



**National Museums in a Changing Europe**  
12-13 December 2012  
and the  
**Final Conference: The Cultural Force of National Museums**  
14 December 2012  
at  
Central European University Budapest

**EUNAMUS**





## Two Conferences in One

In recent decades, as Europe's populations have become increasingly diverse and mobile, as nations have struggled in difficult economic circumstances and wrestled with increasing integration, and as new nations have sought independence and greater power, and as larger nations have once again revealed their political muscle, so we have seen national histories deployed politically. A sense of Europe as a space of shared histories and cultural similarities is repeatedly challenged by a past that can be re-awakened by rising nationalism, national insecurity, and by religious and ethnic difference. Across Europe, some national museums construct historical narratives that speak of shared global culture while others promote essentialised nationalism, some memorialise a poetic heroic past while others struggle to forget a more troubled one, many celebrate the heights of cultural achievement while others have found educational and tourism potential in the depths of human depravity. National museums implicitly, and sometimes overtly, still engage in acts of competitive cultural representation, attempting to elevate one nation above another. They are also used to perpetuate a war against former enemies and Others. Europe's national museums house some the continent's greatest historical treasures but also some of its most difficult historical spaces.

In three days of conferencing, we will explore the issues and opportunities that surround national museums in Europe and beyond. Our aim is a positive one: to consider how national museums can be agents for common understandings and bridge building. Since the Second World War, national museums across Europe have been active participants in cultural diplomacy; in building a Europe that would not fall back into conflict. As keepers of national memory, how can national museums re-imagine themselves as institutions engaged in cultural bonding? How can they reimagine their internationalism in terms of international – rather than national – potential? Our discussions will culminate in a final conference day with museum professionals and policy makers from across Europe, during which we shall debate the possibilities of the national museum. What should motivate their histories? To which vision of the future are they contributing?

# Programmes

## National Museums in a Changing Europe

### Tuesday 11 December

Optional pre-conference tours of national museums in Budapest.

### Wednesday 12 December

**09.30** Welcome:  
Dr. Constantin Iordachi, Associate Professor, History Department, Central European University, Budapest  
Professor László Kontler, Pro-Rector for Hungarian and EU Affairs, Central European University, Budapest

**09.45** Peter Aronsson and Simon Knell: 'Making Histories in National Museums'

**10.45** Tea/coffee

**11.15** Keynote: Andrea Witcomb, 'How have Australian museums used cultural diversity to represent Australia's connections with the rest of the world and to what end?'

**11.45** Parallel Sessions I

National Museums: The Problems of History I  
Chair: Ilaria Porciani

Darko Babić and Željka Miklošević, 'From nation to state and from state to nation: Elusiveness of a Croatian national museum'

Nicole Minder, 'The Swiss National Museum today'

Irina Hasnas-Hubbard, 'National museums in a changing country'

Mag Gisela Mathiak, 'Culture, nation, museum: Sense and nonsense of a series'

National Museums: Diverse Voices I  
Chair: Arne Bugge Amundsen

Felicity Bodensteiner and Camilla Paganini, 'Decolonizing national museums of ethnography in Europe: Reclaiming and reshaping colonial heritage'

Eric Hold, 'Gazes at the foreign in France. The Cité Nationale de l'Histoire de l'Immigration and the Musée du Quai Branly'

Kerstin Poehls, 'Blurring Europe and the nation state: migration, margins and the museum'

Gianna Thommes, 'Putting "Identity" on display'

### Wednesday 12 December

**13.15** Lunch

**14.15** Keynote: Rhiannon Mason, 'National museums, Europeanization and cosmopolitanism'

**14.45** Parallel Sessions II

National Museums: The Problems of History II  
Chair: Andrew Sawyer

Valentina Iancu, 'How does National Museum of Art of Romania contribute to the values, perceptions and identities of Romanian citizens?'

Ginta Gerharde-Upeniece, 'The Latvian National Museum of Art. Mediation on the basis of European history'

**15.30-16.00** Tea/Coffee

Gabriela Petkova-Campbell, 'Twenty two years late? Changes in the narrative of Bulgaria's Museum of Socialist Art'

Mihaela Ion, 'The status of the artist in communist era in Romania. The role of the National Museum of Art'

**16.45** Plenary report back and discussion  
Chair: Simon Knell

National Museums: Diverse Voices II  
Chair: Bodil Axelson

Canan Nese Karahasan, '(Re)considering the role of the Anıtkabir Museum at a time of flux in Turkey'

Ljiljana Radonic, 'The Jasenovac Memorial Museum in the course of Europeanization of memory'

**15.30-16.00** Tea/Coffee

Simina Badica, 'From prisons to museums: National Museums of Communism'

Visnja Kisić, 'Collection as a medium for re-thinking and re-building European identity: planning the use of Foreign Art Collection of the National Museum in Belgrade'

## Thursday 13 December

- 09.30** Keynote: David Anderson, 'The role of a national museum in a devolved nation'
- 10.15** Keynote: Susanna Pettersson, 'Developing national collections: new strategies'
- 10.45** Keynote: Thomas Cauvin, 'Museums and reconciliation in Ireland and Northern Ireland'
- 11.15** Tea/coffee
- 11.45** Panel: Policy and Public  
Arne Bugge-Amundsen 'National Museums and Policy'  
Alexandra Bounia 'National Museums and the European citizen'
- 13.00** Lunch
- 14.00** Parallel Sessions III

National Museums: The Problems of History III  
Chair: Dominique Poulot

Sheila Watson, *'The National Museum of Scotland and the rise of nationalism'*

Tobias Reckling and Jurek Sehrt,  
*'Whose perspective? Spain's contemporary history on display in historical museum'*

Celine Schall, *'Constructing a national discourse or encouraging the inter-cultural dialogue: the cases of two museums in Luxembourg'*

José María Lanzarote Guiral, *'The battle for historical memory: The new museum of the Spanish Army in Toledo'*

Katarina Zivanovic, *'Museum of Yugoslav History: yesterday, today and tomorrow'*

**15.45** Tea/Coffee

**16.00** Keynote: Dr. László Csorba

**16.30** Report back and preparations for final day  
Chair: Peter Aronsson

# Final Conference

## The Cultural Force of National Museums

## Friday 14 December

This day brings together policy makers at all levels, museum professionals and Eunamus researchers to discuss cross-cutting propositions emerging out of this three-year multi-disciplinary transnational project. Its four slots are stimulated by the pre-conference Eunamus report, *National Museums Making Histories in a Diverse Europe*. All delegates to the first conference are invited to attend and contribute to the discussions in this final event.

Chair: Helene Larsson, Head of Communication and Exhibitions at the Nobel Museum in Stockholm, Sweden

**09.30** Introduction Peter Aronsson, Eunamus

**09.45** **National museums need to be autonomous creative institutions**  
Rane Willerslev, Director of the Museum of Cultural History, Norway  
Merike Lang, Director of the Estonian Open-Air Museum, Estonia  
Simon Knell, Eunamus

**10.30** **National museums need to overcome national constraints**  
Anastasia Lazaridou, Director of the Byzantine and Christian Museums, Hellenic Ministry of Culture, Greece  
Peter Assmann, Director of Landesmuseum Austria, Network of European Museums, Austria  
Susanna Pettersson, Director of Alvar Aalto Museo, Finland  
Dominique Poulot, Eunamus

**11.15** Refreshments

**12.00** **National museums can act as a forum for contested issues**  
Péter Inkei, Director of the Budapest Observatory, Hungary  
Luís Raposo, Museu Nacional de Arqueologia Portugal, President of ICOM Portugal, Board of ICOM Europe, Portugal  
Arne Bugge Amundsen, Eunamus

**12.45** **National museums need to reach new audiences**  
David Anderson, Director General of the National Museum of Wales, UK  
Andrea Witcomb, Alfred Deakin Research Institute, Australia  
Alexandra Bounia, Eunamus

**13.30** Wrap up Peter Aronsson

# Speakers and Abstracts

## Invited Keynotes

### **Andrea Witcomb, Acting Director, Alfred Deakin Research Institute; Director, Cultural Heritage Centre for Asia and the Pacific, Deakin University**

*How have Australian museums used cultural diversity to represent Australia's connections with the rest of the world and to what end?*

Australian museums have a long history of engaging with cultural diversity, going back to the 1970s when multiculturalism took over from assimilation as the official policy for dealing with the question of how to integrate new migrants into Australian culture. Not surprisingly however, this history has, in the main, been used to construct a national identity that privileges the notion of cultural difference while maintaining the idea of an Anglo majority. This paper will look at a number of recent exhibitions which begin to locate Australia within the world, looking outwards rather than just inwards. The paper will also argue that this move is, in part, based on a shift from an object centered museology to a people centered one. In the process, I will argue, we can also discern a shift from valuing cultural diversity for its own sake towards an understanding of Australia as a cosmopolitan society, connected to the rest of the world.

### **Rhiannon Mason: Director of Research for the School of Arts and Cultures, Newcastle University**

*National museums, Europeanization and cosmopolitanism*

This paper examines different museological attempts to represent ideas of European identity, culture and history and relates these to broader academic debates around theories of cosmopolitanism. The paper asks whether the future for museums to contribute to a better public understanding of Europe lies in the creation of new purpose-built museums and exhibitions which focus specifically on the topic. Alternatively, it considers whether there is equal or greater potential in highlighting the different extents to which individual nations have experienced processes of Europeanization past and present and showcasing this within existing national museums.

### **David Anderson, Director General, National Museum of Wales, UK**

*The role of a national museum in a devolved nation*

Scotland will have a vote in 2014 on independence from the rest of the United Kingdom, whilst Wales seeks greater powers for its own government. Does the National Museum Wales have a role in institution building and nation building, as the country emerges from control by governments in London? What are the risks of this process for the museum?

### **Susanna Pettersson, Director, Alvar Aalto Museo, Helsinki**

*Collection strategies of the 21st century*

The museums worldwide are facing a dilemma: storages hide not only millions of unused objects but objects of a secondary status. At the same time museums keep on growing their collections. What's the point? And is there any way out? During the first decade of the 21st century several initiatives were launched to focus on the better use of the collections. Lending to Europe, the report followed by the Collections Mobility project represented genuine attempts to remove obstacles from lending and borrowing of cultural objects. One of the conclusions is that museums need to get to their senses and rethink their collection strategies based on the notions of sharing the already existing collection resources, investing in skills and expertise, and focusing on in-depth collection research.

### **Thomas Cauvin: Center for European Studies, University of Michigan**

*Museums and reconciliation in Ireland and Northern Ireland: Re-evaluation of the past and community relations during the peace process*

My presentation explores museums' contribution to the politics of reconciliation in the island of Ireland between the 1990s and 2006. The main purpose is to show how two museums (the Ulster Museum in Belfast and the National Museum of Ireland in Dublin) have become laboratories in which history has been mobilized to foster reconciliation between communities (mostly between Catholics and Protestants). I will, therefore, present an overview of the different actors involved, and of their roles in the process. The second half of the presentation will be devoted to the variety of practices used to reach reconciliatory narratives of the past. Among others, attention will be paid to processes of Europeanization and to the fragmentation of master narratives provided by the two museums.

### **László Csorba, Director, Hungarian National Museum, Budapest**

(Title and abstract to be confirmed)

# Parallel Sessions

**Darko Babić and Željka Miklošević, Faculty of Humanities and Social Sciences, Zagreb University, Croatia (Sub-Department of Museum Studies and Heritage Management).**

*From nation to state and from state to nation: Elusiveness of a Croatian national museum.*

The question of national museums and the narratives they present largely depends on the geo-political situation of individual countries throughout their history. While some European countries developed national museums concurrently with the formation of their nation-states, these two developments in Croatia went in somewhat different directions. Taking into account intricate relationships between politics, history and museums in Croatia the paper aims to show how the aspirations for the creation of a national narrative which would reflect a homogenous image of the Croatian people through a museum have always been a step away from achievement. With Croatia's entry into the EU all these issues become twice as interesting.

**Simina Badica, Researcher and Curator, Romanian Peasant Museum, Bucharest.**

*From prisons to museums: National museums of Communism.*

The presentation compares three Romanian museums of Communism established in different historical periods (one in the late 1940s, one in the 1990s and the last one a recent initiative of the 21st century). All three museums (Doftana, Sighet and Râmnicu Sărat) have in common the peculiar building chosen for musealisation: all these museums used to be prisons. The extraction of Communist history from national history is made even stronger by confining the musealisation of this particular historical period to a former imprisonment space. The presentation discusses the implications, consequences and particularities of musealising a former prison.

**Monica Bira and Alexandra Zbuc̄ea, National School of Political Studies and Administration, Bucharest.**

*National museums in Romania – what makes a national museum to be national?*

By law, national museums in Romania are actually named 'museums of national importance' and the classification criteria taken into consideration are 'territorial coverage, size and importance of patrimony / heritage', so that 'national importance' stands not only for a high cultural significance, but also for its symbolic value. This paper investigates what really makes those museums 'national'. I focus on how museums are positioning themselves vis-a-vis of national strategies adopted by the government and education from 2005 onwards, how are they different from other museums, and how they 'speak', irrespective of type and history, for the entire nation, and not just for the inhabitants of their city.

**Felicity Bodenstein, Université de Paris 1 Panthéon-Sorbonne and Camilla Pagani, Université Paris-Est-Créteil – Università degli studi di Milano.**

*Decolonizing national museums of ethnography in Europe: Reclaiming and reshaping colonial heritage.*

The post-colonial turn provoked decisive criticism of the scope and function of ethnographic museums as cultural minorities all around the world, claimed, through restitutions but also through other means, for better recognition of their identity. This paper will begin by looking at the major opportunities for dialogue that the restitution debates has provided, framing a kind of delayed decolonization process and will then consider how it has come to be expressed in the museography itself. This paradigmatic shift will be interpreted from a political perspective focusing on the notions of multiculturalism and the politics of recognition at work in new buildings or displays. By comparing several case studies from across Europe, this paper aims to question and to interpret this change.

**Shlomit Dror, Research Associate, American Art, Newark Museum, New Jersey.**

*(Re)thinking contemporary art at the Israel Museum: Extending the meaning of the past.*

When the Israel Museum in Jerusalem first opened its doors in 1965, its collection and exhibition program were primarily devoted to the historical past of the Jewish people, and consisted of ceremonial objects and local archaeological diggings. These elements were (and still are) valued for their historical resonance and their relation to the Israeli land, society and culture. The integration of contemporary art in the museum's exhibition program and its development over the course of time has changed the museum's identity from being a parochial institution with a narrow scope, to a broader, more inclusive place that holds an extensive contemporary art collection. I explore the ways in which the museum utilizes the power of contemporary art to address issues of identity, politics and diversity in Israel.

**Ginta Gerharde-Upeniece, Head of Latvian Visual Arts Department Latvian National Museum of Art.**

*The Latvian National Museum of Art. Mediation on the basis of European history.*

In 2014 Riga will become the European Capital of Culture, and the various events that are being planned will offer a unique opportunity to reveal the fact that Latvia and its capital city belong to the common values of European culture. One of the projects of the Latvian National Museum of Art will be an exhibition, '1914,' which will be dedicated to World War I and the countries which gained independence during that period. Why should there be a focus on the war? The purpose of the exhibition is to create the network of national museums using resources related to visual and artistic expression. This means that museums today become a mediator for the intellectual and creative environment.

**Gabriella Gulyás, Managing Director, Petőfi Literary Museum, Budapest.**

*Literary cultural heritage in Europe.*

The Petőfi Literary Museum, the national museum of Hungarian literature, has always been pro-active in initiating projects that build connections within the country and beyond the borders. We were founding members of ICOM-ICLM and consider international cooperation and networking as stimulation for creative thinking and working effectively in the interdisciplinary context of cultural representation and literary mediation. In this paper I will reflect on our outreach praxis including the network of literary memorial houses and the outcomes to date of a recent cooperation with Estonia, Luxembourg, Finland and Greece with a view to identifying a shared understanding and emerging trends of how promoting literary cultural heritage can contribute to greater social cohesion in Europe.

**Irina Hasnas Hubbard, visual artist and independent exhibition designer.**

*National museums in a changing country.*

In 2011 National Museum of Romanian History organised the exhibition: 'Romanian Museums Between Classical and Modern (1990-2010)'. It was a retrospective covering the last 20 years of Romanian museography after the Fall of the Berlin Wall, while more than 120 museums reorganised and modernised themselves in terms of exhibition development and design and museums technology. I address some aspects of the questions proposed for the conference and to mention some national museums. One future role of national museums is to represent topics of recent history. Today, 20 years after the Fall of Communism, few national museums engage in interpreting events from the aftermath of WW2. There are some private or regional initiatives which attack this period, with its social, economic, cultural and political aspects.

**Else Van Den Heede, University of Ghent.**

*El Olvido está Lleno de Memoria. Writing history on the Pinochet Era in Chile: A comparison of discourse between Villa Grimaldi, Parque por la Paz and Museo de la Memoria y los Derechos Humanos.*

The memory of Pinochet's dictatorship is still lingering on in Chilean society, preventing Chileans to form a uniting and shared national identity or even country. I attempt to disentangle part of this complex memory by exploring two museum narratives, written in different alphabets. One is created by the government (Museo de la Memoria y los Derechos Humanos) in imitation of the findings of the truth commissions, while the other is created by victims of torture and their relatives (Villa Grimaldi, Corporación Parque por la Paz). My intent was to lay bare differences in creation, application, motivation and translation to the public to see how memory can be moulded to fit different visions of dealing with a violent past.

**Eric Hold, GAHOM (Groupe d'Anthropologie Historique en Occident Médiéval) at EHESS, Paris and Humboldt-University, Berlin.**

*Gazes at the foreign in France. The Cité Nationale de l'Histoire de l'Immigration and the Musée du Quai Branly.*

At first glance, the stranger is the antithesis of the self: the others and we. With this paradigm Benoît de L'Estoile spoke of 'Museums of the self' and 'museums of the other.' Thus, the ethnological Musée du Quai Branly would be a 'museum of the other'. But what about the new Cité Nationale de l'Histoire de l'Immigration (National City for the History of Immigration, inaugurated in 2007)? Its display will not simply show the transformation process of the 'other' to a 'we', but also transform the visitor. The museum should help to integrate immigrants and simultaneously dismantle prejudices about immigrants. I address a paradox in French museums, revealing a 'dissociative disorder' in the national identity and redefining the social and scientific role of the museum.

**Valentina Iancu, Curator, Department of Romanian Modern Art, The National Museum of Art of Romania.**

*How does National Museum of Art of Romania contribute to the values, perceptions and identities of Romanian citizens?*

As an Eastern post-communist society in the last two decades, Romania is trying to build bridges between national values, national identity, hidden history and many unknown modern and contemporary democratic values. Freedom of expression is a board concept that comprises the public's right to know and understand national values. Since many pages of Romanian art history were erased during the communist period, the main goal of the National Museum of Art of Romania was to show parts of Romanian art that were forbidden in communism. The Romanian Modern Art Gallery was thought as an exhaustive exhibition that puts together pieces representative for all that main directions that we had. Subjects for the temporary exhibitions are also chosen from the unknown history.

**Mihaela-Lucia Ion, University Valahia, Targoviste, Romania.**

*The status of the artist in communist era in Romania: The role of the National Museum of Art.*  
To be an artist during the communist era meant precisely to exercise a profession, to create/ re-create a certain reality under strict rules and theories about composition, subjects and topics, and to support the building of socialism. Art is used to create the ordinary aspects of everyday life, to denounce what is unsuitable in a socialist society and to highlight the true nobility and dignity of man, and the National Museum takes on the role of educating the people. I analyse the relationship between the public, the art critic, the artist, in the cultural space of the National Museum of Art during the communist era.

**Canan Nese Karahasan, University of Edinburgh, Department of Sociology.**

(Re)considering the role of the Anitkabir Museum at a time of flux in Turkey.

This paper revisits the role of the Anitkabir Museum, a national-military museum narrating the secular formation of the Turkish Republic through the life and monumental tomb of Atatürk (founding father of the Republic), at a time of shifting power relationships between Islamists and secularists in Turkey. Renovated in 2002, it reasserted the Turkish Armed Forces' emphasis on 'enhancing the unity and integrity of Turkish nation' in the face of rising neo-Islamic politics of identity. In contrast to Ozyurek (2001), this paper views the Anitkabir museum as an inherently contested site owing to its complex relationships with other state institutions and the various actors (museum commander, civilian museum experts, visitors, researchers, and associations) involved in the daily functioning of the museum.

**Visnja Kisic, Assistant Curator of the Foreign Art Collection, National Museum in Belgrade / Cathedra for Museology and Heritology. Faculty of Philosophy, University of Belgrade.**

*Collection as a medium for re-thinking and re-building European identity: Planning the use of Foreign Art Collection of the National Museum in Belgrade.*

The paper discusses ways in which the Foreign Art Collection of the National Museum in Belgrade, could be understood as a paradigm of Europeanization of Serbia and strategically used to rethink and reflect on the relationships between Serbia and other European countries in order to facilitate the process of European integration of Serbia. Through the historical analyses of the formation, role and use of the Collection and assessment of diverse aspects of the Collection at the present moment, the paper offers starting points for strategic planning on the management and use of the Collection as a resource for building a sense of shared European cultural identity.

**Marianthi Kopellou, Aristotle University of Thessaloniki.**

*'United in diversity': The controversial role of national museums in an under construction project of Europe.*

Conceiving of 'our common heritage' and the idea of 'United in diversity' not as an entity to be constrained but as a big project still in progress that the EU and countries across Europe need to work on, raises reasonable questions about the role of national museums of Europe in this venture. Does the creation of national museums today work in favour or against in the building of the so called 'European idea'? Do they actually have the capacity of building bridges among diverse European cultures or do they emphasize gulfs? This paper attempts to give possible answers to these questions and raises a further discussion relating to the necessity of national museums in a changing Europe.

**José María Lanzarote Guiral, EHESS (Ecole des Hautes Etudes en Sciences Sociales), Paris.**

*The battle for historical memory: The new museum of the Spanish Army in Toledo.*

On 19 July 2010, the Museum of the Spanish Army (Museo del Ejército Español) reopened in Toledo, following a move from the centre of Madrid. It was delayed for several years due to the lack of agreement between those responsible for the Army collections and the authori-

ties of the Ministry of Culture, particularly around the Spanish Civil War and Francoism. This was part of a wider and on-going and collective coming to terms with Spain's recent past, a driver for the recent Historical Memory Act (Ley de la Memoria Histórica) in 2007. I discuss this case as a basis for the role of museums in the negotiation of collective identities as well as in the visualisation and discussion of conflicting narratives of history.

**Gisela Mathiak, Vienna University.**

*Culture, nation, museum: Sense and nonsense of a series.*

In Western Europe in the eighteenth/nineteenth centuries the pursuit of national unity and the foundation of national museums were closely connected. National culture and feeling were central elements in the argumentation of various groups taking part in this process, reflected in museums in Germany, where the fragility of these constructions is shown by the large number of museums described as 'national'. One effect of Europe's current destabilisation is the increase of national movements. This paper will discuss sense and nonsense in constructions that proclaim the coherence between culture, nation and museum. In fact and in particular, literary culture often exaggerates nationalism. I examine the different ways in which European literary museums rise to the challenge of being national without becoming nationalistic.

**Nicole Minder, Director, Château de Prangins/executive committee of the Swiss National Museum (SNM).**

*The Swiss National Museum today.*

Recently, the Swiss parliament redefined the missions and the short time strategic goals of the Swiss National Museum (SNM). I review the Swiss museal landscape (over 1000 museums); the political specificities (federalism, multilingualism); and the foundation of the SNM in 1898 in Zurich (and not in the capital). I then address its characteristics today (multisite); the 2010 law on the museums of the confederation; the missions defined by the law; and the 2012-2015 cultural message, including the strategic goals defined for the SNM, concluding by evoking the challenges of the next years, including examples of application of the strategic goals (new permanent exhibitions, scanning of photographic archives, researches, educational programs, etc.), enlargement of the headquarters in 2016 and the development of the Collection Centre.

**Gabriela Petkova-Campbell, PhD Museum and Heritage studies, Independent Scholar, Paris, France.**

*Museums in Bulgaria: a difficult past and a promising future.*

The end of the communist regime in Bulgaria (1989) saw the collapse of the political organisation of the state and of the social and cultural values, built and established since 1944. The culture was in no ones' scope of interest and museums were left on their own, trying to survive in a new market economy. Since Bulgaria became a European Union member though, the situation in the country began to change even though much slower than in other ex-communist countries. Using the example of the Museum of Socialist Art this talk will discuss the reasons for which it took the country 22 years to introduce a controversial period in a museum and the changes that at last occurred in Bulgarian culture.

**Kerstin Poehls, Assistant Professor, Department of Cultural Anthropology, University of Hamburg, Germany.**

*Blurring Europe: migration, margins and the museum.*

Exhibitions on migration question notions of European universalism and the national paradigm that historically guided the invention of museums. My paper brings together recent exhibitions and museums that address the topic of migration – and focuses on the Jewish Museum in Berlin (JMB) and the exhibition 'Berlin Transit' (2012). In exhibitions on migration, maps bring about the peculiar effect of blurring what seemed to be clear-cut entities of reference of the museal space: Exhibitions on migration challenge the relevance of the nation state as an historical idea and as the political fundament of European integration. How may such fuzzy things as mobility and transnational social spheres influence even museal work behind the scenes?

**Ljiljana Radonic, University of Vienna.**

*The Jasenovac Memorial Museum in the course of Europeanization of memory.*

The Croatian case, especially the new exhibition that opened at the concentration camp memorial Jasenovac in 2006, will serve in order to examine how the 'Europeanization of the Holocaust' impacts on an EU candidate state. Jasenovac resembles Holocaust Memorial Museums in Washington, Budapest etc. Although it is in situ, at the site of the former camp, the focus clearly lies on individual victim stories, while perpetrators and the (differing) daily 'routine' at the five camp locations are hardly mentioned. The international trend to focus on (Jewish) individual victims and moral lessons rather than on the historical circumstances led to a focus on the Shoah, despite the fact that Serbs had been the foremost largest victim group.

**Tobias Reckling, University of Portsmouth and Jurek Sehrt, Head of Educational Department, Museum of Film and Television, Berlin; Free University of Berlin.**

*Whose perspective? Spain's contemporary history on display in historical museum.*

Against the background of the ongoing debates about the Spanish nation and identity, this paper will explore how the contemporary Spanish history from the Civil War until the end of the democratic transition is displayed in historical museums in Spain. In order to analyse different and possibly conflicting narratives of Spain's recent past, the 'central' perspective of national museums was contrasted in this research project by also analyzing local as well as regional. The selected museums include, among others, the Museu d'Història de Catalunya, the Museo del Ejército in Toledo and the Museo Adolfo Suárez y la Transición, and is based on interviews with curators, analysis of existing permanent exhibitions and additional material including exhibition catalogues.

**Celine Schall, Postdoctoral Researcher at the Laboratory of Langue et littérature françaises, University of Luxembourg (IPSE).**

*Constructing a national discourse or encouraging the intercultural dialogue: the cases of two museums in Luxembourg.*

This paper will show how the identity discourse of national history museums of war may be torn between the valorisation of a national identity and the desire to promote intercultural

dialogue and most importantly, how this discourse is museographically transcribed. First, we will focus on the link between identity and history museum in the Luxembourg particular context. Then, we will study the permanent exhibition of two museums presenting the Second World War in Luxembourg and representing two very different cases of identity appropriation of the historical discourse. We will finally consider the limitations and strengths of these two museums approaches and what their roles might be in the future, to ensure greater cohesion between nationalities living in Luxembourg.

**Gianna Thommes, Research Associate, University of Luxembourg; curator of 'iLux. Identities in Luxembourg', Musée dräi Eechelen, Luxembourg.**

*Putting 'Identity' on display.*

In 2010 members of the University of Luxembourg were asked by the ministry of culture to curate an exhibition on a topic considered politically sensitive: identity. In a country where 40 per cent of the population are non-nationals, the questions of nationhood and ethnicity are omnipresent, yet paradoxically rarely vented in public. 'Identity' is often closely linked to national identity. I would like to illustrate the process of transforming academic research results into an exhibition seeking to entertain and educate visitors. My focus will be on the part dealing with 'national identity' and how it can be historicized and carefully deconstructed.

**Sheila Watson, Senior Lecturer, School of Museum Studies, University of Leicester, UK.**

*The National Museum of Scotland and the rise of nationalism.*

The National Museum of Scotland provides us with an example of an ancient nation's attempts to redefine itself in the twenty first century. This paper will consider the following questions. At a time of rising nationalism in Scotland to what extent does this museum represent a new type of Scottish identity, separate from and hostile to the old links to the British state? How does the notion of a Scottish European identity facilitate this form of new nationalism in Britain? What does the museum tell us about current relations between Scotland and England?

**Katarina Zivanovic, Acting Director, Museum of Yugoslav History, Belgrade.**

*Museum of Yugoslav History: yesterday, today and tomorrow.*

Museum of Yugoslav History (MYH) in Belgrade, Serbia was formed in 1996 by the (purely mechanical) merger of two museums: The Museum of the Revolution of the nations and nationalities of Yugoslavia (started work in 1969), and The Memorial Center 25th of May (formed in 1982). MYH did not have an articulated (and documented) strategy until 2008, when it was developed for the period 2009-end 2011. MYH's past, present and future could be seen in a different 'ways': as final, definite, 'clear'; as questionable, a matter of dispute; as an open 'process'. Addressing HUI ('History Under the Influence'), histories that are 'in the closet', utopian concepts, I will address the possibility of the existence of the non-national historical museums.

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