Histories expose present anxieties concerning identity, (mis)recognition, and ongoing conflict. Hundreds of tribal libraries, archives, and other information centers offer the memory, at times recognizing and at other times blurring the ongoing influence of historical crimes. The narratives museums produce to engage with difficult, violent histories of ideological, political, economic, and institutional dilemmas arising out of the selective reconstruction of the past. Museums have played a major role in shaping public knowledge and awareness of the causes of racial violence in South African society, but their potential as a force for social change remains largely untapped. Robyn Autry consults museum archives, conducts interviews with staff, and recounts the public and private experiences of those who have visited or worked in these institutions. Her research reveals how museums can be sites of resistance against the forces of apartheid, and how they can help to heal the wounds of racial trauma.

The scale at which violent racial pasts have been incorporated into South African national historical narratives is lacking in the U.S. Desegregating the Past considers why this is the case, tracking the production and display of historical representations of racial pasts at museums in both countries and what it reveals about underlying social anxieties, unsettled emotions, and aspirations. The book explores the ways in which museums are used to manage and control racial identities, and how they contribute to the construction of national narratives that either ignore or downplay the role of race in shaping the past. Autry argues that museums can play a crucial role in the transformation of attitudes and behaviors, and she offers examples of museums that have successfully engaged with the difficult subjects of racial violence and segregation.

One of the key findings of the book is that museums in the U.S. have been more successful than those in South Africa in using their exhibits to challenge dominant narratives of race. This is partly because museums in the U.S. have a longer history of engaging with the public and are more accustomed to using their exhibits to affect social change. However, Autry also notes that museums in South Africa have the potential to be more effective than those in the U.S. if they are willing to take a more active role in the process of social change. She suggests that museums in South Africa could use their exhibits to challenge the dominant narratives of race that continue to shape the country's political and social landscape.

In conclusion, Desegregating the Past is a thought-provoking and well-researched book that provides a rich and nuanced analysis of the role of museums in shaping and challenging racial identities. It offers valuable insights into the ways in which museums can be used to promote social change and offers a wealth of practical examples of museums that have successfully engaged with difficult subjects. This book is essential reading for anyone interested in the role of museums in shaping our understanding of the past and our futures.
Museums and Memory
from academics and museum practitioners and offers a comparative perspective on a global scale bringing to light geo- and socio-political specificities. It includes a local, regional, national - have engaged with the history of migration, including internal migration, emigration and immigration. It presents the latest innovative research on museum spaces.

Recent decades have seen migration history and issues increasingly featured in museums. Museums and Migration explores the ways in which museum spaces - whether his subject is multimillion dollar theme parks owned by powerful corporations or small tribal libraries in remote areas, or the controversy that surrounded the National Air and Space Museum's proposed exhibit of the Enola Gay, the atom bomb that was dropped on Hiroshima.

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Museums and Memory 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 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 these original essays link the well established practice of oral history to the burgeoning field of memory studies. Holocaust memorials and museums face a difficult task as Australia's Aboriginal population; and of the way an oral history project with homeless people in Cleveland, Ohio became a tool for popular education. Taken together, around the world. Readers will learn, for example, of oral history based efforts to reclaim community memory in post-apartheid Cape Town, South Africa; of the role of past. Oral History and Public Memories is the only book that explores this relationship, in fourteen case studies of oral history's use in a variety of venues and media.

Oral history is inherently about memory, and when oral history interviews are used "in public," they invariably both reflect and shape public memories of the lived life? What are the artists own ways of remembering and passing on tradition? And finally: who has the power to put whom in museums? Or, more specifically, who controls the museum's representation of memory? Museums are public spaces with powerful ramifications on social and cultural questions. They construct narratives in the present, question memory in the past, and offer possibilities for imagining the future. This book explores the role museums have played in the construction of modern memory, the way museums understand and communicate the past while shaping the future. Museums and Memory presents a new understanding of how museums serve as key public arenas within civil society. It also aims to inform debates focusing on the way museums interact 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 and museums as memory institutions. A constant theme throughout the book is that museums have evolved to become institutions in which objects and learning are associated to help human beings understand the world around them. Illustrations amplify the discussions. This behind-the-scenes account details the emotionally complex fifteen-year struggle surrounding the United States Holocaust Memorial Museum's birth. This book asks the question: what is the role of memory during a political transition? Drawing on Ethiopian history, transitional justice, and scholarly fields concerned with memory, museums and institutions that are critical tools in diverse societies for understanding the world. Rather than focusing on a specialized aspect of museum history, this volume provides a comprehensive synthesis of museums worldwide from their earliest origins to the present. Museums: A History tells the fascinating story of how museums respond to the needs of the cultures that create them. Readers will come away with an understanding of: the comprehensive history of museums from prehistoric collections to the present. Museums: A History tells the fascinating story of how museums respond to the needs of the cultures that create them. Readers will come away with an understanding of: the comprehensive history of museums from prehistoric collections to the present. 

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 work shows how a museum can contribute to the creation and affirmation of community identity. It also reflects upon the relationship of the museum to its community by examining the ways in which museums affect the way they are perceived. Along the way, the book looks at the role of museums in the wider context of social change and explores the impact of political and economic forces on museums and their communities. The book is written in clear English, and is illustrated with photographs and drawings from the museum's collection. It is a valuable resource for anyone interested in understanding the role of museums in society and the impact they have on people's lives.

Wellington reveals complex imperial dynamics in the ways these countries developed diverging understandings of the First World War, despite their cultural, political and institutional similarities. While in Britain a popular narrative developed of the conflict as a tragic rupture with the past, Australia and Canada came to see it as engendering Western values of progress and empire. As well, the museum narratives in these countries reveal a strong sense of anti-Germanism. The British museum narratives were tightly orchestrated and controlled by the government to ensure that the English story of the conflict was preserved in the museum. In contrast, the Australian and Canadian museums were allowed to be more independent, and as a result, they were more likely to be subject to anti-Germanism. The museum narratives in these countries were also subject to the influence of the high command, and as a result, they were more likely to be subject to anti-Germanism. Wellington reveals the complex relationship between the museum narratives and the war, and how they were used to shape public memory. He also examines how the museum narratives were influenced by the war, and how they were used to shape public memory.
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
organization and movements, and transnational interconnections. With over 40 essays by expert contributors that highlight the breadth and depth of Andean worlds, this
about the Andes in light of contemporary events and debates. The volume covers the ecology and pre-Columbian history of the region, and addresses key themes such
landscape, the museums in Flanders have a significant role to play in the ever-changing dialogue on the meaning of the history and remembrance of the Great
museums not only transmit information but also shape knowledge, as Eileen Hooper-Greenhill has noted, the diverse narratives and community programs sponsored by
institutions, analyzes the changes made in advance of the anniversary years, and considers the site-specificity of each institution and its architectural frame. Since
museum works with the remembrance and tourist industry in the region while carving a unique niche. Belgian Museums of the Great War writes the history of these
access to knowledge produced in local settings. The specific focus on museums and commemorative events in Flanders allows for an in-depth evaluation of how each
museums along the Western Front in Flanders, Belgium. In the twenty-first century, the museum has become a strategic space for negotiating ownership of and
institutions, analyzes the changes made in advance of the anniversary years, and considers the site-specificity of each institution and its architectural frame. Since
museum strategy and development. Belgian Museums of the Great War: Politics, Memory, and Commerce examines the handling of the centennial of World War I by
that remain absent and muted. Through case analyses of specific museums and exhibitions the author identifies and examines the influences that form and shape
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
also be essential reading for museum practitioners and anyone engaged in the study of history, sociology, political science, anthropology and art history. Panama is an
undermine this lofty goal, raising questions about how these sites of persuasion actually function on a daily basis. Straddling several interdisciplinary fields of research
visitors that will encourage a more democratic and peaceful future. However, the case studies also demonstrate how political, economic and social realities often
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
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
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
museums as they seek to shed the legacies of both evolutionary conceptions and colonial science, this important new work explores how evolutionary museums
happen this lofty goal, raising questions about how these sites of persuasion actually function on a daily basis. Straddling several interdisciplinary fields of research
Hansen-Glucklich explores
pile of thousands of shoes plundered from concentration camp victims encourages the visitor to bridge the gap between viewer and victim. Hansen-Glucklich explores
Holocaust narratives within the historical and cultural contexts specific to Germany, Israel, and the United States. In Yad Vashem, architect Moshe Safdie developed a
Memorial Museum in Washington, D.C. She describes a variety of visually striking media, including architecture, photography exhibits, artifact displays, and video
Hansen-Glucklich examines representations in three museums: Israel s Yad Vashem in Jerusalem, Germany s Jewish Museum in Berlin, and the United States Holocaust
Holocaust Memory Reframed, Jennifer
Bookmarks File PDF Museums And Memory

The book argues that the role of museums in the commemoration of the Holocaust is crucial. It examines the United States Holocaust Memorial Museum (USHMM) as a case study, highlighting how its architecture and design play a significant role in the museum's narrative and in the construction of collective memories of the Holocaust. The book also discusses the importance of architecture in Holocaust museums, as it conveys the ideologies and values that are conveyed at these sites. It explores how the USHMM is designed to move its visitors figuratively and literally, both to and beyond the events of the Holocaust. The book also extends recent discussions of the rhetoric of memorial sites and museums by arguing that sites like the USHMM are not just places of memory, but also places of rhetorical figures that move their visitors. The book examines how the USHMM is designed to commemorate the past and teach visitors about the Holocaust. It also examines how the museum's architecture becomes integral to its narrative and to the construction of collective memories of the Holocaust. The book also discusses how the museum's architecture raises the need to create innovative forms of display to reach an audience removed from the Holocaust. The degree to which this can be done by the museums' exhibits alone is limited. This book shows that architecture, as an abstract form of expression, plays a major role in the conception of Holocaust museums. By conveying values that cannot otherwise be expressed, the museums' architecture becomes integral to its narrative and, through it, to the construction of collective memories of the Holocaust. Museum visitors are called to question the museum and its narratives, and to move beyond the events of the Holocaust. The book also examines how the USHMM moves its visitors, figuratively and literally, both to and beyond the events of the Holocaust. The book also examines how the USHMM does not so much make a case for events through the act of memorialization, but actually displaces memory, disturbing it and the museum visitor so much so that they call it into question. Memory, like rhetorical figures, moves, and the USHMM moves its visitors, figuratively and literally, both to and beyond the events the museum is meant to commemorate. This book reveals the critical role of architecture in the assimilation of the ideologies and values conveyed at Holocaust museums.
Museums and Memory Culture 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 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 relations. The book also explores formative histories for European identities that are neglected or hidden because of political circumstances and non-official heritage.

Public Space brings multiple perspectives to bear on historical narratives presented to the public in museums, monuments, texts, and festivals around the world, from Paris to Kathmandu, from the Mexican state of Oaxaca to the waterfront of Wellington, New Zealand. Paying particular attention to how race and empire are implicated in the creation and display of national narratives, the contributing historians, anthropologists, and other scholars delve into representations of contested histories at such sites as a British Library exhibition on the East India Company, a Rio de Janeiro shantytown known as the cradle of samba, the Ellis Island immigration museum, and the House of Commons in London. This book is a compelling exploration of the role of public memory through the works of memory institutions like museums, archives, and libraries, and is essential reading for anyone interested in 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.

The Second World War is omnipresent in contemporary memory debates. As the war fades from living memory, this study is a comprehensive analysis of its representation in museums and the public sphere. It 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 the Blackheads in Riga, and the Museum of Independence in Riga. The book 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 the Blackheads in Riga, and the Museum of Independence in Riga. 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.
Museums And Memory

drawings that reveal the artist’s nightmares, dreams, and visions. 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. 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 analyzes 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.

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.