well: for Kaplan the affirmative legacy of the Holocaust is its focus on the dangers of nationalism, racism, and all forms of separatist group identities. It challenges the historicism, cults of power, and scientific politics of our modernity. And it challenges the moral passivity and relativism that afflict people as they confront mass politics, whether in Western or Eastern societies.

Holocaust Memory Reframed

Holocaust Memory and National Museums in Britain

The Politics of Museums and Memorial Culture in Post-Martial Law Taiwan

History, Memory and Politics

From Narrative, Memory, and Experience to Experientiality

Exhibiting the Past

Memorial Museums and the Politics of Past Violence

Experimental Museology scrutinizes innovative endeavours to transform museum interactions with the world. Analysing cutting-edge cases from around the globe, the volume demonstrates how museums can design, apply and assess new modes of audience engagement and participation. Written by an interdisciplinary group of researchers and research-led professionals, the book argues that museum transformations must be focused on conceptualizing and documenting the everyday challenges and choices facing museums, especially in relation to wider social, political and economic ramifications. In order to illuminate the complexity of these challenges, the volume is structured into three related key dimensions of museum practice - namely institutions, representations and users. Each chapter is based on a curatorial design proposed and performed in collaboration between university-based academics and a museum. Taken together, the chapters provide insights into a diversity of geographical contexts, fields and museums, thus building a comprehensive and reflexive repository of design practices and formative experiments that can help strengthen future museum research and design. Experimental Museology will be of great value to academics and students in the fields of museum, gallery and heritage studies, as well as architecture, design, communication and cultural studies. It will also be of interest to museum professionals and anyone else who is interested in learning more about experimentation and design as resources in museums.

Panama is an ethnically diverse country with a recent history of political conflict which makes the representation of historical memory an especially complex and important task for the country's museums. This book studies new museum projects in Panama with the aim of identifying the dominant narratives that are being formed as well as those voices that remain absent and muted. Through case analyses of specific museums and exhibitions the author identifies and examines the influences that form and shape museum strategy and development.

Museums and Sites of Persuasion examines the concept of museums and memory sites as locations that attempt to promote human rights, democracy and peace. Demonstrating that such sites have the potential to act as powerful spaces of persuasion or contestation, the book also shows that there are perils in the selective memory and history that they present. Examining a range of museums, memorials and exhibits in places as varied as Burundi, Denmark, Georgia, Kosovo, Mexico, Peru, Vietnam and the US, this volume demonstrates how they represent and try to come to terms with difficult histories. As sites of persuasion, the contributors to this book argue, their public goal is to use memory and education about the past to provide moral lessons to visitors that will encourage a more democratic and peaceful future. However, the case studies also demonstrate how political, economic and social realities often undermine this lofty goal, raising questions about how these sites of persuasion actually function on a daily basis. Straddling several interdisciplinary fields of research and study, Museums and Sites of Persuasion will be essential reading for those working in the fields of museum studies, memory studies, and genocide studies. It will also be essential reading for museum practitioners and anyone engaged in the study of history, sociology, political science, anthropology and art history.

Museums, Emotion, and Memory Culture examines the politics of emotion in history museums, combining approaches and concerns from museum, heritage and memory studies, anthropology and studies of emotion. Exploring the meanings and politics of memory contests in Turkey, a site for complex negotiations of identity, the book asks what it means for museums to charge the past with political agendas through spectacular, emotive representations. Providing an in-depth examination of emotional practice in two Turkish museums that present contrasting representations of the national past, the book analyses relationships between memory, governmentality, identity, and emotion. The museums discussed celebrate Ottoman and Early Republican pasts, linking to geo- and party politics, people's senses of who they are, popular memory culture, and competing national stories and identities vis-à-vis Europe and the wider world. Both museums use dramatic, emotive panoramas as key displays and the research at the heart of this book explores this seemingly anachronistic choice, and how it links with memory cultures to prompt visitors to engage imaginatively, socially, politically and morally with a particular version of the past. Although the book focuses on museums in Turkey, it uses this as a platform to address broader questions about memory culture, emotion, and identity. As such, Museums and Memory Culture should be of great interest to academics and students around the world who are engaged in the study of museums, heritage, culture, history, politics, anthropology, sociology, and the psychology of emotion.

Holocaust Memorials and Meaning

Dream Spaces

Constructing Historical Consciousness

Defining Memory

The Multisensory Museum

Dimensions of Heritage and Memory

Private History in Public

Though we live in a time when memory seems to be losing its hold on communities, memory remains central to personal, communal, and national identities. And although popular and public discourses from speeches to films invite a shared sense of the past, official sites of memory such as memorials, museums, and battlefields embody unique rhetorical principles. Places of Public Memory: The Rhetoric of Museums and Memorials is a sustained and rigorous consideration of the intersections of memory, place, and rhetoric. From the mnemonic systems inscribed upon ancient architecture to the roadside accident memorials that line America's highways, memory and place have always been deeply interconnected. This book investigates the intersections of memory and place through nine original essays written by leading memory studies scholars from the fields of rhetoric, media studies, organizational communication, history,

performance studies, and English. The essays address, among other subjects, the rhetorical strategies of those vying for competing visions of a 9/11 memorial at New York City's Ground Zero; rhetorics of resistance embedded in the plans for an expansion of the National Civil Rights Museum; representations of nuclear energy—both as power source and weapon—in Cold War and post-Cold War museums; and tours and tourism as acts of performance. By focusing on "official" places of memory, the collection causes readers to reflect on how nations and local communities remember history and on how some voices and views are legitimated and others are minimized or erased.

*Recent research in the cognitive sciences gives us a new perspective on the cognitive and sensory landscape. In *The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space*, museum expert Nina Levent and Alvaro Pascual-Leone, professor of neurology at Harvard Medical School bring together scholars and museum practitioners from around the world to highlight new trends and untapped opportunities for using such modalities as scent, sound, and touch in museums to offer more immersive experiences and diverse sensory engagement for visually- and otherwise-impaired patrons. Visitor studies describe how different personal and group identities color our cultural consumption and might serve as a compass on museum journeys. Psychologists and educators look at the creation of memories through different types of sensory engagement with objects, and how these memories in turn affect our next cultural experience. An anthropological perspective on the history of our multisensory engagement with ritual and art objects, especially in cultures that did not privilege sight over other senses, allows us a glimpse of what museums might become in the future. Education researchers discover museums as unique educational playgrounds that allow for a variety of learning styles, active and passive exploration, and participatory learning. Designers and architects suggest a framework for thinking about design solutions for a museum environment that invites an intuitive, multisensory and flexible exploration, as well as minimizes physical hurdles. While attention has been paid to accessibility for the physically-impaired since passage of the Americans with Disabilities Act, making buildings accessible is only the first small step in elevating museums to be centers of learning and culture for all members of their communities. This landmark book will help all museums go much further.*

Panamanian Museums and Historical Memory

On Doing Local History