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Summary

The dissertation entitled *Making unhomely. Museum practices in domestic spaces on selected examples* concerns house-museums, i.e. museum institutions established in homes. House-museums are a subgenre of biographical museums, therefore they are a medium for telling the life stories of selected individuals. These stories are produced through domestic spaces and everyday objects. The purpose of this dissertation is to analyze house-museums as a genre. How do changes occur during the process of musealizing the home? What narratives are produced in house-museum exhibitions and how? These are the questions I answer in this paper. The main examples I analyze are the “Milusin” manor house at the Józef Piłsudski Museum in Sulejów, the Anna and Jarosław Iwaszkiewicz Museum (Stawisko) in Podkowa Leśna, the St. Maximilian Museum in Niepokalanów, the Zofia and Wacław Nałkowski Museum in Wołomin, and the Władysław Broniewski Museum and Andrzej Strug Museum (both in Warsaw). In addition to these institutions, I interpret a number of temporary exhibitions, literary texts, newspaper articles and one theatrical performance.

Theory

In my work I use a theoretical framework developed in the field of cultural anthropology and memory studies. I reference the works of Aleida Assmann, especially her concept of cultural memory and typologies such as the division into stored memory and functional memory. I also used Paul Connerton’s analyses of rituals of commemoration and the relationship of memory to the body and to space. Finally, in the dissertation I refer to the concepts of *lieu de mémoire* (Pierre Nora), carriers of historical memory (Marcin Kula) and semiophores (Krzysztof Pomian).

In the dissertation I also take up the category of cultural practices, described by Michel de Certeau, Pierre Bourdieu and Grzegorz Godlewski, among others. This perspective allows me to map the numerous subjects involved in the production of the meaning of an exhibition in a house-museum. The works of de Certeau are particularly relevant for my work, because he has written about cultural practices in the context of space and memory, making him very inspiring for the study of museums created in homes. I also refer de Certeau's publications about the study of everyday life, which is an important thread in the exhibitions I analyzed.

Following the example of Maria Kobielska, I analyze the museum as a “memory device”, i.e. a tangle of different narratives, objects and material conditions, which are each time read differently by the “user”. This approach emphasizes both the relationality of the museum institution (its relationship with other forms of memory) and the subjective role of the recipient in shaping the message. In this paper I analyze how the house-museum works as a “memory device”- what are its mechanisms, what is it used for, how is it used.

Combining the concepts of de Certeau, Assmann and contemporary museology, I write about museum practices. By this I mean activities such as visiting a museum or giving a tour of the exhibition, but also the various activities that make up the process of turning a home into an exhibition, i.e., the practices of “making unhomely”. Museumization is usually understood as the freezing of the practices of everyday life, the end of dynamic change. However, it sets in motion a number of other practices: designing and constructing an exhibition, conservation practices and care of exhibits, guiding tours and conducting workshops for schools, daily work in the institution. The repertoire of diverse practices that make up the social life of house-museums is also reflected in the thematic books and artworks which I analyze in the paper.

Research

The key theme of the study was exhibitions in house-museums, so my main method was to visit them. Some exhibitions can only be visited with a guide, while others can also be visited individually or with an audioguide. In the dissertation, I write about the different modes of visiting exhibitions and how they affect the perceived exhibition narrative. During visits to museums, I took photos and notes, which I then used while working on the dissertation. The paper deals with cultural practices, so I was interested in describing the different circuits of the life of the institution, not just the permanent exhibition. Therefore, I analyzed various works

performed in or in relation to house-museums. In the dissertation I write about temporary exhibitions, a theatrical performance and books using the model of a biographical museum. In some cases, such as the discussion about the potential museumization of the apartment left behind by Tadeusz Konwicki, I have analyzed newspaper articles. I used studies that some of the analyzed museums had received, but I also conducted searches in the archives of several of them.

I conducted twenty in-depth interviews with people associated with the house-museums: their directors, employees or people working with them. In researching the museums, which have been closed, I interviewed employees of the institutions that took over their exhibits (curators of the Historical Museum in Sanok and the Museum of Independence in Warsaw), former employees (the last director of the Wilhelm Pieck Museum in Gubin) and people with extensive knowledge of them (the president of the Association of Friends of the Gubin Region). In addition, I conducted a number of small, unstructured conversations with museum employees I met while visiting the museums.

I based the research on Barney Glaser and Anselm L. Strauss' concept of grounded theory, especially in its edition proposed by Kathy Charmaz. According to Charmaz, theory construction is never linear, and both going into the field and creating a theoretical framework for the work is itself a kind of social action, conducted in collaboration with various social actors. I followed Charmaz's recommendation that the interviews should be open-ended but focused. The starting point for my interviews was materiality. I mainly asked about the objects and space of the museum, the arrangement of the exhibition and the practical aspects of the facility's operation. However, the interview scenario was tailored to the specific interviewee and - if necessary - changed as required. When examining other sources, I tried, following Charmaz's recommendations, to contextualize them each time and analyze them as documents produced by specific people at a specific time.

Structure

The structure of the dissertation is based on five thematic chapters. Each of them deals with one aspect of house-museums - house space, exhibits, exhibitions, biographies and historical background. Each chapter has at least one leading example.

The dissertation opens with an introduction, in which I introduce the topic of my research, my methodology and basic theoretical categories, and justify the choice of cases described.

The first chapter is an introduction to the topic of house-museums and it outlines them as a research problem. I show the peculiarities of house-museums in comparison with other museums, analyze the public perception of these institutions, explain the genesis of house-museums. I write about the discussions surrounding the musealization of Zofia Nałkowska's home and Tadeusz Konwicki's apartment.

In chapter two, I focus on objects, or artifacts, in house-museums. I consider their status and meanings, spanning between the categories of "souvenir" and "relic." I also write about phantasmal exhibits and their non-obvious authenticity. I start with one exhibit from the Museum of Józef Piłsudski in Sulejów, namely the hoof of Kasztanka. In the next section, I use the example of a camp prisoner uniform allegedly once belonging to Maximilian Maria Kolbe to show what happens when exhibits of uncertain authenticity leave the space of a house-museum and end up in a large historical museum.

In the third chapter, I write about exhibitions and the narratives they produce. I analyze how they are constructed - both through the objects collected in the exhibitions and through the narratives of tour guides. I explain what a "museum game" is (a term proposed by Anna Wieczorkiewicz) and what entities participate in it. The main examples are the Anna and Jarosław Iwaszkiewicz Museum and the Andrzej Strug Museum. In this chapter I also write about the methodological difficulties of studying exhibition narratives.

In the fourth chapter I write about biographies in museums. I analyze the specificity of museum biographies as a genre, reflecting on the differences between biographical narratives in house-museums and analogous narratives in books or films. I focus on the various implicit biographies associated with house-museums, which are recalled within the framework of revisionist mnemonic practices - in museum interventions, temporary exhibitions and projects involving the community around the facility.

Finally, in the last, fifth, chapter I write about the issue of representation of large historical themes in house-museums. I analyze how important historical politics issues are or are not present in musealized domestic spaces. Here I focus on themes of Polish-Jewish relations and the metaphor of Poland as home. I use the term "subtenancy" proposed by Holocaust scholars.

In the conclusion, I move on to the topic of biographical museums being closed. In it, I return to all the categories analyzed in the chapters and look at how they work when the institutions

are being shut down and their spaces change use. As an example I use the biographical museums closed in the process of so-called "decommunization".

In the dissertation, I analyze how exhibitions in house-museums produce meanings, what is the status of their exhibits and how they fit into relevant historical themes. I present house-museums as specific kind of “memory devices”, in which private affects are transferred to the social plane. On a theoretical level, I develop and test an anthropological understanding of museum practices, which can also be applied to other museum institutions.