Indhold

Museologen Marc Maure sendte i 2008 et forslag til redaktionen om at vælge udstillingsmediets historie, dets form, æstetik og indhold som et kommende tema for Nordisk Museologi. Redaktionen fandt temaet godt og yderst relevant for Nordisk Museologi og koncentrerer derfor dette og det kommende nummer (nr. 2) om det.

Nordisk Museologi har gennem årene haft mange artikler om udstillinger, bl.a. i nr. 2 fra 1995, i nr. 1 fra 1999, nr. 1 fra 2003 og i nr. 1

*Den arbejdende redaktion. Island, januar 2009.
Foto: Janne Vilku.*

fra 2004. I 1997 blev hele nr. 1 viet til museernes udstillingssprog. I 2009 nr. 1 og 2 fokuserer redaktionen på udstillingen som et særligt medium, dets virkemidler og typer i Skandinavien, hvor samspillet mellem æstetik og samfund, kulturhistorie og museums politik, publikum og producent belyses.

I dette nummer dominerer udstillingsanalysen og udstillingeksperimentet som platforme for diskussioner af museet som producent, dets brug af æstetik, historieopfattelse og mu-

seets kommunikation med publikum. Analyserne og eksperimenterne synliggør museets funktion som en central fortolkningsaktør og måske oven i købet manipulator i det 21. århundrede.

Udstillingen har aldrig kun været et museologisk medie, og i dag bliver det af flere kulturpolitiske forskere opfattet som et vigtigt redskab i den eventkultur, der er blevet fremmet af den nordiske kulturpolitik siden 90'erne. Det er derfor oplagt at sætte udstillingen ind i en større historisk, kulturteoretisk og visuel sammenhæng. Her vil det være muligt at inddrage betydningen af og indflydelsen fra udstillinger og udstillingsmiljøer udenfor museet – i attraktioner, oplevelsescentre, i det offentlige rum m.v.

Til nr. 2 efterlyses analyser af og svar på, hvorfor nogle udstillingsformer og -typer udvikler sig og bliver dominerende i bestemte perioder og kulturelle kontekster. Både universitetsforskere, museologer, museumsansatte, udstillingskuratorer, kunstnere, arkitekter, designere m.v. indbydes til at deltage i udforskningen af denne tematik.

Under redaktionsmødet i januar 2009 på Island rekonstituerede redaktionen sig. Inga-Lill Aronsson fra Sverige afløser Kerstin Smeds, der fortsætter i den svenske landskomité, og Sigurjón B Hafsteinsson fra Island erstatter Guðný Gerður Gunnarsdóttir. Redaktionen vil benytte lejligheden til at takke for den indsats som både Kerstin Smeds og Guðný Gerður Gunnarsdóttir har lagt i Nordisk Museologi og byde de nye medlemmer velkommen. På de følgende to sider præsenterer de to nye medlemmer sig selv.

Ane Hejlskov Larsen

2 Presentation of Sigurjón Baldur Hafsteinsson

Sigurjón Baldur Hafsteinsson has been appointed assistant professor in the newly established department of museology at the University of Iceland. The programme starts next fall, 2009, and is a programme consisting of a two-year Master of Arts (MA) and a Diploma in museology. Sigurjón Baldur Hafsteinsson has a doctoral degree in cultural anthropology from Temple University in Philadelphia, USA. His dissertation research is an ethnographic analysis of Aboriginal Peoples Television Network, a national indigenous TV network in Canada. The title of the dissertation is “Unmasking Deep Democracy: Aboriginal Peoples Television Network and Cultural Production” and is now under contract for publication with Intervention Press in Denmark. Hafsteinsson’s fields of research have included indigenous media and democracy, visual culture and identities, death, representation, subjectivities, ethics and power, museums and cultural politics.

Hafsteinsson has an extensive administrative experience as director of three museums; Reykjavik Museum of Photography (see: www.ljosmyndasafnreykjavikur.is), the National Film Archive (see: www.kvikmyndasafn.is), and the District Culture Center (see: www.husmus.is). He has also worked at museums that include the University of Iceland Art Museum (as curatorial assistant) the National Museum of Iceland (on special projects) and the Reykjavik Museum (as curator of photography). He has been active in the Icelandic Museum Association, was the editor of the Association’s newsletter and later chairperson of the

Sigurjón Baldur Hafsteinsson.

organization between 2000 and 2001. Since 1994, Hafsteinsson has taught as part-time lecturer at several universities in Iceland and been an instructor at Temple University.

Hafsteinsson is currently researching for a book project that is tentatively called “Icelandic-k: The Phallogological Museum and Neo-liberal Politics”. Established in 1997 in Reykjavik, the Icelandic Phallogological Museum is devoted to the collection of phallic specimens from mammals in Iceland. The museum contains a collection of over two hundred penises and penile parts belonging to land and sea mammals found in and around Iceland. Cutting across the boundaries of different academic disciplines, the Museum has been categorised as a biological museum, natural history

museum, art museum, ethnological museum and erotic museum. Since its foundation, it has received an overwhelming reaction and response from its audiences, including the media. The research situates this museum within neo-liberal cultural politics, cultural distinction, media, humour, privacy, race and gender.

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Presentation of Inga-Lill Aronsson

3

Inga-Lill Aronsson is a Senior Lecturer in Museum and Cultural Heritage Studies at the Department of Archival Science, Library and Information Science and Museum and Cultural Heritage Studies (ALM) at Uppsala University. She is the Director of Studies and responsible for the development of the programme (www.abm.uu.se). Apart from this, she is also on the research board of The Swedish Research Institute Istanbul and is the Uppsala University's representative at the NOHA Consortium Board, Brussels. Additionally, she is the vice-president of the Board for the Museum of Evolution, Uppsala University.

Her thesis, "Negotiating Involuntary Resettlement. A Study of Local Bargaining during the Construction of the Zimapán Dam" (2002), dealt with involuntary resettlement due to the building of a large hydro-electric dam in Mexico. The thesis is used by the large development banks in their policy documents on forced displacement and resettlement caused by development. Her latest publication on local participation and resettlement is published in February 2009 in "Revista Roman de Sociologie. No 258. Year XX, Nr. 1-2/2009". There is an urgent need for this kind of knowledge in the eastern parts of Europe due to the rapid changes society is undergoing. Her latest publication in the field of cultural heritage studies is "Heritage: A Conceptual Paper. Toward a Theory of Cultural Heritage in Humanitarian Action". World Conference on Humanitarian Studies (WCHS) conference Proceedings. April 2009, University of Groningen.

Inga-Lill Aronsson.

Anthropology and local participation is her field, and this is not that far from museum and heritage studies. It is reason why she took on the challenge of museology in 2002, with the purpose to explore its possibilities from a multi-disciplinary and international perspective. One of the first tasks that she accomplished was to initiate a book on gender and museums, because such a book was lacking. The book, "Det bekönade museet. Genusperspek-

tiv i museologi och museiverksamhet" (2005), produced in collaboration with Docent Birgitta Meurling, showed itself to be needed. It filled a black hole in the market and is now out of print, but due to the demand a second edition will be published in 2009.

Inga-Lill Aronsson is now working on a new project on heritage in (post)-conflict and disaster areas, entitled "Transition, Memory and Reconciliation. The role of heritage in disaster and conflict areas".

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The Rhetorical Challenge of the Everyday Object: 'Þjóð verða til' at the National Museum of Iceland

ELISABETH IDA WARD*

Abstract: *A museum exhibition communicates meaning at various levels, some more obvious than others. The author of this article spent several weeks at the new permanent exhibition of the National Museum of Iceland, exploring it as a visitor would, and offers a reading of the various meanings that the exhibition conveys, both verbally and non-verbally. Of special interest is the use of everyday objects to convey important themes for the nationalistic agenda of the exhibition.*

Key words: Iceland, national museums, non-verbal communication, object interpretation, exhibition techniques.

Meaning-making in exhibitions is no easy matter: it is a well-known interplay of various factors (e.g. Greenblatt 1991), and it is one in which visitors are normally given primacy. Their free movement among the case furniture uniquely randomizes each visitor's experience, thus altering meaning, especially when coupled with the extreme variety of visitors' own background and interest. An exhibition is also normally curated by a team of scholars, and designed by a firm employing a further half-dozen, so that claims of "authorship" and intentionality are hard to sustain, thus obfuscating one nexus of meaning generation. Museum professionals take some solace in that anonymity, and, ironically, in how that anonymity heightens, rather than diminishes, an exhibit's rhetorical power: both allow the

claims it makes to seem natural, shared, or intuitive. The exhibit's message in effect becomes unquestionable because there is no single individual perspective to criticize – there is no author. This combined with the critical role of a visitor's own background, in fact allows some to naively assume that there is no rhetoric at all being employed by museums, only the "conveying" of information. Recent developments in the field of museology, especially in reference to national museums,¹ have demonstrated how such an impression is completely false. National museums serve national agendas and the trust they project imbibes their exhibitions with a level of authority that severely impacts the visitor's ability to independently make meaning.

The following analysis of the National Mu-