What museums do to help visitors experience works in the museum, whether art, historical, anthropological, or natural.

Term coined by Eisner and Dobbs, 1988
- The use of non-spoken information that provides museum visitors with cues for perceiving, thinking about, and appreciating works of art
- Includes way works are displayed, themes that relate one work to another, content, comprehensibility of the text, and effectiveness of the installation
- Museum context changed, resulting in significant changes in the way museums presented themselves to their local communities and other audiences
(Theopisti Stylianou- Lambert and Elena Stylianou, 2010)

How works and content are displayed
- External influences such as space, lighting, and architecture
- Use of ADA standards, easy to read typefaces, and purposeful displays, labels, panels, and organization
- Accessibility in museums: not only the necessary aspects, but also keeping it appropriate.
  - Examples: meeting the needs of sight and hearing impairments and providing a variety of mediation means, such as audio guides, touch tours, large print guides, audiovisual materials, and more (Cláudia Martins, 2012)

Examples of S
- Academy of Science
  - Informative
  - Consultation partnerships
- Seattle Art Museum, Seattle, Washington, U.S.A.
  - Guided wheelchair tours
  - Use of ramps, open access with well-marked spaces, and lighting to foster a welcoming environment
- Museum of Modern Art, New York, New York, U.S.A.
  - Guided tours, published accessibility guides online, recommended visits based on impairments, and extensive research
- Museum of Fine Arts, Houston, Texas, U.S.A. (seen above)
  - Guided tours, extensive audio guides, friendly walk spaces, and additional information throughout the galleries

What I learned:
“When I go to museums now, I try to isolate and live in the experience. When I go back to a museum, I try to pay attention to what the Museum has done to try to enhance my experience. I pick up guides, pay attention to signage, look for seating and easy access encouraging long-term visitation. I look at the lighting and how works are spaced, where text panels and labels are in relation to possible visitors. I try to think about how the Museum and my visit makes me feel and remember what worked really well and sometimes what didn’t work. Try it some time, it might create a whole new experience and perspective.” -
CLAIMING THE SUN: CONSTRUCTING MEXICAN NATIONAL IDENTITY AND THE APPROPRIATION OF MEXICA IMAGERY (1790 – 1910)
Emma Turner-Trujillo
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Diaz recognized the importance of crafting Mexican national identity through its pre-Columbian iconography and history, replicating models laid out by European national powers who saw their antiquity as a point of national pride. He understood that modern nations could draw from antiquity not only romantically, but to prove the inevitability of progress. By bolstering the surface-level of Mexican culture, the Sun Stone's display was intended to advertise Mexico as a modern nation that could readily compete with other world powers. There was no better stage to craft this image than through an extravagant display of scientific, scholarly, and artistic progress at the Paris World's Fair in 1889. Mexico spent nearly 1.5 million pesos for its ambitious display and the construction of the Mexican Pavilion, also known as the Aztec Palace. It would be the largest sum spent by any country at the 1889 exposition. Members of the planning committee, who were handpicked by Diaz, wanted the Aztec Palace to be, quote: "a building which at its sides and angles would characterize the architecture of the most civilized races of Mexico, but which would distance itself from the dimensions of ancient monuments that opposed modern necessities and taste". The Aztec Palace was designed by historian Antonio Peñaflael and engineer Antonio Anza. The basis for the Aztec Palace took inspiration from a standard Mexican temple, a Durcali, yet strictly adhered to modes of neoclassical architecture, evidenced by the Greco-Roman columns beneath its portico. Above these classically inspired columns was a meticulously carved replica of the Sun Stone, towering above the words “Republica Mexicana” – reinforcing the status quo that Mexico was emerging from a singular indigenious past.

MEXICO AT THE MADRID WORLD’S EXPOSITION, 1892

Porfirio Díaz in front of the Sun Stone, c. 1905-1910.

This photograph, taken sometime around 1905, shows Porfirio Díaz standing proudly in front of Sun Stone in its display at the Museum National. Its presence now acted as a legitimizing backdrop to Diaz’ own regime, marking him as an inheritor of the pre-Columbian past. One-hundred and fifteen years after the Sun Stone was rediscovered, it no longer held the sway it once did over Catholic imaginings of pagan civilization. Archbishop Montúfar demanded that the Sun Stone be interred because he feared the cultic power that it held, even in its unfinished state. After its excavation, its power was adapted to suit a new narrative – as representative of a unified Mexican identity – the Sun Stone could be used to constructing narratives for indigenous peoples to suit the needs of the state. From the arrival of the first Conquistadors, Mexico peoples were objects of fear, curiosity, and fascination. They were depicted as savages in desperate need of salvation by the Spanish and the Catholic Church, pillared as naïve and uneducated, and later, after Mexico’s independence from Spain, would be romanticized to the point of mythic glory. Under Diaz’ reign, Mexico did prosper financially and entered the global economy as a capitalistic force, but at the cost of the well-being of living indigenous peoples. Indigenous groups across all the country were forcibly removed from their lands by territorial expansion, had their languages and religions criminalized, and were denied the decision as to how their culture would be portrayed abroad. Porfirio Díaz chose to highlight the Sun Stone as a point of national pride, yet was willing to suppress the voices of its Mexican descendants, severing their ties to their own ancestry.
Augmented Reality and Immersive Education in the Museum Space:
Discover Orlando Museum of Art – Augmentation App to Promote Continued Visits and Visitor Interaction
Tricia Connolly, Interdisciplinary Master of Arts, University of Central Florida, Orlando, FL, United States
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Introduction
This research is intended to further study the potential of augmented reality in educating audiences and enhancing public experience through personal mobile devices. Through collaboration with key stakeholders, a prototype, curriculum, and research plan has been developed. Discover Orlando Museum of Art (OMA), a self-guided augmented reality app, addresses themes of accessibility, public participation, and social interaction within the museum space and surrounding neighborhood space.

Research Question
Will the use of Discover OMA result in:
- Continued visits to the Orlando Museum of Art?
- Interaction between guests about the artwork?

Hypothesis
H1: AR = No-AR on learning
H1a: AR = No-AR on learning
H2: AR = No-AR on learning

Benefit for users: A self-guided augmented reality app on independent mobile devices will result in different learning gains regarding artworks displayed at Orlando Museum of Art when compared to a passive self-guided tour with no form of new media.

Benefit for Stakeholder: A self-guided augmented reality app on independent mobile devices will result in repeat visits to the Orlando Museum of Art.

First Time Attendee
Goal: To have a good first experience that encourages return visits

Frequent Museum Attendee
Goal: To have a “new” experience at the museum

Public
Goal: Encourage the visitor to spend more time engaging with the art

User Profiles/Sample
This app is designed for adult users and to promote parent-child learning. All users are required to have their own device to access the app. The information on the app will only be accessible at the museum or outside of the museum, except for the save for later feature. All information “saved for later” can be read when outside of the designated space.

Technology Buff
Goal: To encourage new audiences to visit museum and engage with new technology

Avoid Learner
Goal: To get the additional information beyond the art itself

Parent
Goal: Offer multiple avenues for parent-child learning

Methodology
We will determine learning outcomes by distributing pre-tests and post-tests with user subjects. The pre-tests and post-tests will have identical questions to measure the learning gains. The augmented reality app has a built-in way of measuring engagement and completion with the content. This will serve as our “in situ logs.” We will distribute pre-surveys and post-surveys to measure: visitation trends, user interest, usability, and emotional engagement. We will also conduct pre and post-interviews with stakeholders (Orlando Museum of Art) to determine needs and goals with the augmented reality app.

Informal Learning in Museum/Public Spaces
This app provides a hybrid cultural facility learning opportunity by creating experiences for the public to interact with art within the museum space and also the outdoor public space. “Physical space is only one influence on how an individual exhibit is seen and experienced by a visitor” (Venn Lohn, Heath, & Hindmarch, 2001).

Augmented Technology in the Museum Space
In a museum setting, AR, can “direct visitor’s attention through magnifying, modeling and superimposing” (Tilton, Marchal, & Heaton, 2011). It also offers “interactivity and challenging experiences, including immersive sensations” (Chang, Hsu, Song, Chao, & Lee, 2014).

Background/Relevance
Discover OMA is a smartphone accessible app that addresses themes of accessibility, public participation, and social interaction through augmented reality. The content provided in Discover OMA enhances visitor engagement and educational experiences relevant to works of art in the Orlando Museum of Art’s permanent collection. Each work of art has an option to interact with three different learning implications. There is an art analysis lesson, a history lesson, and a science lesson, each with relevance to the associated artwork. For the project, the networks selected for educational content from Orlando Museum of Art’s permanent collection are Dr. Kendrick’s Jack 145 and Jack 64, and Richard Estes’s Woman with Flowers.

Conclusion/Summary
The learning elements will be presented in two windows, AR and Fact. Both windows will have three categories, Art, History, and Science. The user will be able to easily switch from category to category and back forth between them. There will be a search feature for quick access to app elements and a magnetic tap to play the upcoming event calendar. There will also be a save for later function in which the longer concept descriptions can be added to a space to be accessed later. The AR features will only be accessible next to the art, unless the particular work is part of OMA’s public art.

The goal of the in-progress project is to bring the local Orlando art scene to all by having impact now, tomorrow, and constantly. This project will promote impact in the surrounding events calendar as well as anticipated ticket sale increase. The project will have impact through increased educational visits for children and adults. National impact will be from the visitors to Orlando learning about and using the app. The goal is to have advertisements throughout Orlando in addition to an active social media presence due to events satisfied users.

Resources
IEEE International Symposium on Mixed and Augmented Reality- Arts, Media, and Humanities.

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The Rise and Fall of the Architectural League of New York's Architectural Exhibitions, 1925-1935

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The 1925 Architectural and Allied Arts Exhibition

By Benita Groveson Goodhue

Allied Arts (1925) Referred to as “allied arts,” the presence of decoration, sculpture, mural, craft, and furniture was actually over the top, highlighting the “use” of the Steinway Building for the Architectural League of New York, though still the largest in size, was clearly sidelined. The Architectural League’s inclusive attitude toward all design modes became increasingly less exciting and was facing serious challenges, among which the strongest was clearly the force of the beloved modernism displayed at the International Exhibition of Modern Architecture staged at MOMA. Most of all, the foundation of the Architectural League’s annual exhibitions—the building boom from which the abundance of exhibits were extracted—had slipped away in the 1930s, adding perhaps the final blow to the League’s celebratory tradition. The League managed to install the Exhibition in spring 1933, which would be the last of the legendary series closing a chapter of celebrating American architecture in gallery.

Poster of the Exhibition of Architecture and Allied Arts, 1925. [From Pencil Points, vol. 6, no. 4 (April 1925), p. 49]

Artistic replica of Philadelphia Museum of Art, displayed in Court of Honor at the 1927 Exhibition of Architecture and Allied Arts, C. L. Borie, Horace Trumbauer, and Clarence Zantzinger, architects; C. Paul Pennewaite, sculptor; Leon V. Solon, decorator. [From Pencil Points, vol. 8, no. 4 (February 1927), p. 249]

Architecture that featured the Great Mosque at Ithafan, and the Winning Designs by American architects for the Competition of the Palace of the Soviets that included the first prize awarded to Hector O. Hamilton. The Swan of Tuonela? (1933) In such a backdrop rich in content and competitive in method, exhibitions of the Architectural League of New York, though still the largest in size, was clearly sidelined. The Architectural League’s inclusive attitude toward all design modes became increasingly less exciting and was facing serious challenges, among which the strongest was clearly the force of the beloved modernism displayed at the International Exhibition of Modern Architecture staged at MOMA. Most of all, the foundation of the Architectural League’s annual exhibitions—the building boom from which the abundance of exhibits were extracted—had slipped away in the 1930s, adding perhaps the final blow to the League’s celebratory tradition. The League managed to install the Exhibition in spring 1933, which would be the last of the legendary series closing a chapter of celebrating American architecture in gallery.
MUSEUM AND CULTURAL POLITICS

ABSTRACT

The University of Central Oklahoma (UCO) in the United States houses a significant collection of African arts. In 2016, the UCO Archives and Special Collections (UCO Archives) took the initiative to write a new description for the UCO African Arts Collection, guided by an African art expert from another university. The new description addresses the paradoxical nature of “displaying” African cultural regalia, acknowledging that the majority of the African cultural objects were not created to be displayed in the museum and gallery settings. The description also recognizes the uneven relationship between African cultural objects and Western narratives in museum settings. We argue that it is essential for university museums, as knowledge-making institutions, to take the lead in discussions regarding museums and cultural politics. This includes acknowledging past and ongoing cultural colonization, issues surrounding looted and stolen objects, and other challenges to the traditional role of the museum. The museum is a cultural product of the west. Western perspectives defined the sociocultural and socioeconomic hierarchies concerning ethnicity, race, religion, and aesthetics that were adopted into museum practices. These Western-centric practices have long been considered universally applicable. First, I will discuss the contents of the new African Art Collection description. Second, I will demonstrate the vitality of acknowledging the issues regarding the display of African art objects and the ongoing power struggle between African art objects and Western narratives. Lastly, I will discuss how the new description affects and influences the students engaged in museum and curatorial studies.

ACKNOWLEDGING THE LIMITATION

Acknowledging the limitation of displaying African cultural objects in museum settings is important:

- Sacred objects (Are they meant to be seen?)
- Out of contexts

Acknowledging the limitation of UCO’s collection and display methods:

- Limitation of facility
- The paradox of displaying objects
- Always in progress and researching a better method to display

Gender inequality of the UCO collection (Male society>Female society)

The complexity of the culture and objects:
- Whose narrative?
- Is it simply art? (Is art a western idea?)

HOW DID WE APPROACH?

Collaboration between the Library and the Global Art and Visual Culture Program

Guest lecturer from the Georgia Southern University

- Guest scholar: originally from Nigeria, PhD in African Art: Colonial and Gender

- Questioned the available texts on African Studies and African Art (mostly written by the western scholars)

- Objects narrated by the professor
- Perspectives as an African
- Issues with western narratives becoming the universal standard

Who creates cultural capital? Question the established standard.

- Why Mona Lisa? Why Michelangelo?

UCO African Arts Collection

The University of Central Oklahoma (UCO) holds more than 1,200 African Art objects mainly from the Sub-Saharan region. Around 200 African artworks are displayed on the second and third floors of the UCO Max Chambers Library. More than 100 cultures are represented, and these artworks illustrate the complex visual language of social, cultural, religious, and political systems of their respective societies.

It is imperative for all of us to remember the majority of the African artworks are not created to be displayed in a museum and gallery settings. Most of the African objects here at UCO have been taken out of context. For instance, masks are only fragments of entire costumes. Typically, mask, costume, music, and dance are all together to create one dynamic and complex art form. Those objects that are displayed in the museum setting have already lost the souls and spirits for what those objects were created. In many African societies, masks and other regalia are not simply objects, but a medium to transform humans into spiritual beings, ancestors and God messengers, and even God. Masqueraders become spiritual beings, who connects the world of human and the world of the spirit.

Chambers Library would like to acknowledge this tremendous paradox of “displaying” African regalia in a museum setting. Also, in general, the Library acknowledges the complex sociopolitical relationship often creating issues between Western narratives (as they are often understood as a universal standard) towards Non-Western objects, such as African and Native American objects. We are determined to continue researching and pursuing the best practice to care for these collections and we are constantly reevaluate proper display methods.

The UCO African Arts Collection is rich in diversity and demonstrate the complexity of African societies and their relationship with the realm of spirits and Gods. The impact of African cultural regalia and their influence on human consciousness is not easily understood. The complex sociopolitical relationship often creating issues between Western narratives and African art objects is not easily understood. The Ache’s women’s secret societies hold just as much power. African arts also teaches us the fluidity of the culture including gender and gender roles.

The UCO African Arts Collection permits comparative studies of African arts within the framework of changing historical conditions and traditions, including migrations, colonization, wars, and shifting of borders. Exposure to comparative models provides students with knowledge of the complexity and fluidity of visual language among Sub-Saharan societies and their dynamic multicultural environments.

While many of the objects are owned by UCO, some of the pieces are on loan from private collections. Much of the UCO African art was collected by late UCO Professor of Art, Dr. William Hommel, specialist of African art.

Selected Bibliographies


Selected Bibliographies


-landscape/species/homosapiens.
Results

The Greek American Historical Museum of Washington State (2009-) is an online museum dedicated to 'collecting, preserving and making available the history and culture of the Greek American community in Washington State.' It comprises hundreds of oral histories which are curated by the interviewees into 3rd person narrative exhibits and organized under 3 thematic units (Keeping community, Making a living, Making a home).

What captured me most about this online museum is its status as a grassroots initiative, run by a small group of people who operate along the principle of emphasizing the personal aspect of Greek American migration history over the collective one. In doing so, the owners acknowledge that their work responds to a critical need for memory gathering and publicizing aspects of a community which may have not attracted much public attention. Moreover, the fact that the museum lacks a physical location releases the owners from the anxiety of securing significant funding from socio-economic elites, a practice which, in my opinion, would probably entail a compliance with the elites’ dominant values and interests. The museum, thus, operates as an unofficial space for the telling of stories of the migrant past, which in turn raises, the question of why these stories have been sidelined in official settings. I will discuss an example which illustrates this hypothesis.

The life narrative entitled ‘For her kids-A story of the Godulas family is produced, as we see, by John Godulas as a tribute to his mother who immigrated to the US from Greece in the 50s. Its unofficial status derives from the fact that:

1) the migrating subject in the narrative is a woman. As Leonitis (2008), Lalliotou (2004) and Chock (1990) have suggested regarding the representation of Greek American migrant stories, women have rarely appeared as active migrating subjects. To support their argument, Lalliotou (2004:112) and Leonitis (2008:38) use, amongst others, the example of a song composed by Vassilis Gaiouros for a Glendi at the Hellenic Cultural Center and Museum in Chicago, today the National Hellenic Museum, early 20th, on June 16, 2005. In this song, the early 20th century Greek male migrant is represented as poor and hungry, ‘wandering alone in the foreign country’ and ‘pinning for the woman left behind’ in Greece. This portrayal privileges the experiences of migrant men against those of women, because it makes women appear as an afterthought, as if they came to the US after the greatest battle for survival had been fought and won by the men.

2) the migrating subject performs a role which disrupts traditional Greek American gender roles reinforced by dominant representations of the migrant past, such as the early 20th century male migrant struggle and success role model story, the picture bride story, or the story documented by Papianakos in her memoir A Greek Odyssey in the American West (1987), in which she recalls a scene of a GAPA meeting in 1929, during which Greek girls were invited to identify themselves as the ‘soul-maters of that experience.’ According to these representations, women’s lived experiences were associated with maintaining Greek tradition in the domestic sphere, whereas those of men performed the hard work ethic in the public, socioeconomic arena of the receiving country.

As we read excerpts from the Godulas family story, however, we observe how the migrating woman serves both roles. She is constructed as exemplifying the hard work role model in her public life, whereas her actions are made not for being simply confined to family or household. In fact, her action occurs simultaneously in-between family, church, work, and community life.

The idea of a Greek migrant woman whose action crosses the boundaries of family, religious, community and religious and civic life, and who has been suggested by Chock (1990) through her ethnographic study of middle-class Greek American women of the 60s. Chock discusses how the activities of women at the time took place between ‘family business and home, home and children’s schools, between religions, languages, nationalities and institutions.’ However, we have to consider that as they situated out, reviewed, or created links where there were none before. It is precisely this in-betweenness of their actions, she argues, which has rendered them invisible in formal representations of the migrant past (Chock 1990:24).

As Leonitis also argues, formal accounts of the migrant past produced prior to the 90s, have focused on celebrating the achievements of Greeks in specific domains of public and civic life which were dominated by men: coffeehouses, newspapers, clubs, national organizations and churches (Leonitis 2008:379). In doing so, one can argue that they have marginalised women from Greek American public memory.

But, if the role of pre-war and post-war Greek women migrants in public institutions was instrumental (Scourby 1989:121), yet it limited historical records (Leonitis 2008:386), then the challenges posed to Greek American museums regarding the telling of the migrant past are significant. How can they confront this gendered-inflected imbalance and where can we find records of women’s contributions to do so?

Conclusion

That being said, the migrant life narrative offered by John Godulas in the Greek American Historical Museum of Washington State performs a very important political function; that of challenging official accounts of the Greek American migrant past, according to which women migrants either followed men, or they were considered starting point for the transforming of the Greek American migration and it draws the contours of a more nuanced narrative of Greek American identity, available for appropriation.

While dominant Greek American narratives in the past three decades have been more inclusive towards the experiences of migrant women, it rests on further analysis to investigate whose experiences are being included in Greek American museums, how, why and by whom. The analysis will inevitably pose the broader question: why dominant interpretations of the past are invoked or, instead, challenged by Greek American museums in today’s US public culture.