

EDUCATIONAL FUNCTION OF ART MUSEUMS:
TWO CASE STUDIES FROM TURKEY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

CEYDA BAŞAK TAN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
HISTORY OF ARCHITECTURE

AUGUST 2007

Approval of the Graduate School of Social Sciences

Prof. Dr. Sencer Ayata
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Prof. Dr. Suna Güven
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Prof. Dr. Jale Erzen
Supervisor

Examining Committee Members

Prof. Dr. Ömür Bakırer (METU, ARCH) _____

Prof. Dr. Jale Erzen (METU, ARCH) _____

Ass. Prof. Elvan Altan Ergut (METU,ARCH) _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: Ceyda Başak Tan

Signature:

ABSTRACT

EDUCATIONAL FUNCTION OF ART MUSEUMS: TWO CASE STUDIES FROM TURKEY

Tan, Ceyda Başak

Master of Arts, Department of History of Architecture

Supervisor: Prof. Dr. Jale Erzen

August 2007, 103 pages

This thesis analyzes the educational function of art museums, how education in art museums evolved and how an art museum can conduct an educational mission. The concept of the material collections as the educative origin of art museums will be discussed alongside the history of collections in Europe. In addition to the concept of collection, the importance of educational programmes of art museums will be highlighted. Having derived a general notion of the educational function of art museums, the thesis will seek to answer questions such as how museology evolved in Turkey and whether the turkish museology has an educational concern. In accordance with these questions two turkish contemporary art museums will be investigated as case studies.

Keywords: The museum/ history, The art museum/ collection and educational programmes, Turkish museology.

ÖZ

SANAT MÜZELERİNİN EĞİTİM İŞLEVİ: TÜRKİYE'DEN İKİ ÖRNEK

Tan, Ceyda Başak

Master, Mimarlık Tarihi Bölümü

Tez Yöneticisi: Prof. Dr. Jale Erzen

Ağustos 2007, 103 sayfa

Bu çalışma sanat müzlerinin eğitim fonksiyonunu, eğitim fonksiyonunun nasıl oluştuğunu ve bir sanat müzesinin nasıl bir eğitim misyonu yürütebileceğini incelemektedir. Tez boyunca, Avrupa tarihi boyunca koleksiyonların oluşmasının yanı sıra koleksiyonların sanat müzelerinin eğitim kökenini teşkil etmesi olgusu tartışılmıştır. Koleksiyon kavramına ek olarak, sanat müzelerinde eğitim programlarının önemine dikkat çekilmiştir. Sanat müzelerinin eğitim fonksiyonlarıyla ilgili genel bir görüş geliştirildikten sonra, Türkiye'de müzecilik nasıl evrilmiştir ve Türk müzeciliğinde eğitimle ilgili bir yönelim var mıdır gibi sorulara cevap aranmıştır. Bu sorular ışığında Türkiye'den iki sanat müzesi örnek olarak incelenmiştir.

Anahtar Kelimeler: Müze/ tarih, Sanat müzesi/ koleksiyon ve eğitim programları, Türk müzeciliği

To my mother,
Fatma Tan
who dedicated her life
to the education of her children

ACKNOWLEDGMENTS

I wish to express my deepest gratitude to my supervisor Prof. Dr. Jale Erzen not only for her valuable guidance, criticism and encouragement throughout the course of my thesis, but also for inspiring me with her courageous stance in life and her productivity.

I would also thank to John Grabowski who conducted the interactive online course on museums between Bilkent University and Case Western Reserve University for his insightful comments and attention.

My gratitude also goes to my husband Volkan Aytemiz for the joy, infinite support, patience and valuable advices without which I would not be able to complete this study.

I am grateful to both of my parents, Fatma-Kemal Tan and Tülin-Ali Aytemiz, for their invaluable support and understanding.

I owe thanks to İrem Hisli for her friendship and hospitality during my research in İstanbul.

TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGMENTS.....	vi
TABLE OF CONTENTS.....	vii
CHAPTER 1: INTRODUCTION.....	1
1.1. Presentation.....	1
1.2. Background to the Study.....	3
1.3. Problems and Research Questions.....	3
1.4. Significance of the Study.....	5
1.5. Limitations of the Study.....	6
CHAPTER 2: HISTORY AND CONCEPT OF COLLECTIONS.....	7
PART 1: COLLECTIONS THROUGHOUT HISTORY.....	8
1.1. A Brief History of Collections.....	8
1.1.1. Manuscripts and Books.....	10
1.1.2. Religious Objects.....	11
1.1.3. Curiosities: Plants, Fossils, Exotic Animals, Freaks of Nature.....	12
1.1.4. Gems and Metals.....	15
1.1.5. Art Objects.....	15
1.2. The Turning Point: From Private Collections to Public Institutions...20	
1.3. Conclusion to the History of Collections.....	24
PART 2: THE CONCEPT OF COLLECTION.....	24
2.1. Why did Collections Exist?.....	24
2.2. The Concept of Art Museum.....	28
PART 3: CONCLUSION.....	31

CHAPTER 3: EDUCATIONAL ACTIVITIES OF ART MUSEUMS.....	32
PART 1: BASIC CONCEPTS.....	32
1.1. Knowledge.....	32
1.2. Culture.....	33
1.3. Education.....	33
1.4. The Circle of Knowledge, Culture and Education.....	34
PART 2: THE HISTORICAL DEVELOPMENT OF EDUCATION IN ART MUSEUMS.....	35
2.1. The Curiosity Cabinets as the Educative Origin.....	35
2.2. Specialization of Museums.....	36
2.3. The History of Museum Education.....	37
2.4. Problematics That Shaped the Museum Education.....	41
2.5. Reshaping Education in Art Museums.....	44
PART 3: EDUCATION IN ART MUSEUMS.....	46
3.1. The Definition of Education.....	46
3.2. The Discovery Learning Model.....	48
3.3. Education and Art Museums.....	49
3.4. The Collection as an Educative Source.....	53
PART 4: CONCLUSION: EDUCATION IN ART MUSEUMS TODAY.....	54
4.1. Education in Art Museums Today.....	54
4.2. A Definition: The Collection and the Education of Museums.....	56
CHAPTER 4: THE HISTORY OF TURKISH MUSEOLOGY AND ART MUSEUMS IN TURKEY.....	59
PART 1: THE HISTORY OF TURKISH MUSEOLOGY.....	59
1.1. European Effects.....	59
1.2. Pre-museological Collections in the Ottoman Empire.....	62
1.3. Towards the Evolution of Ottoman Museums.....	64
1.4. Mecmua-i Eshliha-i Atika and Mecmua-i Asar-ı Atika.....	67
1.5. Müze-i Humayun-The Museum of The Empire.....	68
1.6. Osman Hamdi Bey.....	70
1.7. Museums of the Turkish Republic.....	74

PART 2: A COMPARATIVE STUDY OF TWO TURKISH ART MUSEUMS IN TERMS OF THEIR BUILDINGS, COLLECTIONS AND EDUCATIONAL ACTIVITIES.....	77
2.1. The Istanbul Museum of Painting and Sculpture (Known as Mimar Sinan Guzel Sanatlar Universitesi Resim Heykel Müzesi MSGSU, Museum of Painting and Sculpture).....	77
2.1.1. Building.....	78
2.1.2. Mission.....	79
2.1.3. Collection.....	80
2.1.4. Exhibition.....	81
2.1.5. Budget and Income.....	82
2.1.6. Staff.....	82
2.1.7. Conclusion.....	83
2.2. The Istanbul Museum of Modern Arts.....	84
2.2.1. Building.....	84
2.2.2. Mission.....	85
2.2.3. Collection and Exhibition.....	86
2.2.4. Activities and Services.....	87
2.2.5. Library.....	87
2.2.6. Budget and Income.....	88
2.2.7. Staff.....	88
2.2.8. Conclusion.....	88
2.3. MSGSU Museum of Painting and Sculpture compared with Istanbul Museum of Modern Arts.....	89
CHAPTER 5: CONCLUSION.....	91
REFERENCES.....	95

CHAPTER 1

INTRODUCTION

1.1. Presentation

This dissertation aims to study the educational function of contemporary art museums and how this function evolved through the course of history. In order to achieve this end, first the history of material collections will be traced. Secondly, educational theories and their reflections on art museums will be scrutinized. In the light of the information gathered from this investigation, a definition of an art museum will be derived. Lastly, the history of Turkish museums will be exposed and two contemporary Turkish cases will be studied in terms of the definition derived.

The coming chapter is dedicated to illuminate the collections in two aspects. The first part of the second chapter investigates the history of collections according to the type of the collection. The aim of this part is to show the relation between the contemporary world-view and the type of collection that emerged in the era the collection belongs to. The second part of the second chapter discusses the concept of the collection. This discussion seeks an answer to the question of why collections exist. The result of the investigation carried out in two parts will reveal the relation between material objects and the knowledge (consequently the world-view) that the culture produces.

The third chapter has four parts, the first of which will elucidate basic concepts such as knowledge, culture, education and their intersection area. The second part will clarify how knowledge is being derived from material objects and how material objects carry traces of culture. The developments of curiosity cabinets and consequently the emergence of museums will be explained as the expansion of this argument. The third part will adopt the educational concern of art museums and search for the most appropriate educational model for one. In the fourth part, a definition of an art museum will be produced. This definition puts the collection and the educational mission of an art museum in the centre. According to that definition, an art museum is an institution that aims to transform and educate society with the help of its collection. If any component of this definition falls short in an art museum, then this museum will not be able to function as a real public art museum.

The fourth chapter is composed of two parts about museums in Turkey. The first part explains Turkish museology from the Late Ottoman era. The European effects on the institutionalization of museums in Turkey will be the main concern of this part. In the second part, two Turkish contemporary art museums will be studied in terms of their physical conditions, missions and targets, administrative units and collections. By doing this, I aim to gather the data necessary for developing a healthy comparison between them and investigate whether they fit into the definition of art museums.

At the end, I aim to develop an overall understanding on how the physical world, in which we live, affects our way of thinking, and in turn how our intellectual accumulations create a material environment in which human beings can dwell both physically and mentally.

1.2. Background to the Study

The assumption that philosophy, art, science and religion have been interwoven together, like a fabric, throughout the centuries, constitutes the background of this study. This idea does not make a separation between these cultural productions, since they are considered to be part of a single motive. This motive is the desire of man for reaching an ultimate truth which clarifies the puzzle of existence. Because of the multiple background of this assumption, I tried to make use of not only art history, history of museology in Europe and in Turkey, but also of philosophical approaches, educational theories and observations in the field.

1.3. Problems and Research Questions

The basic question which led me to study the educational function of art museums was the question asked in a childish jealousy:

- Why are the European art museums so lively and ours not?

This question was the initial point of the coming questions that resulted in the research which constitutes the backbone of this dissertation.

The first group of questions investigates inevitably why European museums receive so many visitors. Despite the general agreement in Turkey on the benefit of museum visits, museum visiting is not one of the most popular leisure-time activities. The first question is:

- Why do people visit art museums?

Obviously, art museums offer something very important to their visitors. Then,

- What facilities do art museums offer to a group of people varying in age and educational background?
- Why are art museums important?
- What is the difference between a collection and a museum?
- What is the distinction between European collections before the 19th century and the public art museums?
- What are the necessary conditions for a public art museum after the 19th century?

The second group of questions investigates the educational function of the museum, such as:

- What kind of an educational role do artworks have?
- How do art museums transform their visitors?
- What is the relation between public education and public museums?
- What kinds of education provide art museums?
- Can artworks be considered as information technologies that convey knowledge from a certain place and time to another?

The third group of questions relates to the issue of the situation in Turkey. These questions are:

- How has museology developed in Turkey?
- What kind of a role did Europe play on the progress of museum studies in Turkey?
- What was the level of artistic activity during the 19th century in the Ottoman Empire?
- What is the meaning and use of material collections for the Ottoman Empire?
- What is the meaning and use of material collections for the Turkish Republic?

- What is the meaning of archeological ruins for the Ottoman Empire and the Turkish Republic?
- What is the situation of art museums in Turkey today?
- What are the shortcomings of Turkish art museums?

1.4. Significance of the Study

This study is significant from two aspects. First of all, it is significant because it treats the objects as sources of knowledge and reveals the relation between material collections (as compositions of objects), art objects (as compositions of the representations of real objects) and consequently art museums (as compositions of art objects). This argumentation will provide a firm basis for defining art museums as deliberately constructed collections for the service of educating the public. This, at the end, will constitute an alternative way of studying the history of museology in Europe. This approach inevitably reveals the close relation between the cultural units such as art, philosophy, science and religion.

The second source of the significance of this study is that this study scrutinizes the situation of art museums in Turkey within the argument created by the assumptions mentioned above. This study clarifies how material collections gained value in terms of the reflections of certain policies, how artistic production developed in Turkey, and what kind of failures Turkish art museums have.

In short, this study is significant for: 1) observing European public art museums and their history from a different point of view (namely as educative tools for the public); and 2) investigating Turkish art museums in terms of this point of view. This is particularly significant for Turkey because, without being aware of the educational function of art museums and the place they occupy in the public education system, it is not possible to integrate museum experience with the citizens' daily lives.

1.5. Limitations of the Study

The main concern of this study is to understand how art museums provide an educational service for the public and to emphasize the importance of this educational mission for a museum. In order to do this, the educative origins of art museums will be traced back in history. By doing this historical review, the focus area will be narrowed down to the emergence of public art museums in the 19th century. This historical review will integrate the political, scientific and philosophical alterations of societies to the topic as well. At the end of this historical review, a picture of the evolution of public art museums will be drawn. During the study the concept of an art museum will be examined rather than mentioning specific art museums. This limitation, however, excludes two cases studied as the exemplary art museums of Turkey.

CHAPTER 2

HISTORY AND CONCEPT OF COLLECTIONS

This chapter investigates the concept of collections as pre-museological structures and how they evolved into public art museums. In order to achieve this end, collections will be analyzed in two aspects. In the first part, the history and the diverse types of collections will be reviewed. The different types of collections will reveal how collections were considered to be a source of knowledge. In the second part, the concept of the collection will be examined. This examination will help us to see the motives of collectors and consequently the traces of the dominant value judgments of the epoch.

After analyzing collections historically and conceptually, I will explain the transformation of these private collections into public museums. This transformation will reflect the changing conditions of Europe in terms of politics, science and philosophy. The emphasizing point of this transformation will be that after this transformation public museums explicitly undertook the mission of emitting knowledge.

The information derived from the above analyses, will help me to conclude that collections include and reflect some kind of knowledge of their time. This fact will rationalize the mission of education of museums both historically and conceptually. In short, in order to grasp the function of public art museums it is necessary to review historical steps which prepared the emergence of these institutes. Therefore, this chapter claims to analyze what people have collected,

why they have collected, and how these collection activities turned into public institutions.

PART 1: COLLECTIONS THROUGHOUT HISTORY

1.1. A Brief History of Collections

People have collected objects for many reasons. With the word ‘collection’ I mean pre-museological collections which are arranged in one way or another according to a certain idea. Each collection in history reflects the dominant value judgments of the time and of the location in question. Therefore, the content of collections in history reveals the spirit of that time with all of its historical, political and philosophical facts. The idea or the theme of the collection has a close relationship with the general spirit of the era. The general spirit of the era is the sum of the main characteristics which conduct social life and any kind of activity. As Hooper-Greenhill states, Foucault calls this spirit as the *episteme*¹ of the era. Lois McNay explains this term in the following sentences:

The episteme is the condition of possibility of discourse in a given period; it is an *a priori* set of rules of formation that allow discourses to function, that allow different objects and different themes to be spoken at one time but not at another. The episteme is not to be confused with epistemology or other forms of reflexive knowledge. Epistemological inquiry reflects on empirical knowledge in order to explain how it is ordered, what principles it follows and why a particular order, rather than some other, has been established: Its investigations are conducted within the dynamic of the subject/object relation.²

According to this explanation, it can be claimed that *episteme* indicates how people receive the source of knowledge and how they position knowledge in their lives. For example, during the Renaissance fossils were believed to be the result

¹ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 164.

² Lois McNay, *Foucault A Critical Introduction* (Oxford: Polity Pres, 1994), 52.

of the supernatural powers of an animated universe³, whereas in the 19th century fossils began to be interpreted as evidentiary documents by Darwin in terms of the theory of evolution⁴. Obviously, the *episteme* of the Renaissance is different from the *episteme* of the Classical era or that of the Modern era.

Collections, then, are the reflection of dominant the *episteme*. In other words, collections echo the set of beliefs, scientific paradigms, cosmological views, aesthetic taste and social orientation of their surroundings. Therefore it can be claimed that collections are the material records of societies. Being implicitly aware of the importance of collections, people have always used collections for several purposes like acquiring power, monopolizing knowledge, creating a certain type of collective memory or expressing one's own values. In short, collections are the crucial steps in the never-ending existential search of human beings.

It can be very enlightening to revise the history of collections as they can be considered a reflection of written history. Such a study will expand our view not only about the nature of the collections, but also about the missions of modern museums. In fact, modern museology seems to be aware of the relation between the collection and the knowledge that a collection provides. The fact that industrial countries developed modern museums at the same time with the public schooling is the result of this awareness.⁵ The education that a museum provides is a very distinct type of an education. This type of education is provided by 1) the collection that the museum possesses and 2) the educational programs that the museum runs.

³ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 46.

⁴ Wikipedia The Free Encyclopedia, "Fossil," <http://en.wikipedia.org/wiki/Fossil>

⁵ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 4.

This part investigates the pre-museological collections in the light of the general spirit of their time. Doing this will clarify the connection between the two worlds of human beings: The physical world (collections) and the mental world (*episteme*). Five main categories can be sorted out as the object of collections.

1.1.1. Manuscripts & Books

Written information; namely manuscripts and books have always been important for people who are aware of the power of knowledge. Literacy is known to be a privilege since the invention of writing around 3000 BC. It was so important that the ancient Egyptian monks even had rooms in Egyptian temples dedicated to manuscripts about religious duties.⁶ Another example of the importance of manuscripts is the striking manuscript collection belonging to the Assyrian King Assurbanipal (7th century BC) transported to the British Museum in the 19th century.⁷

The Greeks of the ancient era were another civilization who also gave importance to manuscripts. The Museum of Alexandria which is established in the third century BC is one of the most famous products of the Ancient Greek's intellectual aura. Having the claim of gathering all the knowledge on the world⁸ –within the borders of the world known at that time- and glorifying its founder, the museum became a real center for intellectuals, artists, linguistics and scientists of the era. The intense network of sculpture, literature, observation and philosophy was generating knowledge⁹. This museum possessed the biggest manuscript collection, which enabled the museum to become a great cultural center.

⁶ Robert Barnes, *Iskenderiye Kutuphanesi Antik Dünya'nin Ogrenim Merkezi*, ed. Roy Macleod (Ankara: Dost Kitabevi Yayınları, 2006) 83.

⁷ *Ibid.*

⁸ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 15.

⁹ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 14-15.

The Catholics of the Middle Ages also put great importance on scripts and collected and studied them with great enthusiasm. During the Renaissance, writing was still a privileged epistemological structure. The collections of texts and objects were being displayed in the same spaces as curiosities. According to Foucault, until the end of sixteenth century the physical world was perceived as a relation of kinship, resemblances and affinities¹⁰. This relationship was interwoven and writing was a final knowledge which combined language and the physical object.¹¹Giganti's 'museum' in Bologna constitutes a good example for it:

Giganti's 'museum' at Bologna contained an encyclopedic collection, with paintings, books, antiquities, natural things, instruments and things from the New World...In Giganti's 'museum' the books and other things were mixed, so that 'library' and 'museum' were abstract concepts rather than the divisions of space...In the physical arrangement of the objects, there was no distinction between natural and man-made things. Every space was filled and a visual harmony was achieved. It is very likely that relationship of resemblance were represented in the way in which the things were placed together.¹²

Hence, these scholarly activities enabled the accumulation of knowledge from the past to the next generation.

1.1.2. Religious Objects

Every religion has its sacred objects. Religious objects are those objects playing a role in shaping the mind of believers. They can be either a part of a person considered holy or an artifact used for narrating religious messages. Since museology is a discipline of Western origin, it will be adequate to evaluate the pre-museological collections of Christianity only. During its reign in Europe,

¹⁰ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 37.

¹¹ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 133.

¹² Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 123-124

Christianity used several elements as instruments for transmitting religious doctrines. The spatial elements such as architecture, visual narratives and music had been used to create the appropriate ambience for keeping religious feelings alive. These Christian objects helped to fabricate an episteme that would last in Europe for many centuries.

It is a matter of fact that the spirit of the Middle Ages has been boldly marked by Christian institutionalization. At the end of the Middle Ages, Christian objects have been considered directly identical with Christianity itself. This can be supported by the fact that the Ottoman Empire gained full power over the Christian folk due to the fact that they had preserved and displayed the relics of John the Baptist obtained with the conquest of Constantinople.¹³

1.1.3. Curiosities: Plants, Fossils, Exotic Animals, Freaks of Nature

In the Middle Ages the written word was valued more than observations of the physical world. Nevertheless, in Renaissance the interest directly towards the source of knowledge has gained importance. This trend can be a result of the increase of commercial activities and Europe's mingling with other cultures via Italy. These activities of the fifteenth century created new forms of wealth and power. With this new found wealth and power, empirical studies and the exploration of the natural world encouraged people to collect and display meaningful objects.¹⁴ As can be seen, the renaissance *episteme* was influenced not by an emphasis on "the contemplative and the spiritual" but by "the secular, visible and the manual".¹⁵

¹³ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 24-25.

¹⁴ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992) 123.

¹⁵ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992) 30.

The collections of the Renaissance varied among a vast scope of topics. The increasing interest towards the natural world resulted in the establishment of many diverse types of collections like the herbariums, natural history collections and gardens during the seventeenth century. The target of these collections varied according to the subject position of the collector. In other words, reasons for collections were wholly subjective. For example, whereas physicians and university teachers collected plants, herbs, roots and minerals for medical studies; princes and merchants collected any kind of object which expressed their wealth. On the other hand, those interested in superstition and magic collected fossils, gems and freaks of nature. Gardens were also used by collectors to recall Garden of Eden with plants and exotic animals, natural rarities and curiosities.¹⁶ In the southern side of the Alps, loggias were the architectural elements that blurred the distinction between the inside and outside.¹⁷ Accordingly gardens were used as a display area as well as the cabinets of curiosity.¹⁸

Unlike the diverse and subjective collections of the early Renaissance period, the collections of the end of the 17th century were claimed to be more categorical and objective due to the new emerging positivist sciences, which changed the philosophical, political and scientific discourse of the western world. Towards the end of the seventeenth century the empirical studies in Europe were refined. This was the result of the new emerging progress of positivistic science, which would declare itself in the European Enlightenment and change the Western world entirely.

The Royal Society in England can be considered a reflection of this change. This innovative institution founded in 1660, aimed to constitute “a network across the

¹⁶ Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992) 128-129.

¹⁷ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992) 102.

¹⁸ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992) 128-130.

globe as a public enterprise, an "Empire of Learning", and strove to remove language barriers within the Sciences.¹⁹ The Royal Society was dedicated to the free flow of information and encouraged communication."²⁰ The epistemological approach of that time implied that there is a transparent relationship between language and the empirical world. In order to prove this theory of knowledge, the Repository of the Royal Society had been established as the 'museum' of the society.²¹

The Repository of the Royal Society served the main philosophy of the society: relating the truth with replicable experiments. This manner was contrasting with the understanding of the Renaissance which tended to create the arbitrary links between diverse things. The members of the society wanted to create a rational material collection which reflected their solid philosophy and acquire a store of material data. Later, however, the epistemological paradigm changed and the endeavors of the society shifted from the unity of scientific and linguistic towards separating of the two. Therefore the repository lost its importance in functioning as a demonstration area. In 1779 the collection was offered to the British Museum.²²

To sum up, it is important to notice the line of the evolution of collections parallel to the changing *episteme* of the centuries. As observatory studies gained significance and scientific consciousness ruled the intellectual aura, collections were tending to be more rational, objective and well categorized.

¹⁹ Wikipedia, The Free Encyclopedia, "Royal Society", http://en.wikipedia.org/wiki/Royal_Society.

²⁰ *Ibid.*

²¹ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 145.

²² Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 162.

1.1.4. Gems & Metals

Collections of gems and metals were another reflection of Renaissance cosmological understanding. During the Renaissance metals and precious stones were valuable in two aspects. Firstly, they were cherished for their monetary value. The new emerging merchant class of Italy in the 15th century used valuable metals in terms of portable, expendable and durable goods. The weight of the metal signified directly the wealth it produces:

Treasures were valued first...for the intrinsic value of their raw materials, which were precious metals and minerals. The plate, vessels, chalices, crowns, and weaponstaht these raw materials were made up into represented a useful form in which to keep bullion. These items were therefore temporary manifestations,..., for the valuable metals and jewels that might be sold or re-formed when necessary.²³

Secondly, gems and metals were considered as magical objects. The cosmological understanding of the Renaissance indicates the belief of an animated universe. That means that the universe was believed to be a vivid being with potentially supernatural powers. Gems and metals which are the brilliant products of the earth were therefore believed to have such magical aspects.²⁴ In short gems and metals were significant products of nature impressing people in two aspects: they were both the objects of admiration with a mystical beauty and the signifiers of wealth and power.

1.1.5. Art Objects

To articulate the art collections in the historical discourse is not simple. On the one hand, the activity of production and usage of art objects should be as old as the first existence of man on earth. On the other hand, to articulate “art” as a

²³ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 50.

²⁴ Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 53.

special kind of creation, which is addressed to our aesthetic pleasure, is a very recent definition compared to the history of humanity. In fact, this ambiguity is caused by the blurriness of the definition of art. Gombrich claims that there is no such a thing as ‘Art’; but there exist artists.²⁵ This claim seems to be true when one attempts to define art. The definition of art depends very much on its function within the cultural context it has been produced. For the contemporary people who confront with the art objects only in museums, it is hard to imagine art objects as media for worship, information transfer etc.

In order to facilitate considering art objects as produced for distinct purposes with different definitions, one should evaluate them in their own time period. For this purpose, it would be useful to look at the use of art objects from the beginning of the history of civilization. During the periods in which literacy and the other related communication technologies were not common, the source of knowledge was perception and observation. The physical world directly addressed to the perception of man. The image of an object is used in order to stimulate the impact of an object in the absence of the object. Therefore an image can be considered as the first phase of the information technology which human being developed.

As can be seen, artistic activity has an important role in the intellectual interaction of man with his/her environment. A good example for this is the Egyptian hieroglyphs. Hieroglyphs are signifying the function of representation as the direct source of knowledge. Besides their picture-like scripts, the art of Egypt was also informational. The pictures aimed to narrate a particular event, about which any person looking at the picture could be informed equally. In order to achieve this end, the images were depicted from the most characteristic angle.²⁶ Classical Greece, on the other hand, tried to achieve the ideal of beauty by experimenting new techniques in painting and sculpture. These experiments resulted in

²⁵ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 15.

²⁶ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 61.

representation's approaching reality.²⁷ The artistic activities of Ancient Greece were so advanced that painting, sculpture and architecture of this civilization have been imitated in the later centuries.

After the Classical times, the Middle Ages used painting and sculpture as the basic instruments to transmit the stories of the Bible.²⁸ Architecture in that era also mainly served religious purposes.²⁹ The spaces for believers were created in order to gather them together. In that way people experienced the religious ritual in a space with the objects assigned to their religious feelings. Since the transfer of the religious doctrine were valued more than approaching reality or beauty in art, the technical elements such as perspective and depth were not valued, hence ignored.³⁰ The techniques of architecture, on the other hand, progressed because of the need for more imposing structures. In short, like the Egyptian art, the art of the Middle Ages was dedicated to convey a certain message. As Gregory the Great stated in the 6th century, 'a picture for an illiterate person is the same thing with a scripture for a literate one'.³¹

Unlike the Middle Ages, the Renaissance assigned a lot of importance to technical progress in art in order to achieve the target of replicating nature as it was. According to that understanding, painting and sculpture were valued as far as they reflected reality. From this time on, art was considered not only the medium to transmit the stories of religion or mythology but it was also a sign of noble taste and cultural aristocracy. The Mediterranean trade activity created wealthy families that patronized and appreciated art in Italy. The most famous of these was the Medici Family. The painting studios established by the Medici Family raised the

²⁷ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 78.

²⁸ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 165-166.

²⁹ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 168.

³⁰ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 180-181.

³¹ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 135.

most famous artists of the Renaissance. The Medici Palace in that way enriched its collections of painting and sculpture so widely that today it is considered the first museum of Europe. Besides paintings, the Medici collection also involved coins, medals, jewelry, garden sculptures and antique ruins. The admiration to Ancient Greek culture was widely recognizable during the Renaissance. Therefore the antique sculptures and the ruins of architectural members also took place in those collections. As can be seen, the collections of art objects gained importance during the Renaissance.

As Kristeller states, ‘Fine arts’ as we classify them today, has not been defined until the eighteenth century.³² Before that classification, art was thought to be a skill that could be taught. Visual art practices endeavored to reflect the image as it appeared in nature. On the one hand, painting and sculpture were used to replicate the real phenomenon in order to locate them in collective memory. On the other hand, architecture had great influence on societies as their monumental characteristic enabled it to have impact on a broader scope of society. In brief, art was considered to be a matter of technique of the present time. Besides being appealing, art pieces functioned actively in the discourse of daily life.

Nevertheless the new developments occurred in 16th, 17th and 18th centuries, changed the standpoint towards art. During these centuries the lovers of antiquity systematically searched for the ruins of classical art. For example, in the 16th century the famous sculptures Lakoon and Apollo of Belvedere were explored.³³ In the 17th century the ancient cities Pompeii and Herculaneum were unearthed.³⁴ The Napoleonic expedition to Egypt in the 19th century enabled scholars to enter those lands and explore its monuments and hieroglyphs.³⁵ In 1820, the Aphrodite

³² Eileen Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992), 41.

³³ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 626.

³⁴ *Ibid.*

³⁵ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 627.

of Melos was found and moved to the Louvre Museum.³⁶ In the late 19th century, an amateur archeologist Heinrich Schliemann found Mycenaean tombs in western Anatolia.³⁷ In short, the explorations of the new sites of ancient civilizations brought a new entity of art objects into light. Consequently, an accumulation of data as art objects came into existence.

In the mean time the data coming from these explorations began to be processed. The new findings did not only serve to raise historical awareness but also a new direction for the European society towards the search for new values consistent with its past. Put differently, the guidance of the new emerging cultural connection oriented European culture in two aspects: 1- New scholarly disciplines emerged as history, art history and archeology. 2- The new set of values came out as neo-classicism which would declare itself in several fields of art. The German intellectual Johann Joachim Winckelmann is considered to be the founder and the representative of this movement which established the history of art “upon the articulation of patterns of growth and change revealed to antiquarian eyes and taste in fragmentary relics and copies of the art of a culture dead for two millennia.”³⁸

The European nations competed to possess, study and display not only antiquities but also other artworks produced in later periods. Every period in European history became important, because with the new art historical discourse, artworks became specimens of a linear progress beginning with the ancient Greek and reaching its highest point in the European Enlightenment. As a result of this point of view, art objects were being regarded as sources of beauty, history, knowledge and inspiration. In other words, art objects were now valued for their several layers. Therefore, art objects were taken under protection and introduced as

³⁶ *Ibid.*

³⁷ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 626- 627

³⁸ Donald Preziosi, “Art as History” in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998) 25.

subjects of study in the new emerging national public museums. By being studied under the light of art history, artworks were supposed to be more legible.³⁹

1.2. The Turning Point: From Private Collections to Public Institutions

The transition of disorderly private collections into public art museums emerged in the intersection area of three social movements.

First of all, new art historical narrative increased enthusiasm towards artworks and their display, as they were the important sources of historical knowledge. The artworks in that case, would be evidences of historical studies which need to be collected and preserved.

Secondly, a new methodology was needed for the historical studies. Historical studies deserved a new methodology as did the positive (natural) sciences. The positivist science which was accelerated since Newton was successful in describing reality. With the similar scientific methodologies historical studies would also approach reality. This methodology is classification and displays the techniques of museums.

Lastly, the political and social changes resulted in the constitutions of nation-states. The cosmological stating of a world which is ruled by God was abandoned for the sake of autonomous rules of nature since Renaissance. This shift necessitated another authority than God for the regulations of daily life. Nation-states turned the commitment of religion into the commitment of the state.⁴⁰ National identity provided people a common history and state of belonging. At that point, public museums served as reminders of a glorious past and consequently the great presence of a nation. National identity consists of the

³⁹ Donald Preziosi, Introduction to *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998) 14.

⁴⁰ William McNeil, *Dünya Tarihi* (Ankara: İmge Kitabevi, 2006) 497.

narratives on a common essence. History, art and museums played an important role in the formation and transmission of these narratives.⁴¹ In short, the political shifts in social life on the one side, the leap of rational enlightenment on the other; have tuned collections into public museums in Europe.

There are two museums the establishments of which reflect these changing conditions in Europe. The Louvre Museum and the British National Gallery are the first two universal prototypes of public art museums.

In 1793, the French Revolutionary government nationalized the king's art collection and turned the palace into a museum for the people.⁴² In that way the Louvre Museum became the symbol of the democratization of culture. In this new public art museum citizens entered the museum as visitors in search for values of enlightenment. In the era of rational Enlightenment the public art museum served every citizen by means of being rationally organized and clearly labeled.⁴³ The rational organizing and classifying of art works and archeological objects were also coherent within the thinking of the Enlightenment. This political concern was the concretized belief that art history was parallel with the history of Western civilization which had originated in Egypt and Greece, reawakening in the Renaissance, and its present flowering in modern France.⁴⁴ The following quotation reveals this political concern in the Museum of Louvre. Here, each "high point of civilization" is being presented by medallions:

⁴¹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 11.

⁴² Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 306.

⁴³ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 309.

⁴⁴ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 310.

Four Medallions in the ceiling represent the principal art-historical schools, each personified by a female figure who holds a famous example of its sculpture: Egypt a cult statue, Greece the *Apollo Belvedere*, Italy Michelangelo's *Moses*, and France Puget's *Milo of Crotona*.⁴⁵

The establishment of a public art museum in England was late compared to the Louvre example. To be more precise, the motive in British society was different in establishing such an art museum. The political and social conditions in eighteenth-century Britain were quite different from that of France. The oligarchy of great landowners was dominant as the ruling class. Therefore, private collections were displayed in the showy houses and landscape gardens of landowners.⁴⁶ The English ruling class had resisted the establishment of a royal art collection as a national symbol.

Given the structure of the British oligarchy, the notorious self-interest of its ranking magnates, the social uses of art displays, the unwillingness to create a national gallery until 1824 is not surprising. Absorbed in a closed circle of power, patronage and display, the ruling oligarchy had no compelling reason to form a national collection.⁴⁷

In 1823, the collection of John Angerstein has been purchased by the British State and constituted the core of the British National Gallery. Ironically, Angerstein was a wealthy Russian-born Jew, who was never able to fully enter the highest ranks of the society. After his death in 1823, his collection has been displayed in his house Pall Mall. The National Gallery became a symbol of the acceptance of a new concept of the nation in Britain. The idea that art is essential for a civilized

⁴⁵ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 309-310.

⁴⁶ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 317.

⁴⁷ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 319.

life has spread among English intellectuals. Therefore the access to art works was a natural right to everyone.⁴⁸

The Louvre Museum has been such an important model for the other national galleries that a flurry of national gallery founding throughout Europe occurred. In the later nineteenth and twentieth centuries the impact of the Louvre continued. In many places under the influence European culture museums were being established and displays were laid out around the Louvre's organizing theme: art historical discourse which is originated from Egypt, Greece and Rome leading to Renaissance era. New York, Boston, Chicago, Cleveland, and other American cities had their national art museums.⁴⁹

The ideology of the Rational Enlightenment formed the public museum as a uniform and well-defined social institution. With the policies of classification and outreach activities public museums served as the narrators of a constructed history for citizens. The discovery of archeological sites in Italy, Greece and the eastern Mediterranean increased the amount of knowledge on ancient Greek civilization. In the 18th century Winckelmann initiated art historical studies. The central line of art historical practices implied the connection between ancient Greek art and contemporary Europe. According to that view, civilization began with Ancient Greek culture and progressed in Europe until reaching its highest contemporary point. Art and archeological objects were epitomes of that narrative and had to be displayed in museums in that fashion. As a result, the historical consciousness and the narrative of art history determined the display route and the content of the collection in 19th century museums. The 19th century public art museum became a

⁴⁸ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 322.

⁴⁹ Carol Duncan, "From Princely Gallery to Public Art Museum" in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 314.

necessity for national pride and “identity politics”⁵⁰. To sum up, the public art museum became a political necessity of the narrative of national identity.

1.3. Conclusion to the History of Collections

This part is dedicated to picture the history of collections in Europe. Since the sort of object a collection contains reveals the structure of knowledge of that time, I tried to categorize collections according to their objects. This, I believe clarified the relation between the object and the *episteme* of the era. However, it is also important to state why people have collected. Therefore, the next part will focus on the reasons behind collecting.

PART 2: THE CONCEPT OF COLLECTION

2.1. Why Did Collections Exist?

This part is dedicated to explore and understand the reasons behind the tradition of collecting. In order to make clear why people have collected objects, we have to discover man’s relation to his/her culture. Besides the material needs and dependences, human beings have incorporeal mental needs. This part will sort out these needs and the correspondence of this need with the activity of collecting.

I would like to give an analogical explanation of Gregory Bateson in order to emphasize the importance of mental needs of human beings. According to Gregory Bateson, just as woodpeckers live in the forests and fishes in the sea; people are living in ecosystems peculiar to human being. Bateson calls this structure “cultural ecosystems”.⁵¹ Cultural ecosystems consist of every type of spiritual activity of humankind. This structure points out vital dependence of

⁵⁰ Donald Preziosi, “The Art of Art History” in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998) 514.

⁵¹ Peter Finke, “Visionen der Ökologie und Aesthetik”, unpublished article: 2.

people to the culture they produce. The profound reason of human being's dependence to his/her cultural ecosystem is the need to find a meaning for existence.

Bateson describes the components of cultural ecosystem as religions, sciences, arts and cultures of the folks that are serving to the spiritual needs of humankind. Those mentioned branches have depicted the spiritual variety in a detailed way.⁵² According to Bateson, cultural ecosystems are flourishing through a circulation of pure knowledge. Knowledge is being coded to cultural objects by several sign systems: Religion, science, arts, economic structures are all the products of that fabricated knowledge. As a result, cultural products can be read as the story of humanity and the spiritual activities of humankind.

From this perspective, collections can be considered as the specimens of a particular cultural ecosystem. Collections do not only contain the products of culture, but they also reflect the tendency, purpose, interest and the values of society. We can construe the pre-museological collections in those terms. Cultural products are loaded with the ideas of the dominant *episteme*. According to Finke, those ideas can move between the minds of the beholders through those cultural products. Now, I would like to articulate the diverse motivations for collecting these cultural products.

- Collections as The Source of Knowledge

Being aware of the power of collections, people collected for many purposes. However distinct the reasons to collect may seem, there is one certain motive that conducts collectors: knowledge. People are collecting to acquire and to use knowledge. Objects are the sources of knowledge directly and indirectly. Visual perception is the direct way of receiving knowledge. Therefore, European pre-museological collectors aimed first of all to acquire knowledge.

⁵² Peter Finke, "Visionen der Ökologie und Aesthetik", unpublished article: 4.

- Representation of the World (Macrocosms) in human scale (Microcosms)

Collections reduce the multitude of the data coming from the physical world into comprehensible pieces. By assembling the objects coming from far countries, gems obtained from the depths of earth, strange creatures produced by nature or the works of art, the collector constructs the world according to his/her point of view. In that way, the world becomes clear and the collector can position him/herself in that world. The collector becomes the center of his/her own universe. The collection represents the Macrocosmos; i.e. the real world in micro scale.

- The Expression of Wealth

The fact that the contemporary public art museum is derived from sixteenth-, seventeenth-, and eighteenth century princely collections signifies that the desire to express wealth is an important motive for creating collections and consequently in the emergence of the public art museum. In one way or other, the display of the objects served to display the wealth and the power.

- Religious Purposes

The affectivity of the believers is crucial for religions, because religion rests on affectivity rather than on analytical thinking. Especially for Christianity which owes its strength to its institutionalization, perceptive elements are essential. Perception is the most common attribute of the folk among whom Christianity aims to spread its doctrine. Therefore churches direct the perception of people to objects, paintings, music and architecture signifying the glory of God and religion.

- The Interest Towards Empirical Facts, Desire to Acquire Knowledge

Beginning from the 16th century physics and astronomy provided new discoveries that caused Christianity to lose its primary importance on social life.⁵³ The shift from religion to science changed the approach towards knowledge. The realization of the universal physical laws and the possibility of repeatable experiments caused radical changes in the methodology of acquiring knowledge. Measure, precision and physical evidence became the scientific methods which are the most reliable way to grasp reality.

Parallel to the developments in sciences; history, archeology and art history emerged as scientific disciplines. Beginning with these motives, collections became the sources of evidence for the above mentioned disciplines. History and archeology in that way constituted the theoretical background for the public museums.

- Political Aspects

The withdrawal of the religion from the social order resulted in the rise of the nation states. The need for a new authority emerged in ruling social life. National identity removed that need by being commonly shared by every citizen. Nation-states owe their power to the 19th century enlightenment ideas. These ideas are based on the superiority of reason, science and progress. Public museums served to impose these values on the citizens equally. A nation-state rests on the assumption that every citizen has equal right to access to services provided by the state. In those terms, the public museum in the 19th century did not only serve the democratization of culture but also education of the people in order to let them become proper citizens.

⁵³ William McNeil, *Dünya Tarihi* (Ankara: İmge Kitabevi, 2006) 493-494.

As can be seen, many reasons can be derived while clarifying why people have collected. The above mentioned motivations have one thing in common: they are all serving the mental needs of human beings. The output of this activity is the circle of the cultural ecosystem. In fact, it can be useful to refer to Goethe, who answered why he had collected many objects during his life as such: “I have never collected arbitrarily; on the contrary I collected always systematically for a purpose: I have collected to construct myself and learned something from each part.”⁵⁴

2.2. The Concept of Art Museum

Today when we say art, what immediately comes to mind is an object formed by a complex structure alien to ordinary people. For a person ignorant of western art history, it is hard to understand why Mona Lisa is more popular than a lot of other similar paintings or why Duchamp’s Fountain is being considered different from any other urinal. For many people, art is a complex language, however valuable, belonging to art museums and galleries. For them, art work is an object to value, preserve and invest in.

These people do not consider artworks as objects which they can contact personally. However, art is not such a remote area for people. On the contrary, it is something which has been drawn by men throughout centuries like a picture of the history of humanity. Culture is composed of mental activities of men, the products (including artworks) of which cannot be decomposed into its ingredients. Art museums, at that point; are the places where one can get into contact with culture as a whole via artworks personally. Therefore, art museums are crucial for people to recognize themselves.

⁵⁴ Walter Kranz, “Tabiatı Gören Goethe” in *Goethe’yi Anma Yazıları*, ed. Istanbul Üniversitesi Edebiyat Fakültesi (Istanbul: Istanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1950) 49-50.

Visual arts indicate how human being perceives and reflects the world. The circle of perceiving and reflecting activities result in the production of knowledge. Therefore visual arts are an integral part of the production of knowledge. In other words, knowledge is grounded on perception and is being processed by visual arts. One can ask what the relation is between the facts that 1- knowledge rests on perception and 2- today's multitude of complex artistic language.

To understand the relationship between knowledge and art, the beginning of this relationship must be reviewed. Art is very much related with the production of knowledge. Knowledge depends on the perception of human being. Indeed, if we put aside the complex communication tools provided us by our civilization and our mental faculties (like literacy, information graphics, representational narrative etc) the only thing that remains for us to communicate with the world is our perception. Human beings are surrounded by spatial attributes according to which they adopt their actions via the basic inputs received. Therefore, human being receives knowledge primarily from the objects around.

Objects, then, are the primary sources of knowledge. Just like little children learn to count by abacus first, and then becoming the ability to do it abstractly; people also must confront the phenomena first, in order to derive an abstraction from it. This abstraction is the source of knowledge. From this knowledge another abstraction will be derived. In that way societies accumulate experiences, create knowledge structures, make generalizations and consequently fabricate culture with all of its political, scientific, religious and artistic branches.

The public art museum is an outcome of such a cultural circle. As stated in the above paragraph, an object with its spatial attributes is the primary source of the knowledge. For example, a leaf can reveal how a tree functions, or the observation of celestial bodies can tell a lot about the settlement of the universe. Certainly, material collections also owe their existence to this situation. Collections, however, include an idea addition to objects, which relates the objects of the

collection to each other. That idea is an abstraction of the dominant episteme of the era. Therefore a cabinet of curiosity means something more than its material collection. In fact, the cabinet of curiosity becomes another object of knowledge with its new form as a 'collection of objects which are assembled according to a certain idea'.

The curiosity cabinets are the three-dimensional sources of knowledge. However, curiosity cabinets are limited in their abilities of containing material objects and reaching other people. The representation of a collection, namely a painting, is more useful in many aspects. A painting can contain objects which are not present, but still can carry perceptual information. A painting can gather a wider range of the objects and compose an idea more easily than a material collection. A painting can contain and convey not only objects but also persons, stories and ideological messages. Moreover, a painting can be preserved and is moveable. Therefore, in terms of delivering knowledge, a painting can be a further step than material collections.

Paintings can be considered as the two-dimensional sources of knowledge. Besides a lot of other attributes; a painting contains *the episteme*, the cosmological point of view of its time and the approach of its producer. In other words, just like a curiosity cabinet creates a context via the material collection and becomes a new object of knowledge, a painting also constitutes an epistemological context and can be considered as an object of knowledge. Art historical initiatives are the result of this awareness. The interest towards history caused the art objects being considered as the sources of knowledge. Art history is a discipline established on the fact that art objects carry knowledge. The rise of art historical studies was therefore parallel to the emergence of art museums in Europe. By deducing knowledge from objects and producing new knowledge paradigms, art museums constitute a further step than painting. Just like curiosity cabinets arranged objects according to a certain episteme, art museums collected art pieces and created a new form of knowledge, which is multi-layered in art

objects. As a result, art museums can be considered as the centers of production of knowledge more than any other function they possess.

PART 3: CONCLUSION

This chapter inquired into the emergence of public art museums in Europe. In order to achieve this end, the pre-museological collections which came forth during western history have been analyzed. This analysis indicated that the activity of collecting was a result of the mental needs of societies, and consequently collections could be read as the traces of historical facts and changes. In order to make the history of collections more legible, I have approached the issue from two different angles: 1) What sorts of objects people collected, and 2) Why people collected. This analysis indicated that people have always collected for their mental needs, according to the dominant set of values and ideas.

In the light of this inquiry the following definition of collection can be formed: A collection is an assemblage of objects which are clustered around a focal idea resting on a political, historical, religious or aesthetical nexus. As can be seen, collections reserve an amount of knowledge of the period in which the object has been produced and was chosen to be a part of the collection. This fact indicates the value of collections in terms of their being the provider of knowledge. Therefore, it is not surprising that public museums established in the 18th and 19th centuries, specified a mission for education. The contemporary museums continue to conduct this mission of education, which is an integral part of the definition of contemporary museums.

CHAPTER 3

EDUCATIONAL ACTIVITIES OF ART MUSEUMS

This chapter concentrates on the educational function of art museums. Modern public museums advocate the values of European rational enlightenment, which conceptualized a whole set of values including the right of education for every person. Education, as I define it, is a systematic purposeful activity of transmitting accumulated cultural wisdom to the public. Therefore education is one of the primary tasks of museums as well. In the first part the basic concepts such as knowledge, culture and education will be explained; and their relationship will be discussed. In the second part the historical development of education, namely the historical and practical reasons for providing educational programmes in art museums will be clarified. In the third part the concept of education will be scrutinized in the light of the theory of knowledge and contemporary learning theories and the findings will be applied to art museums.

PART 1: BASIC CONCEPTS

1.1. Knowledge

Every civilization owes its existence to the production, accumulation, transmission and interpretation of knowledge, whether such knowledge is tangible or not. Knowledge constitutes the basis on which human beings behave. In a broader sense, knowledge also determines the actions of societies. As stated in the previous chapter, societies living in different times and places tend to create

epistemological paradigms, which Foucault calls the *episteme*. The *episteme*, namely the sum of beliefs and tendencies, or the structures of knowledge, information, communication and reasoning, has a permeable nature. The *episteme* is created by knowledge production activities, and *the episteme* in turn causes such activities again. The dual nature of *episteme* reveals the relation of men to their environment. Knowledge, as the primary component of culture, plays an important role in this relationship.

1.2. Culture

The concept of culture, then, can be defined as the material and non-material systems reflecting the dominant *episteme* of the era and of the society. To put it another way, culture refers to the whole production of an individual or society, including arts, sciences, religion, and philosophy.⁵⁵ These four areas constitute the ground on which human beings can organize material and spiritual data into meaningful statements, i.e. knowledge. Hence knowledge is the central element of culture. In short, culture and knowledge produce each other like a chain reaction which directs itself to comprehend the world as a whole and consequently to derive a meaning from it.

1.3. Education

The previous paragraphs explained us how knowledge and culture have a close relationship. In fact, knowledge is the processing unit of the culture. The transfer of the culture to new generations necessitates another process, however, which opens a new path between the receiver and the cultural entity. This path is called education. Basically, education is the means of transmitting knowledge and skills among members of society so that they can survive and thrive. Educational systems vary enormously, from imitating to story-telling, written symbols and

⁵⁵ Wikipedia The Free Encyclopedia, "Culture", <http://en.wikipedia.org/wiki/Culture>.

letters⁵⁶. Education that today seems to be the subject of a complex specialization takes its roots from quite primitive impulsions.

1.4. The Circle of Knowledge, Culture and Education

It can be said that knowledge, culture and education are interrelated concepts created by human beings to ensure their existence. Certainly, with the help of these three concepts societies overcome physical and spiritual difficulties. People develop tools, techniques, ideologies and thoughts through these three concepts. In fact, human civilizations are the result of the process occurring between these three concepts, namely the derivation of knowledge from experience, the construction of culture and the transfer of these to the members of society – namely education-. In Peter Finke's terminology⁵⁷, societies create their own cultural eco-system and its circulation of knowledge.

Today, any branch of scientific and intellectual activity is a result of this circulation. Whatever the subject of the activity may be, the circulation path is more or less similar. Wonder is the first step of this circulation. Mankind perceives the multitude of data originating from his environment and raises questions. Secondly, s/he organizes the data in a meaningful way. In other words s/he creates a comprehensible formulation which is applicable to the environment as an answer to his/her own question. In the last step s/he transfers his/her conclusion to the society. In that way societies develop physical and mental systems to enable their survival.

⁵⁶ Wikipedia The Free Encyclopedia, "Education", <http://en.wikipedia.org/wiki/Education>

⁵⁷ Peter Finke, "Visionen der Ökologie und Aesthetik", unpublished article: 4.

PART 2: HISTORICAL DEVELOPMENT OF EDUCATION IN ART MUSEUMS

2.1. The Curiosity Cabinet as the Educative Origin of Museums

A curiosity cabinet is the expression of man's need to give meaning to the reality surrounding him/her. The owner of the cabinet creates an interpretation of the reality with the help of categories, hierarchies and analogies. This order reflects the collector's status and world-view rather than an objective statement. Curiosity cabinets did not separate the subject of knowledge into diverse disciplines as we do today. On the contrary, in a curiosity cabinet "aesthetics and science, mathematics and mysticism, ethics and natural history, were all interconnected, intertwined into an all-encompassing system of visual correspondence and poetic resonance."⁵⁸

Yet this multitude of objects and their context together served a major purpose: "to create order out of chaos."⁵⁹ These cabinets were the working area where

scholars began to piece together the patterns of individuality and familial resemblance which are the fundamental starting-points for disciplines such as geology, anthropology, art history and chemistry, botany and comparative literature and many more. Then, as now, curiosity about the world was the first step towards knowledge.⁶⁰

Seen from this angle, the influence of the material collections, namely the curiosity cabinets, on the generation of knowledge, and consequently on the multitude of contemporary scholarly disciplines, becomes obvious. It can be said

⁵⁸ Microcosms Objects of Knowledge, "Cabinets of Curiosity: Sites of Knowledge", UCSB, <http://microcosms.ihc.ucsb.edu/essays/002.html>.

⁵⁹ Microcosms Objects of Knowledge, "Universe Divided into Four", UCSB, <http://microcosms.ihc.ucsb.edu/essays/004.html>.

⁶⁰ Microcosms Objects of Knowledge, "Cabinets of Curiosity: Sites of Knowledge", UCSB, <http://microcosms.ihc.ucsb.edu/essays/002.html>.

that material collections in the 16th and 17th centuries were the propulsions for future intellectual activities. These intellectual activities developed in the 18th and 19th centuries and evolved into contemporary natural and social sciences. Today, these activities are distinctively specialized and new institutions and spaces emerged for each of them. To put it in a different way;

Today, these activities and collections are housed and exist in very different contexts and spaces, and we label them accordingly. As spaces we call them universities, museums, laboratories, galleries, historical societies, libraries, education centres; as activities, we call them biology, art history, anthropology, geology, mechanical engineering, linguistics and so on.⁶¹

In short, the curiosity cabinets reveal the educative origin of all institutions and activities that western world created.

2.2. Specialization of Museums

The collections of the curiosity cabinets, reflecting the hunger towards knowledge, tended to cluster around the interest of its owner. The owner of the collection gathered and clustered objects according to his/her own world view. Still, the endeavor can be recognized to separate and classify different fields. *Naturalia, artificialia, scientifica, exotica, automata, mirabilia and bibliotheca*⁶² are some of the sorts of collections which point out the future classification of the collections. It is obvious that the foundations of the contemporary classification owe their existence partially to curiosity cabinets.

In the 18th century, a general separation arose between the man-made objects and natural objects in the collections. The distinction between the creation of man and the creation of nature can be occurred because of the rise of positive sciences which is after the universal rules of nature; grouped objects into two collections.

⁶¹ Microcosms Objects of Knowledge, "Introduction", UCSB, <http://microcosms.ihc.ucsb.edu/meetings/frames.html>

⁶² Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 26-29.

This distinction, that can be still applied, can be detected in the scene of the beginning of the institutionalization of museums. Natural history collections composed of natural specimens like animals, plants, minerals and fossils where art history collections included a wide range of objects like the specimens of arts and crafts and industrial specimens (namely, painting, drawing, sculpture, metal works, tools, prints and books, furniture, architectural members, antique ruins, textile etc). Public museums at the beginning had one main distinction. This fact signifies that *the episteme* of the time was reflecting the specialization of artistic and scientific distinctions, yet not going deeper in sub-classifications.

As the epistemological distinctions went deeper; museums specializing in minor topics occurred. Besides art and natural history museums, museums of history, ethnography, geology, science, military and archeology emerged. Again, museum collections reflected the dominant *episteme* of the era. The distinctions in the museum topics reflect how the dominant episteme operates. In the case of museums, we witness the specialization of natural and social sciences. Among the diversity of the sorts of museums, this thesis will focus on art museums. Art, as a very distinct type of human production which necessitates and inspires creativity, constitutes the best educational tool for an institute claiming to improve the well-being of society. Therefore, art museums are worth to study in terms of their educative capacity.

2.3. The History of Museum Education

The term “museum education” indicates the way the museum lets its visitor contact their collection. Museum education has been an important concept since the emergence of public museums in the 18th century. The modern museum’s emphasis on public service reveals how essential educational activities are for the life of public museums. There has always been a message that the public museum wants to give its visitors. The message and the way the message is being given are

subject to change, as political conditions, philosophies and scientific paradigms themselves change.

In the eighteenth century the collections began to be called formally public museums. This is the time after the Louvre's declaration as the symbol of public's dominance. Of course, there were collections (partly) open to public in Europe before the Louvre's revolutionary opening. In 1773 Pope Clement XIV opened its collection-which contained the Vatican collection largely as we know it today- to public.⁶³ Basel had the first university art collection in the seventeenth century. German collections were opened at Düsseldorf, Munich, Kassel and Dresden about 1750.⁶⁴ By 1795 the Uffizi had become a gallery with the paintings arranged by schools.⁶⁵

At the beginning of the 18th century, the emphasis of the public museum was on the democratization of the culture. The royal art collections were considered to be the common wealth; and according to the norms of the enlightenment every citizen had the right to share the common wealth equally. So, the royal collections were opened to the public eye. The rational enlightenment encouraged people to examine the world and to acknowledge reality through their own perception and rational faculties. The outgrowth of that attempt was the movement on encyclopedic studies and the rising interest in schooling.⁶⁶ The art collections were accordingly considered to be visual encyclopedias. Since the encyclopedia claimed to be "the sum of all human knowledge"⁶⁷, art collections were supposed to be the sum of all artistic creation.

⁶³ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 22.

⁶⁴ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 23.

⁶⁵ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 22.

⁶⁶ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 142-143.

⁶⁷ Wikipedia The Free Encyclopedia, "Encyclopedia", <http://en.wikipedia.org/wiki/Encyclopedia>.

During the first half of the 19th century this claim led the public art museums to cover the whole narrative of art history. This narrative centred on the history of western civilization. The historical narrative of the western civilization claims to be the real and only history, which began in Egypt, developed in ancient Greece, flowered in the Renaissance and reached its peak with the European nation hosting the museum.⁶⁸ The specimens representing each period took their places in the art collections of museums. The Napoleonic expeditions in Egypt enabled intellectuals and archaeologists to do research in this east Mediterranean country and bring a lot of artworks to highlight the studies of art history. These expeditions were the forerunner of many other excavations in east Mediterranean lands.⁶⁹ The concrete narrative supported by archaeological discoveries shaped the educational policies of art museums at that date.

In the second half of the 19th century another mission of the public art museum, which was proposed by John Ruskin emerged: the mass of population coming to the big cities as a result of the industrialization would be educated and turned into proper citizens in the art museums.⁷⁰ As a result of the shift from divinely-ruled-world-order to the nation-state society the government played a role in the organization of daily life. As Edward Alexander attributes to J. Mordaunt Crook; “The modern museum is a product of Renaissance humanism, eighteenth century enlightenment and nineteenth-century democracy.” With keen interest in classical past, adds Alexander, the humanist society gets rid of superstition and takes scientific method instead.⁷¹

⁶⁸ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 161-166.

⁶⁹ Ernst Hans Gombrich, *Sanatın Öyküsü* (Istanbul: Remzi Kitabevi, 2002) 627.

⁷⁰ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 177.

⁷¹ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 8.

Governments were responsible for providing social services, including education.⁷² The public art museums at that point became important for the education of the masses. To raise aesthetic sensibility, to promote historical awareness and to entertain people were among the responsibilities of art museums. The British intellectual John Ruskin is a famous advocate of museum education. By claiming that viewing art works in a museum would provide an aesthetical life for people, Ruskin established the educational mission of public art museums.⁷³

Two public art museums became prototypes for a modern museum that reflect the idea of Enlightenment with a “rationally organized and clearly labeled collection”⁷⁴: i.e. the Louvre Museum in France and the National Gallery in Britain. In many places under the influence of European culture, museums were being established and displays laid out around the theme of the progress of history of art: the civilization originated from Egypt, Greece and Rome leading to Renaissance era. On the one hand New York, Boston, Chicago, Cleveland, and other American cities had their national art museums in the west of Europe.⁷⁵ On the other hand, Ottoman Empire initiated museum studies and established the Museum of the Empire.

In short, the public art museum as we know it today, with its concern for education, emerged in the 18th century. Before then collections were clustered around the owner, presenting his/her world-view on a material platform. In other words, the owner of the collection was located in the centre of a private universe created by him/her. After the 18th century, however, collections were tools for

⁷² George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 4.

⁷³ Ali Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 178.

⁷⁴ Carol Duncan, “From Princely Gallery to Public Art Museum” in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 309.

⁷⁵ Carol Duncan, “From Princely Gallery to Public Art Museum” in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 314.

acquiring knowledge about reality. Collections became centres where people were orbiting around a vital source, just as lesser planets orbit around the sun. This is like a Copernican revolution in the history of collections, the distinguishing character of which is the educational concern of modern art museums.

2.4. Problematics That Shaped the Museum Education

At the beginning of the 19th century, public art museums were considered to be a sign of civilized society. A public art museum narrating the standard historical progress of art was welcoming its visitors with a neo-classical building, which revealed the appreciation of Ancient Greek culture. This appreciation implies the establishment of a connection with their pagan past instead of the Christian. This manner was also coherent with the spirit of the Rational Enlightenment, which seeks reality through reason and therefore digresses from Christian religion. Instead, the values of the Enlightenment were influenced by Ancient Greek culture, which is supposed to represent the initial state of western culture.⁷⁶

The appreciation of the Classical World was also obvious in the architectural style of museum buildings. The neo-classical style was almost standardized among the important public museums. The museum buildings in the form of an Ancient Greek temple provided the visitors with a temple-like experience. The term temple-like experiences refers here both to the architectural experience, since the visitors enter a building which looks like an Ancient Greek temple and to the emotional experience because of the implicit rule of the museum necessitating the visitor's respect towards the art object. The visitors were confronting the visual narrative of western history via selected specimens of the periods in which western civilization blossomed.

⁷⁶ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (İstanbul: İletişim Yayınları, 2004) 29.

In the second half of the 20th century, however, the way public museums organize their collections, their display, information and consequently the minds of their visitors have began to be criticized. As far as museums have been typical, the concept of the museum has been criticized; and objections have become louder. The criticisms were mainly about the didactic educational manner of the museum, which demands every visitor to reach the same conclusion. The conclusions which the visitors were supposed to reach were reflections of narratives of western history which was parceled arbitrarily into eras and nations. The separations in historical narratives created a hierarchy among art pieces according to where they belong historically, geographically and nationally.

In short, public art museums were being accused for their approaches, which were once their main manifestations. Museums were criticized for many reasons, most important of which were the hierarchical value of the judgment of art objects aesthetically, the linear and progressive understanding of history and the suspicion that public museums were being politically driven by governments. The reactions against the museum made one thing clear: museum-goers were rejecting the message that the museum wanted to give. As a matter of fact, people were not against art objects themselves. What they were against was the presentation of these art objects; namely the hidden idea behind the display arrangement of artworks. People wanted to get in touch with the artworks in a freer manner both physically and mentally. The intention behind this request was the desire to live their own experience and derive a true meaning out of it; instead of being the subject of an experience the scenario of which had been written beforehand. The reactions extended so much that there occurred even minor groups who advocated the destruction of the museum. Jane Jordan was one of these voices:

Take me into the museum and show me myself, show me my people, show me soul America. If you cannot show me myself, if you cannot teach my people what they need to know – and they need to know the truth, and they need to know that nothing is more important than human life – if you cannot show and teach these things, then why shouldn't I attack the temples of

America and blow them up? The people who hold the power who hold the keys better start thinking it all over again.⁷⁷

The challenges clustered around three important topics. First of all, the claim that public museums distribute cultural heritage among citizens has been challenged. According to that claim, public museums were serving to democratize the culture by giving equal opportunities in accessing the artworks. By doing this, the museum would also improve the taste of the public, and make the public familiar with aesthetical judgments. However, this claim has been criticized in terms of the inadequacy of contributing to every citizen equally. Critics argued that public art museums do not provide education for every visitor equally; on the contrary, they contribute only to people who are already educated. French sociologist Pierre Bourdieu expressed this idea by stating that museums create a new type of cultural aristocracy.⁷⁸ For uneducated citizens, public art museums are places from which they are becoming alienated. In other words, the person who is familiar with art works gets more familiar and the one who has less knowledge is being pushed away from public art museums.

The second proposal disagrees with the claim that museum education provides visitors with the consciousness of citizenship by the historically arranged display of artworks. The traces of the historical discourse on the museum display were supposed to teach the visitor that they are citizens of a nation to feel proud of its glorious past. First of all, the historical narrative has been criticized in terms of including only selected events, persons and time zones. This criticism claimed, accordingly, that the historical narrative is constructed artificially. Public art museums, critics say, are advocating this artificial narrative which excludes some groups of society (for example poor people or ethnic minorities) or events. According to these critics, history can be written in completely different ways.

⁷⁷ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 6.

⁷⁸ Artun, *Sanat Müzeleri I Müze ve Modernlik* (Istanbul: İletişim Yayınları, 2006) 186-190.

Another opposing voice considers museums as a part of the policy of the dominance of powerful nations. According to them, the process of making people obtain the consciousness of citizenship was being matched to the religious ritual in a temple. The cathedral-like spirit of the museum evokes the emotions of respect and shudder, just like silent rituals of the church. In fact, critics claimed that the identity of citizenship in a nation-state is very similar to be a believer of the church. Both identities enable the institutions to have a control over their members. The critics are going further by claiming that the artificially constructed ambience owes its existence to the artworks removed from their natural environment and contexts. As Alexander attributes to Filippo Tomasso Marinetti:⁷⁹

Museums, cemeteries!...Identical truly in the sinister promiscuousness of so many objects unknown to each other. Public dormitories, where one is forever slumbering beside hated and unknown beings. Reciprocal ferocity of painters and sculptors murdering each other with blows of form and color in the same museum.

2.5. Reshaping Education in Art Museums

The reactions against art museums were important since they point out the lack of communication of art museums with the public. In other words, these revolts announced that museum experience was not educative enough for different persons coming from different layers of society. In short, these reactions were going to force public art museums to review their mission and function in order to survive. The survival of the public art museum was depending on the increase of its attraction for everyone in the society. Public art museums could become attractive only by means of increasing the personal interaction of people with particular art pieces and consequently the educative experiences. As a matter of fact, people would be visiting the museum as much as they learn something about themselves and the culture and history they belong to. Consequently, the search for new methods of education began. This search was going to result in a set of

⁷⁹ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 6.

concepts like “edutainment (educational entertainment)”⁸⁰ and “lifelong learning”⁸¹.

Of course, it was not possible to satisfy the needs of everyone in society. Still, these criticisms played an important role in a museum’s review of itself and its responsibilities as a public institution. Public art museums, which have been considered as a political necessity for new emerging nation-states, became the subject of debate about what their proper definition would be, and what functions and responsibilities they would have. In order to determine the function and the duty of public art museums, a definition had to be clarified first.

According to the director of the Museum of Archeology in Barcelona, a museum is ‘a didactic institution which carries out its task of cultural dissemination by audio-visual techniques which are employed in display areas of various kinds’. In Cologne, the Römisch-Germanisches Museum saw its function as ‘providing material with which our citizens can educate themselves’...San Francisco Museum of Conceptual Art describes itself ‘as a storehouse and library for documentation of events and happenings and conceptual projects from all over the world, but primarily as a place where these may take place and be witnessed’.⁸²

As the above quotation indicates, in one way or another, the definitions of the museum are related to education; whether the educational policy will be explicit (didactic education like in the case of the Museum of Archeology in Barcelona) or implicit (like San Francisco Museum of Conceptual Art describing the experiential learning model, namely discovery education). The criticisms implied that the discovery education model is more appropriate for an art museum, since the discovery education model allows people to experience a freer visit and

⁸⁰ Wikipedia The Free Encyclopedia, “Edutainment”, <http://en.wikipedia.org/wiki/Edutainment>.

⁸¹ Wikipedia The Free Encyclopedia, “Lifelong Learning”, http://en.wikipedia.org/wiki/Lifelong_learning

⁸² Kenneth Hudson, “Attempts to define ‘Museum’” in *Representing the Nation: A Reader Histories, Heritage and Museums*, ed. Boswell D. and Evans J. (London: Routledge, 1999) 373-375.

provides a wider space for a possible conclusion of their experience. In order to achieve that end, we have to investigate at the different applications of the didactic educational model and the discovery education model in art museums.

PART 3: EDUCATION IN ART MUSEUMS

3.1. The Definition of Education

Definitions of education are many and various. Broadly speaking, education means the transfer of skills, habits, thoughts and knowledge to enable a person to survive. That is to say that education is the transfer of culture as a whole. In that sense, education begins at birth and continues until death. On the other hand, formal education is a programme applied according to a certain curriculum in order to create a permanent transformation in the mental organization and attitude of a person. This means that education is only possible by schooling. Differences in educational programmes stem from these two separate and distinct definitions.

In order to arrive at a definition of education for this particular dissertation, one needs to scrutinize two concepts: knowledge and learning. What knowledge is and how learning occurs are subjects for debate among philosophers. Today there are different approaches towards the nature of knowledge and the process of learning. These approaches postulate several theories; and these theories direct “the application of conceptions about how people learn and what it is they learn.”⁸³ Theories of knowledge and learning are on a wide scale, the extremes of which display opposing ideas. For a proper definition of education these theories must be outlined and the assumptions for a further definition for this thesis must be figured out.

Theory of knowledge, which is known as epistemology, is an attempt to answer the question as to what knowledge is. So, A) Is knowledge a creation of the

⁸³ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 16.

human mind? Or B) Is it an entity that dwells in the external world? If A is accepted, then we must admit that there is no external reality but something created by the human mind; and it is subjective. If B is assumed to be correct, then we have to consider reality as an external entity, by which the human mind will be loaded with knowledge. Both scenarios have important consequences to confront. If A is the case, then how is it possible for each particular mind to share the same knowledge? If B is the case, then how does the human mind perceive it as an existence? In short, both approaches fall short of an ideal answer.

Theory of learning, on the other hand, deals with the process of learning; namely how the human mind receives and processes knowledge. The theory of learning also has two contrasting extremes: one pole of the theory claims that people learn by absorbing knowledge in small pieces and gradually; the opposite pole claims that knowledge is constructed by the human mind.⁸⁴ For the former case the mind of the learner is being considered to be passive⁸⁵, indicating that the learner is the subject of a deliberate teaching activity organized around a certain curriculum. The latter case, on the other hand, implies that the learner is an active participant in the process of learning, which comes about through the experience of the learner rather than the intention of the teacher.⁸⁶

These theories may seem useless for day-to-day practices. They are, however, vital for defining education. In other words, the process of learning and the nature of the learned subject must be clarified for the composition of an educational theory. According to that theory the educational policy will be created. The policy of education will determine which approach the educator will advocate. Now let me explain which approaches are presumed about knowledge and learning theories for this study.

⁸⁴ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 21, 22.

⁸⁵ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 23.

⁸⁶ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 22.

3.2. Discovery Learning Model

Discovery learning is a flexible model. The basis of this model admits that learners have different capacities and understandings, and learning is an active process which necessitates the participation of the learner. As Hein avers;

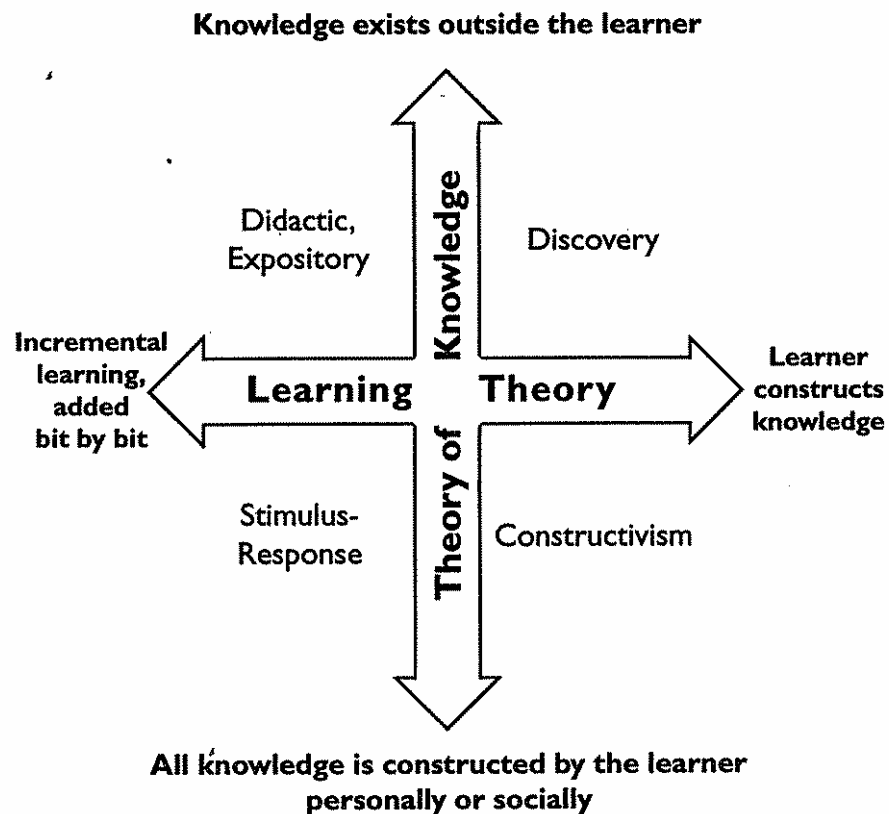
Discovery education approaches have accepted the idea that learning is an active process, that learners undergo changes as they learn, that they interact with the material to be learned more fundamentally than only absorbing it, that they somehow change the way their minds work as they learn. Learning includes more than piling facts and concepts into the warehouse of the mind. As people learn, their capacity to learn expands; the shape and volume of the mind's warehouse is transformed by the process of grappling with the new information.⁸⁷

According to this information, discovery learning is an interactive process which causes a change in the learner. As terms like 'active learning', 'interact with the material', 'expanding capacity' and 'transformation' indicate, discovery learning is an experience. The learner permeates that experience with his/her material and spiritual existence. Hein concurs with this fact by claiming that discovery learning necessitates not only 'hands on' but also 'minds on' engagement by learners.⁸⁸ Dewey calls this type of experience educative. According to Dewey, not every experience is educative, but education must be experiential. As Hein attributes to Dewey, for an experience in order to be educative, it must be 1) not a routine experience –to cover not only physical but also mental participation-; and 2) the experience should be organized to be educative. Now let us examine how the discovery education theory fits the education mission of an art museum.⁸⁹

⁸⁷ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 30.

⁸⁸ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 31.

⁸⁹ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 2.



Schema-1 ⁹⁰

3.3. Education and Art Museums

As Schema 3 shows, the theories of knowledge and learning must be examined together. The reason for that is that the combination of the two theories implies four different approaches to the issue. These are didactic education, stimulus response education, discovery learning and constructivist learning. Different approaches will result in different educational policies: and different educational policies must be constructed for the institutes, the learning subject and the potential audience, all of whom can be diverse. Before determination of the type

⁹⁰ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 25.

of education to provide, the type of the institution must be specialized. It is impossible to “talk about learning except in relationship to some place and situation”⁹¹.

Certainly, the case for museums is quite a special one. Museums, which have evolved from the sixteenth-century curiosity cabinets, have a strong relation to the desire to acquire knowledge from the physical world. Furthermore, the history of museology demonstrates the parallel emergence of public museums with encyclopedic studies in the 19th century. It is therefore compatible with the evolution of museums to claim that museum education by definition has to assume that knowledge exists in the external world.

As for the learning theory, it depends on the preference of the authority which approach to adopt. As stated before, what the objects are and who the audience is play an important role in the decision of which learning theory to prefer. For example, a primary school can apply the incremental learning theory since it expects every student to have been equally educated. A museum on the other hand cannot expect every visitor to have the same experience and consequently be equally educated.

In the case of museums it is almost inevitable to suppose that the learner constructs knowledge by him/herself. It is inevitable first of all because -unlike schools - the museum does not have a curriculum. Furthermore, the audience of the museum can cover a wide range of age, cultural efficiency and understanding. Therefore it is not plausible to expect that every visitor reaches the same conclusion. Drawing the same conclusion is the necessary condition for incremental learning theory, but this is impossible for visitors to an art museum. To sum up, the discovery learning model constitutes the best basis for the educational policy of an art museum. Hein makes a similar statement by saying that:

⁹¹ George E. Hein, introduction to *Learning in the Museum*, (New York: Routledge, 1998) xi.

Since museums, unlike schools, value objects and learning from objects, discovery learning seems a natural approach for these institutions. Further, it is satisfying to think that our knowledge, the history we feel passionate about, the aesthetics we espouse, or the science we learned as universal truths- can be thought (and learned) by allowing visitors to explore and use their minds.⁹²

Hein explains the applications of didactic education model and discovery education model in his book *Learning in the Museum* as such,

Museums applying the didactic educational policy have:

- A chronological display ordered to begin and end at certain points;
- Didactic labels, panels and graphics outlining what is to be learned;
- An arrangement of objects from simple to complex, assuming a relationship of progress between them;
- School programmes following a traditional curriculum implying the progressive arrangement of objects from simple to complex;
- Educational programmes with pre-determined learning objectives.⁹³

Museums applying the discovery educational policy have:

- A display order that allows the visitor to go back or forth without a definite beginning and end;
- Several active learning modes (including labels, panels, graphics and online technologies) that ask questions and encourage visitors to derive answers for themselves
- Some mediums to let the visitor interpret the exhibition without being given a pre-determined conclusion;

⁹² George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 31.

⁹³ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 27.

- School programmes that attract students to participate in activities leading to accepted conclusions;
- Workshops for adults that promote several forms of evidence enabling the visitors to understand the objects truly with an inner realization.⁹⁴

These two educational models create physical and mental differences in the experience of art museums. Didactic educational policy results in a different physical experience from the one that is created by discovery education because the walking route of the latter is not predetermined like that of the former. In addition to that, information media are also necessitating the visitor's active participation in an art museum designed by discovery learning system. The visitor chooses which object s/he is going to learn about, and to what extent s/he will deepen his/her knowledge about it. The visitor can arrange his/her own experience: s/he can confront the artwork, hear about it in an audio tour, read about it online or in the library or participate in further discussions organized by the museum. In short, discovery education model forces the visitor to play an active role on determining what to learn and to what extent to learn it, where didactic education defines what it is to learn at the end of the visit beforehand.

The visitor of an art museum designed according to the principles of discovery education is also mentally freer than in an art museum designed to apply didactic education. In an art museum designed by the discovery education model, the visitor can conduct his/her own experience mentally by choosing the art object that s/he finds worth to investigate and interpret it according to his/her own value judgments. Similarly, the visitor can compare and contrast different objects and draw conclusions from his/her experience. To conclude, discovery education model provides an art museum the appropriate conditions for attracting the people and enabling an educative experience for them.

⁹⁴ George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998) 33.

3.4. Collection as an Educative Source

What is the object of education in the art museum? It is artworks, of course. What do artworks teach to visitors? It depends on who the visitor is, what his/her background is, where s/he comes from and what s/he wants to derive from a piece of art in particular or from the experience of the museum in general. Considering the multitude of the variables, it can be claimed that there will be as many experiences as visitors. Still, that is not to say that art museums do not provide any kind of education. In order for one to work out the type of education offered, the object of education and the application of the education must be reviewed. There are two channels for education in art museums. One of the channels is artwork, which is a source of education by itself. The second channel is the educational activities conducted in accordance with an educational policy.

Artworks, as the source of the educative experience, can convey knowledge to visitors. The experience derived from a particular art object can, however, vary from person to person. Let me give two contrasting examples. The natural sciences aim to reach precise quantitative generalizations through repeatable experiments. For example, an experiment about the universal law of gravity leads every beholder to the same experience and consequently to the same conclusion. A painting, on the other hand, is more like a tunnel through which a lot of data comes. These data may consist of traces of the artist, the episteme of the era and the visual characteristics of the place where the artwork was produced and so on. Each particular viewer of the artwork can therefore derive different messages from their experience. The experience of the museum visitor would be different from that of the viewer of the experiment on the law of gravity. Artwork thus provides a flexible type of education. This type of education differs from didactic education, which relies mostly on memorizing factual details. In contrast, discovery education is suitable for artwork which depends on the subjective experience of the beholder.

Besides the collection, the art museum can also provide an active education programme. In fact, an educational concern has been one of the main tasks of public art museums since their emergence in the 18th century. Since then, they have prepared educational programmes serving several needs and layers of society. To prepare an educational programme for an art museum means to design how the visitor will be made to confront the artwork. This programme can either confront the visitor directly with the artwork (via displays, walking routes, assembling the artworks according to a concept, putting informative labels, ranking artworks according to schools or chronological order and so on) or inform the visitor indirectly about the artwork (organizing seminars, talks, school visits, providing library and research opportunities and making publications).

In short, there are two interrelated ways for an art museum to educate its visitors. The primary way is the collection itself and the secondary way is the educative programmes designed around the art exhibits.

PART 4: CONCLUSION: EDUCATION IN ART MUSEUMS TODAY

4.1. Education in Art Museums Today

Collections are “the heart of a museum”⁹⁵. However, to possess collections alone is not sufficient for the public to make use of them. In fact, guiding principles are needed to enable persons from several ages and levels of knowledge. These guiding principles are educational programmes. The insight educational programmes provide to visitors are as important as confronting and observing the piece of art. Therefore, educational programmes of art museums provide visitors mental tools to be used for giving a meaning to their experience in the art museum. The act of meaning-giving to experience can be considered as deriving knowledge –this is also the aim of the discovery education model i.e. constructing knowledge from personal experience-. Deriving knowledge is important because

⁹⁵ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 15.

of world's "transition from an industrial to a knowledge based economy"⁹⁶. Therefore, knowledge and meaning-making is important than before, and they are considered to be the necessary elements for social and economic well-being.⁹⁷

Today, education is vitally important for the survival of the museum. Education, for a museum, is directly related to the connection of the museum with the society. A museum can survive as far as it satisfies the needs of society in certain respects. As stated before, public museums have had an educational concern since their first emergence in the 18th century. However, the demands of the public from museums have changed as the social, political and philosophical conditions of societies have changed. As a result, the assumptions of the educational theories of public art museums changed tremendously. The changing point of view towards the art objects unsettled the basic assumptions of public art museums. In short, this movement resulted in the reconstruction of the educational policies of the public art museums.

Educational policies of an art museum mainly serve improving the relationship between public and the museum. In other words, education in art museums does not mean to teach the nature, the meaning or the significance of the artwork to the visitor. Yet, education in art museums means to direct the visitor in the relationship s/he establishes with the work of art. Therefore, education in art museums is not a rigid method. On the contrary, it is quite flexible. By organizing the museum experience, educational activities create a basis for visitors to be curious, to ask questions, to interact with the artworks and consequently derive meanings out of this experience. The richness of the experience makes the museum visit more attractive.

⁹⁶ John E. Falk and Lynn D. Dierking *Learning from Museums Visitor Experiences and the Making of Meaning* (Oxford: Altamira Press, 2000) 1.

⁹⁷ John E. Falk and Lynn D. Dierking *Learning from Museums Visitor Experiences and the Making of Meaning* (Oxford: Altamira Press, 2000) 1.

The educational activities organized according to discovery education model first of all serve the exploration of the collection and illuminate its connection to culture and history. Educational programmes for the school children and teenagers enable them not only to observe, analyze and questioning the artworks, but also to explore the fine arts techniques (for example, the function of the camera). Adult programmes, on the other hand, include academic symposia, courses, lectures, gallery talks and readings that enable the participants to contact with the art objects, study on them and exchange ideas with other people. In short, besides the collection they have, art museums function as educative units with the educational programmes they develop. As the curator of the Louvre German Bazin states, museum is the university of common man since it becomes academy of learning like the mouseion of the Greeks.⁹⁸

4.2. A Definition: The Collection and the Education of Museums

The first chapter aimed to illuminate the history and the types of collections in Europe. Here, the emergence of art museums in the intellectual course of Europe has been clarified. The second chapter clarified the educational mission of museums after the 19th century and the proper educational models for art museums.

According to first and the second chapters, then, collection and educational function are two essential necessities for a modern museum. The primary essential component of a museum is the collection. Collection constitutes the basis on which the message of the museum will be constructed. In other words, the collection determines in which direction the museum will transform its visitors. Therefore, collection is the vital element of the museum.

Still, to have a collection is not enough for describing a museum in a proper way. Without serving the society, museum cannot go further than being a storehouse,

⁹⁸ Edward P. Alexander, *Museums in Motion* (Oxford: Altamira Press, 1996) 14.

even if it has a huge collection. In order to be a proper museum, a museum should attract people and develop methods for bridging the gap between the public and its collection. This is only possible by museum's educating its visitors through the collection. Therefore, it can be claimed that educational concern is the second vital element of the definition of museum.

In general terms, then, it can be said that collection and education are the two essential concepts of the definition of a museum. Indeed, the widely accepted definition of museum stated by ICOM in 2001 supports this idea.

A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.⁹⁹

The declaration of this definition can be interpreted in terms of the importance of the collection and education. Analyzing this definition, we can say that a museum is composed of 1) a material collection (*material evidence of people and their environment*; which is being *acquired, conserved, researched, communicated and exhibited*) and 2) the educational mission (*non-profit making, permanent institution in the service of society for purposes of study and education*).¹⁰⁰ This kind of a definition clarifies the existential justification of a museum both by itself and for the society. In other words, a museum is an institute 1) hosting a material collection which dwells around a focal idea, and 2) educating the society through its collection and activities by transmitting that focal idea. This definition tells us from which points we have to approach to museums. A museum can be investigated firstly in terms of its possessions, i.e. its collection and the focal idea that brings the members of the collection and secondly in terms of the

⁹⁹ ICOM, "Development of the Museum Definition according to ICOM Statutes (1946-2001)." http://icom.museum/hist_def_eng.html

¹⁰⁰ The italic written phrases are taken from the museum definition of ICOM

communication tools used for educating the public. These two aspects of the museum are the necessities of the definition of a museum. The definition composed of these two essential elements enlighten how the collections evolved into a modern museums and what the mission of modern museum is that distinguishes itself from the its ancestors. To grasp the definition helps to grasp the historical course of western museology. The historical course of the western museology will help us to understand the Turkish museology, which has been influenced by the western world, but developed under completely different conditions. In the next chapter, I will investigate the Turkish art museums and whether they satisfy the conditions of the definition mentioned above.

CHAPTER 4

THE HISTORY OF TURKISH MUSEOLOGY AND TWO CASE STUDIES

This chapter aims to explore the situation of museology in Turkey. Turkey is a country both very near to the western world and very distinct from it at the same time. Therefore the history of Turkish museology constitutes a unique example displaying how museums have been adopted to the Turkish cultural structure and how museology has generated the circle of knowledge through art works. To this end, the Turkish museology will be investigated in two parts. In the first part, the Turkish museology will be explained beginning from the late Ottoman era until today. In the second part, the two important art museums of Turkey Republic will be scrutinized in terms of the concepts explained in previous chapters.

PART1. THE HISTORY OF TURKISH MUSEOLOGY

1.1. European Effects

During the 16th, 17th and 18th centuries, Europe appeared to be in a passionate search for knowledge about everything that affects the life of human beings. The activities held during these centuries was going to result in a tremendous change in the intellectual aura of European folks and consequently in the economical and political order of the world. The innovations in the knowledge and perception of the physical world led Europe to discover their potential both mentally and materially. The physical discoveries resulted in the industrial revolution, where mental changes led Europe to the rational enlightenment. These novelties

provided European nations a great motivational force, which needed to be fed by national institutions. The national art museum is one of these institutions that secures the collective memory, promotes learning and inspires artistic activity.

Nevertheless, the powerful European countries were increasingly threatening the lesser developed countries through colonial activities. As their power increased, the European nations were demanding more from the sources of their neighborhood. Ottoman Empire, which was a challenging neighbor once, was losing its vigor. Indeed, Ottoman Empire was losing both its lands and authority. During the centuries in which Europe dedicated all of its power to research, Ottoman Empire remained slow in producing knowledge and technology. There is no reason for us to believe that neither the Ottoman government nor the public was in search for the concepts such as truth, knowledge or education as European nations did in the rational enlightenment. In other words, the circle of knowledge was congested in the Ottoman Empire. The stagnancy both in the intellectual and practical areas caused Ottoman Empire to lose power on its lands. The military force of the Ottoman Empire was also weakening because of the lack of the technological inventions.¹⁰¹

Realizing the importance of knowledge, the Ottoman government started to develop its relations with the European countries like France, England and Germany in the 18th century in order to import the technological innovations for its military. In that way, the era of westernization began in the Ottoman Empire. While Ottoman Empire desired to discover the secrets of the technological progress in the west, European countries wanted to be acquainted with the Ottoman Empire in order to exploit their political and mercantile benefits.¹⁰²

¹⁰¹ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 26.

¹⁰² Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 40.

During the westernization process in the Ottoman Empire European artists, writers, travelers and researchers entered to the empire along with the military experts. Consequently, the two sides began to better know each other. Although not intended, these interactions influenced the Ottoman public in their artistic activities. Painting and drawing, which are implicitly forbidden because of the Islamic belief on a non-material Creator, caused representational art not to be able to flourish. Most of the European innovations were considered to be non-Muslim inventions and supposed to be harmful for the Islamic belief. For example, the printing machine that had been invented in the 15th century was not used in Ottoman Empire until the 18th century.¹⁰³

Notwithstanding with the Islamic reactionary section, the development of visual representation techniques were vital for military purposes. The techniques such as mathematics, geometry, maps plans, models and technical drawings; began to be thought in military schools.¹⁰⁴ The European experts of these fields were invited to the Empire. From the gate opened for these experts also came European artists. This would change the route of the artistic activity in the Empire, if not the military one. Before westernization, techniques were applied such as gilding, ornamentation, and miniature were applied.¹⁰⁵ Still, these techniques were used only in the buildings belonging to the higher ranks of the society.¹⁰⁶

The interaction of the Empire with European people changed the route of the artistic activity. Although it was military skills intended to be developed, westernization movement stimulated artistic activities as well. The foreigner

¹⁰³ Wikipedia The Free Encyclopedia, "Ibrahim Muteferrika." http://tk.wikipedia.org/wiki/%C4%B0brahim_M%C3%BCteferrika

¹⁰⁴ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 32-34.

¹⁰⁵ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 374.

¹⁰⁶ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 344.

researchers were adding pictures to their works and reports about the Ottoman Empire. There appeared books printed in European countries about the empire. Similarly, Turkish writers were adding pictures to their works. The first book with a drawing was printed in 1798.¹⁰⁷ In short, the movement of the westernization in the Ottoman Empire influenced the both sides. Europeans and Ottomans began to know each other. This interaction which will continue increasingly in the next two centuries was going to result in a set of social transformations in the Ottoman Empire. The public museum was emerged during this era of interaction.

It is very meaningful to note that the authorities of the Ottoman Empire put the military forces in the center for competing with the progress of western civilization. This can be due to a long military tradition that made the Empire quite powerful in its own time. The Empire wanted to gain its power back again by strengthening its military forces. The emphasis on this issue can be traced back to the pre-museological collections of the Empire, which contains military goods on the one hand, and the relics symbolizing the military victories, on the other.

1.2. Pre-Museological Collections in the Ottoman Empire

Collections in Ottoman Empire can be traced back until the conquest of Istanbul in the 15th century. The first collection of Ottoman Empire was composed of military goods and Christian relics the possessions of which were taken in the conquest of Istanbul. These captures were preserved in the Church of Hagia Irene. The Church of Hagia Irene was a temple converted into an arsenal after the conquest. With its new name as Cephane-i Amire, the building served the purpose of storing the military captures since the beginning of the Ottoman reign in Istanbul. These captures were the Byzantine military instruments and holy Christian objects like the relics of John the Baptist.¹⁰⁸

¹⁰⁷ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 42.

¹⁰⁸ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 21.

In 1730, the building was restored and its name was changed into Darü'l-Esliha. After that date, the arsenal began to be used for the display of the collection rather than being a storehouse of weapons and captures. Still, the access to the collection was limited. The collection was composed of two types of objects. The Christian relics were inherited to the Ottoman Empire in the conquest of Istanbul and were symbolizing the dominance of Ottoman Empire on Christianity. The other collection was composed of weapons of Ottoman army. Unlike the European pre-museological collections, this collection was not serving the public whether for informing or educating the public.

At the first sight, it seems as if a church was declared to be the storehouse of the military captures. However, the intention behind was something different. Both the content of the collection and the place where this collection dwelled implies that Ottoman Empire was very much aware of the symbolic value and the impact of these objects on people. The collection was neither object to a display strategy nor was accessible to the public. Yet, the collection was indicating the power of the empire on non-Muslim folk.¹⁰⁹

Wendy Shaw notes that the building of Darü'l-Esliha was being used as a prison of these objects¹¹⁰. According to her, this was a way to preserve the past and the collective memory. In other words, the Ottoman Empire imprisons the captures in such a monumental building as a memorial of the victory. The fact that this building was located within the Topkapi Palace is also underlying that the Ottoman Empire possesses this heritage. Wendy Shaw states that this collection indicates the hierarchy of religions in the Ottoman Empire.¹¹¹ It is impossible to

¹⁰⁹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 21.

¹¹⁰ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 25.

¹¹¹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 25.

call Cephane-i Amire and Darü'l-Esliha a museum simply because the collection was not classified and open to public. However, they constituted the core of future museums.

1.3. Towards the Evolution of Ottoman Museums

The contemporary Turkish museology has its roots in the 18th century Ottoman Empire. Today the debate over how to determine the initiative steps of the museology still continues. One point of view suggests that the museology began in 1846 with the Ottoman Empire's approval of collecting archeological objects; the other says that 1723 is a more appropriate date since on that date Ottoman Empire restored the Church of Hagia Irene and collected military captures there. There are also experts claiming that 1869 is the correct date because then the old word used for collections "mecmua" was converted into its European equivalent "museum".¹¹²

However, the significant point is not when but how the museology started. How museum studies initiated played an important role on general characteristics of the Turkish museology. The lands of the Ottoman Empire covered a great deal of ruins of ancient civilizations including the Greek and Roman worlds. Since European nations consider the Classical age as their origin they believed that they naturally possess the ancient objects¹¹³.

In fact, Europeans considered archeological objects as the sources from which they can derive knowledge about themselves. Therefore the lovers of classical age -both professionals and amateurs- were enthusiastically searching the east Mediterranean coasts and Egypt. When Ottoman Empire opened its doors to

¹¹² Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 19.

¹¹³ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 66-69.

Europe in order to construct friendly relationships, the lands of the Ottoman Empire were introduced to European researchers as a very fruitful field.

Museology, which flourished in these times in Europe, rests in the intersection area of three different motives. These motives were fed by the intellectual pursuit during the 15th, 16th and 17th centuries.

Firstly, Europe was aware of the power of the material collections as sources of knowledge. Collecting was an old tradition which aimed to know and interpret the material world for Europeans. As stated in the second chapter, curiosity cabinets constitute a precise example for that situation.

Secondly, the increasing scholarly activities revealed the common history of European folks, which would be supported by art historical narratives and concretized by the archeological findings.¹¹⁴

Lastly, the age of rationality necessitated the establishment of new social boundaries like nationality. It was only possible via supportive institutions –like museums- to keep the public familiar with their new national identity. In short, museums were collections, which store and arrange the empirical evidences of a history in order to enable the production of knowledge and the generation of culture for the good of public, the members of which share a common identity and history.

The archeological findings and the recently chosen cultural identity that relates Europe to Ancient Greek civilization resulted in neo-classicism and spread in architecture. This situation increased the desire to collect archeological/architectural ruins of Classic Era. The lands of the Ottoman Empire contained lots of raw material for European museums. The relationship with the

¹¹⁴ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 73.

Ottoman Empire, for this reason, was especially important during its weaker periods. This relationship was going to provide the necessary archeological evidences that will be unearthed in the excavations. The Ottoman government permitted foreigner researchers to excavate the ancient sites and to bring the products to their countries, as a sign of goodwill.¹¹⁵Of course, this can be interpreted a sign of weakness in reality.

As a result, it can be claimed that the Ottoman Empire was involved in the rise of the modern museology. At the beginning, the Ottoman Empire was an important but passive ingredient of the museological studies. The Ottoman Empire was important because the areas of the study were located within the terrain of the Empire. Europeans needed to have the archeological objects in their museums for the sequential order of their art historical narratives. Despite the cultural wealth the Ottoman Empire possessed, Ottoman authorities were not conscious enough to play an active role in excavations and evaluating the results of these excavations. The European concern over the ancient objects grew as archeology provided a material connection between contemporary world and the historical heritage that the Scripture suggested. Archeology proved the narratives of the Scripture and mythologies¹¹⁶, which consequently enabled the European nations to claim the right on the Ottoman land. As a matter of fact, these claims were going to be directly obvious with the colonial expansions at the beginning of the 20th century.¹¹⁷

In the 19th century, Ottoman authorities became aware of the importance of museological studies. The government considered the museological studies in terms of the westernization of the Empire and in terms of the need for protecting

¹¹⁵ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 80.

¹¹⁶ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 60-61.

¹¹⁷ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 30.

the archeological ruins from the European claims. However, there is no evidence for us to conclude that the Ottoman Empire conducted a policy on archeological objects in their original context: namely historical and aesthetical objects from which any kind of knowledge could be derived.

1.4. Mecmua-i Esliha-i Atika and Mecmua-i Asar-i Atika

During the 19th century the westernization project fruited in the development of representational art and museology. In this century the first and the last trip of an Ottoman Sultan ever was realized. The Sultan Abdulaziz traveled in the big European cities and was impressed by the architecture and the livelihood of the artistic life.¹¹⁸ He also visited the International Exhibition of Paris and Gallery of Ambras in Vienna.¹¹⁹ There are several other signs that indicate the change in the Ottoman mentality. In the same century, the government sent students to Europe to study arts, the paintings bought from Europe hanged on the walls of the palace and newspapers with drawings have been published¹²⁰. The first museum also appeared in this century.

The first museum was established in 1845 by Ahmet Fethi Pasha who worked as a civil servant in several European cities such as Paris, London, Moscow and Vienna.¹²¹ Ahmet Fethi Pasha divided the space of the Hagia Irene Church into two: In the right side of the court was the collection of old weapons (Mecmua-i Esliha-i Atika). This collection expressed the progress of the empire in military

¹¹⁸ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 147.

¹¹⁹ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 149.

¹²⁰ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 154.

¹²¹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 43.

power.¹²² In the opposite side was the collection of ancient objects (Mecmua-i Asar-i Atika). These two collections remained in the same place together sharing the same ideological purpose until 1880.¹²³ The two-fold display indicated that the Ottoman Empire still had the authority on its lands, which is the object of desire for foreign forces, and the military power is the security of its authority. The collection of old weapons was the narrator of the glorious Ottoman history. The original sword of Mehmet the Conqueror and the keys of the conquered cities were some of them.¹²⁴

This example reveals that the Ottoman Empire establishes its first museum under the conditions peculiar to itself. Unlike the discourse of the museology in Europe, Ottoman museum reflects the present conditions of the Empire. The new emerging interest towards visual arts is still in the service of the higher ranks of the society. As Shaw emphasizes, the collections emit the political messages of the empire. The museum is not addressing itself a mission for educating the folk. The collection serves, whether purposeful or not, the empire as a conveyer of its messages to the world. One can detect an attempt of the Empire neither to use the collection as a tool for knowledge production nor to organize the collection as Europeans did.

1.5. Müze-i Hümayun – The Museum of the Empire

The Ottoman Government soon realized the value and the political power of archeological objects. The collections in the Church of Hagia Irene were rearranged and renamed as Müze-i Hümayun. However, in the management of the museum European directors were influential. From 1869 until 1881 Müze-i

¹²² Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 92-93.

¹²³ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 45.

¹²⁴ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 50.

Hümayun were ruled by foreign directors.¹²⁵ The reason for that can be the government's policy of employing the Europeans in the issues of which they believe Europeans are the experts.

There were some efforts to refine the missions of the museum. For example, a high school teacher, Goold, becomes one of the foreign directors of the museum who publishes a catalogue about the museum and declares the educational mission of the museum in this catalogue.¹²⁶ Another foreign director, Dethier, proposed the Ottoman government a plan for establishing a school to raise museum experts. Although it was permitted by the Sultan, there is no evidence today signifying that type of a school. Again, Dethier prepared the first regulation of the archeological objects. However, as Cezar attributes to Remzi O. Arık, some people believed that this regulation was not preventing the plundering of the ancient sites but only legalizing it.¹²⁷

Obviously, the visual arts could not yet find a proper ground on which it can efflorescence. The museum was focused on archeology. It is certain that there still existed some groups reacting to representational art with the so-called religious reasons. For example, when the Sultan Mahmut II had his pictures hung on the walls of the state offices, one of the authorities declared that this picture was not for adoration; it only served the informational purposes.¹²⁸ However, there were art students in Paris who were going to return to their country soon and activate the artistic life of the empire to an extent.

¹²⁵ Erdem Yücel, *Türkiye'de Müzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları, 1999) 34-37.

¹²⁶ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 106.

¹²⁷ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 243.

¹²⁸ Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 95.

In the course of time, the interest towards the old weapons decreased whereas the archeological collection became more popular. There are two reasons for that. First, the collection of old weapons was reminding the recent military failures. Secondly, the collection of archeological objects was a concrete way of westernization without the necessity of relating the empire to war and politics.¹²⁹ The shift of the importance from one side to the other one becomes concrete with 1) the new legal regulation about the obligation to transport ancient objects found in different provinces of the empire to the capital in 1874¹³⁰ and 2) closing the collection of old weapons in 1877. As a result of state regulations, the archeological collection grew rapidly with the pieces coming from the provinces. Soon provinces began to be represented by their archeological foundlings. The first cataloguing was also made by that time. Despite of the efforts, the Ottoman side had never been able to be strategically superior to European correspondents because of the lack of an archeological program.¹³¹

1.6. Osman Hamdi Bey

In 1881 Osman Hamdi Bey became the director of the museum and transformed the collection into a real museum reflecting ideologies of the empire. Osman Hamdi Bey worked as an educator, a painter, a curator and an archeologist; playing an important role on legal arrangements, excavations and preservation of archeological objects.¹³²

¹²⁹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 101.

¹³⁰ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 109.

¹³¹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 111.

¹³² Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 134.

Osman Hamdi Bey is one of the most important figures of Turkish history of art and culture. Osman Hamdi was the son of Ibrahim Edhem, one of the first four students sent to Europe by Ottoman Government.¹³³ As a civil servant Ibrahim Edhem worked in Europe, which enabled the first contacts of his son with European culture. Osman Hamdi was sent to Paris by his father in order to study law. However Osman Hamdi followed his inclination towards painting. He visited the studios of Gérôme and Baulanger. After 12 years study in Paris, Osman Hamdi Bey returned to the Empire and worked as a civil servant until the death of the director of the museum, Dethier. In 1881 Osman Hamdi Bey became the director of the museum. During term of service in the museum, he worked not only as a manager, but also as an archeologist, painter and educator.¹³⁴

With the help of his natural tendencies Osman Hamdi Bey trained himself in museum studies and archeology as well. In the second year of his term he established the first Turkish academy of fine arts as Sanayi-i Nefise Mektebi.¹³⁵ This school was the first organized institute offering education on architecture, painting and sculpture (which Osman Hamdi called ‘engraving’ in order to avoid from traditional prejudices¹³⁶).

Osman Hamdi was working hard for gathering the historical treasure of the Empire in the museum. He also joined some of the excavations personally and published some of the very important archeological foundlings. In 1884 Osman Hamdi Bey arranged the second legal regulation of archeological objects.¹³⁷

¹³³ Mustafa Cezar, *Sanatta Battıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 197.

¹³⁴ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 122.

¹³⁵ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 126.

¹³⁶ Mustafa Cezar, *Sanatta Battıya Açılış ve Osman Hamdi I* (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995) 23.

¹³⁷ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 144.

Unlike the first one, the second regulation banned the transportation of archeological objects entirely. The rapidly growing collection was not fitting into its building any more. Osman Hamdi Bey initiated the construction of a new building in neo-classical style, which will be finished in three steps namely in 1891, 1903 and 1907.

The changing mentality of Ottoman Empire can be traced by the evolutionary steps of the legal regulations first made in 1874. The 1874 regulation was not capable of preventing smuggling because it did not have a proper definition of archeological objects. This regulation was anticipating the share of the foundlings between the excavators, land owners and Ottoman state. Between the regulations of 1874 and 1884 lots of archeological objects were transported abroad due to the lack of sanction. The regulations made in 1884 and 1906 point out that the awareness of the value of archeological objects have increased. With the great efforts of Osman Hamdi Bey as the director of Müze-i Hümayun the definitions of the archeological objects were extended. The archeological sites were taken into the possession of the empire as a whole with its terrain and objects in it.¹³⁸ Müze-i Hümayun was rendered as the responsible institute to collect, preserve and display the archeological objects. The 1884 regulation was so extensive that even the Republic of Turkey used the same regulation until 1973 (Only some minor additions were made in 1906).¹³⁹ The developments of regulations signify that the Ottoman Empire puts importance on archeological objects. Still the regulations failed in many cases because of the lack of application.

As a result the Ottoman Empire seemed to have managed to catch Europe in terms of the importance they give to archeological objects and dedicating an institution

¹³⁸ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 147.

¹³⁹ Wendy Shaw, *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi* (Istanbul: İletişim Yayınları, 2004) 174.

to it. Ottoman Empire aimed to utilize archeology in the way Europe did. The objectives were

- Concretizing the national identity
- Obtaining the profound knowledge of history
- Legitimizing of taking possession of the archeological treasures of other countries
- Constituting a progressive historical narrative

After all, efforts of Ottoman Empire remained always superficial. The lack of museological and archeological studies was responsible for this failure. On the one hand, the archeological objects were not valuable things in themselves but valuable because Europe considered them as valuable. On the other hand, the lack of museological theories caused the museums to remain more like a storehouse rather than an educational center.

To sum up, Europe was collecting in order to verify its historical course and to adopt a new intellectual direction for arts and aesthetics whereas Ottomans were collecting in order to prove their reclaim on every distinct cultural and religious emergence on their lands. In the last two centuries of Ottoman reign, the attention was on politically and strategically important issues. For that reason, the consciousness on museology could not rise. The fact that museum is an intellectual institution as well as a physical one could not be grasped widely. Without the educational background, professional activities and consciousness it was impossible for Müze-i Hümayun to develop an educational approach regarding the research program, artistic inspiration, historical discourse and the promotion of these to the public.

1.7. Museums of the Turkish Republic

Atatürk aimed to institutionalize museums all over the country. Museum studies in the Republic of Turkey began as soon as the State of the Republic of Turkey was established. The first parliament of the Republic of Turkey established the Ministry of Cultural Affairs in 1920. The governmental program dated to 1923 proposed the establishment of national museums in several cities.¹⁴⁰ In the same year museums in Ankara, Izmir, Konya, Bursa, Adana, Antalya, Samsun and in 1924 in Bergama were established.

The primary target was to strengthen the local museums in order to protect the present archeological possessions. For this reason the warehouses for gathering archeological ruins, which belong to the Cultural Directorship have been converted into local Museum Directorships. The valuable possessions of dervish convents throughout the country were sent to museums with a legal decision in 1925. The only exception is the Konya Mevlana Convent, which was turned into a museum with the demand of Atatürk.¹⁴¹

Atatürk initiated and pursued the development of the museological activities in Turkey. He personally commanded the establishment of some museums. The Topkapi Palace which was abandoned by Ottoman dynasty in the last century of the empire was neglected. Atatürk decided to have the palace repaired and he negotiated about its conversion into a public museum with the Prime Minister and the Minister of Education.¹⁴² In 1927 the Museum of the Topkapı Palace was opened to visitors. Similarly, Hagia Sophia, which served as a church for nine centuries, and as a mosque for five centuries; was turned into a memorial museum

¹⁴⁰ Melek Yıldızturan, "Atatürk ve Müze", Kültür ve Turizm Bakanlığı, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF2B81939FD5B60AFA6863F99721CA420D>

¹⁴¹ Erdem Yücel, *Türkiye'de Müzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları, 1999) 69.

¹⁴² Erdem Yücel, *Türkiye'de Müzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları, 1999) 72.

in 1934 and became one of the most visited museums.¹⁴³ The establishment of a museum in Ankara which reflects several ancient civilizations of Anatolia was among the plans of Atatürk. The Museum of Anatolian Civilization was established in this direction. Today it contains the most beautiful pieces from the Stone, Paleolithic and Bronze Ages and civilizations of Assyria, Phrygia and Urart. Another museum which Atatürk wanted to be established is the Museum of Ethnography in Ankara. The most distinctive characteristic of this museum is that it is the first museum building of the Republic. The Istanbul Museum of Painting and Sculpture was also established in the Building of the Crown Prince in Dolmabahçe Palace according to Atatürk's wish.¹⁴⁴

In the first decades of the Republic, Community Centers (halkevleri) contributed to the improvement of museums a lot. Community Centers were providing the theoretical background of the museums which the Ottoman Empire lacked in order to familiarize the public to the notions of history, art and culture. In 1944 there existed 405 Community Centers working actively, 90 of which had the branches of museology and history.¹⁴⁵ The task of the Community centers was to raise the pleasure of history, art and museum visits as well as publishing books on this issue.¹⁴⁶ Unfortunately Community Centers were closed for some political reasons in 1950's.

The efforts of the Republic of Turkey resulted in changing the route of museology. Museums of the Republic of Turkey differ from their Ottoman ancestors in several ways.

¹⁴³ Melek Yıldızturnan, "Atatürk ve Müze", Kültür ve Turizm Bakanlığı, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF2B81939FD5B60AFA6863F99721CA420D>

¹⁴⁴ Ibid.

¹⁴⁵ Erdem Yücel, *Türkiye'de Müzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları, 1999) 79.

¹⁴⁶ Ibid.

First, the new policies of museums are completely different from Ottoman period. Ottoman museums were the expression of a superficial attempt to westernization. There does not exist any indication either of a coherent strategy of collecting or any ideological or museological study accompanying their activities. Ottoman museums were protecting the cultural heritage about which they know little, and for a reason which they did not know exactly. One thing was for certain: the objects were valuable. The cultural ideology of the Turkish Republic was to cover every previous civilization, not only Greek and Roman civilizations. This attitude was parallel to the revolutionary mentality of the Republic of Turkey as conceiving the country as a whole. The establishment of the Museum of Anatolian Civilizations is the best indication that the Republic of Turkey does not follow their Ottoman ancestors in establishing the cultural policy. Unlike the Ottoman Empire, who adopted the concept of the museum from European examples, the republic of Turkey had an autonomous policy about the past civilizations and their representation in museums. This policy was covering not only Greek and Roman remains but it adopted the other civilizations and religious remains as well. The establishment of the Institute of Turkish History (Türk Tarih Kurumu) in 15 April 1930 was the concrete result of this policy.¹⁴⁷

Secondly, museum studies became widespread. The new museological understanding was introduced as the museums mission of educating people and people's education for developing museums. Ottoman Empire was forcing the provinces to send the archeological foundlings to the Capital. This is not much different from European manner that collects objects from different regions and gathers them in a building together. The Turkish Republic, on the other hand, centralizes the museums only legally by attaching them to the Cultural Directorship. The buildings of the museum and museum studies became widespread. Having local museums in many cities drew the public near their cultural heritage. The mentality in some parts of the public in Ottoman era of

¹⁴⁷ Melek Yıldızturnan, "Atatürk ve Müze", Kültür ve Turizm Bakanlığı, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF2B81939FD5B60AFA6863F99721CA420D>

considering the archeological objects as valuable merchandise (because Europeans were paying for them) changed into a real interest with the establishment of local museums.

Lastly, museums became a part of the national education. The fact that Atatürk had conversations on the establishment of new museums with the Minister of Education at that time proves this case. Yücel, on the other hand, states that Ministry of Education played an active role in establishing new museums in the first decades of the Republic.¹⁴⁸ The aim of the new emerging educational policies and institutions was to make museums a part of educational mechanism rather than being a formal imitation of any European institution.

PART 2: A COMPARATIVE STUDY OF TWO TURKISH ART MUSEUMS IN TERMS OF THEIR BUILDINGS, COLLECTIONS AND EDUCATIONAL ACTIVITIES

2.1. The Istanbul Museum of Painting and Sculpture (Known as Mimar Sinan Guzel Sanatlar Universitesi Resim Heykel Müzesi MSGSU, Museum of Painting and Sculpture)

Written on the basis of an interview with the Assistant Director of the Istanbul Museum of Painting and Sculpture, Salim Yavaşoğlu on 15.03.2007

Istanbul Museum of Painting and Sculpture was established by Atatürk on 20 September 1937.¹⁴⁹ Since the very beginning entry has been free and open to all.¹⁵⁰ The museum was originally part of the Sanayi-i Nefise (known today as the

¹⁴⁸ Erdem Yücel, *Türkiye’de Müzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları,1999) 67.

¹⁴⁹ Kültür ve Turizm Bakanlığı, “MSGSÜ Istanbul Resim Heykel Müzesi”, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF1D2BBDFC4052639B6F3FD0D74A40D5A>.

¹⁵⁰ Salim Yavaşoğlu, interview by Ceyda Basak Tan, March 15, 2007, The Istanbul Museum of Painting and Sculpture, Istanbul.

Mimar Sinan University of Fine Arts- Mimar Sinan Guzel Sanatlar Universitesi – MSGSÜ – and to be renamed as the Academy of Fine Arts), to which Atatürk gave some parts of the Dolmabahçe Palace for use. It is the first Turkish museum dedicated to fine art.

2.1.1. Building

Since its foundation the museum has lived in the same building, i.e. the Building of the Crown Prince. The building was designed and built by Karabet Balyan and Nikogos Balyan in 1856 as the Building of the Crown Prince.¹⁵¹ Milli Saraylar Daire Başkanlığı owns the building, but the MSGSÜ is responsible for its care and management. The building is a synthesis of baroque and rococo styles. With cellar, ground floor and first floor it covers 9000m². The cellar is being used as a depot, the entrance floor for temporary exhibitions and the upper floor serves as the main gallery. Since the building itself is a historic monument, alterations to the structure are not allowed for any purpose. This situation reduces the possibilities for display arrangements. Since the original surface of the walls was not appropriate for display purposes, the walls were lagged when the building was being converted into a museum. In the 1980s the laggings were covered with external panels which do not look very professional.¹⁵² The garden and the two little buildings (Harekat Köşkü) have been used for exhibitions, but today they are no longer in use.

According to the Assistant Director, the building has never been properly restored throughout its 150-year history. In 2006, however, the museum managed to attract the attention of state authorities thanks to an important exhibition and this resulted in the allocation of funds from the State Planning Department. The award means

¹⁵¹ Kültür ve Turizm Bakanlığı, “MSGSÜ İstanbul Resim Heykel Müzesi”, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF1D2BBDFC4052639B6F3FD0D74A40D5A>.

¹⁵² Salim Yavaşoğlu, interview by Ceyda Basak Tan, March 15, 2007, The Istanbul Museum of Painting and Sculpture, Istanbul.

that the museum will receive 3 trillion YTL each year for ten years in order to complete its restoration.¹⁵³

Because of the problems in the roof, the first floor, which is the main gallery for the display, cannot be used and most of the artworks have been moved to the storage depot. The present conditions allow for a display of only 70 artworks. After the restoration the display capacity will be nearly 350 works of art. Including the entrance gallery the building can host a maximum of 600 artworks, which is a very small number compared with the whole collection.¹⁵⁴

The building has air conditioning and humidity control only in its storage area. The galleries have only a heating system. There are also fire protection and security systems installed in the building.

2.1.2. Mission

The museum is the first museum devoted to plastic arts in the Republic of Turkey. Its mission was to preserve and display the history of Turkish painting and sculpture. During the first decades of its establishment, the museum collected the most valuable and award-winning art works from the academy of fine arts and from state-run competitions. The collection today possesses the most important art works created until the 1980s. After the 1980s, new regulations required the MSGSÜ to be dependent on a state consul (YÖK) and to have new departments other than fine arts. This situation caused the museum to lose its importance for the MSGSÜ and museums in general lost their primary place. The museum lost its financial source and consequently the ability to expanding its collection over the following years.¹⁵⁵ This is still the biggest obstacle facing the museum in

¹⁵³ *Ibid.*

¹⁵⁴ *Ibid.*

¹⁵⁵ *Ibid.*

achieving its end, i.e. to record the history of the visual arts of the Turkish Republic.

The museum administration does not have a unit devoted to education. The Assistant Director personally believes that education should be the primary purpose of the museum and he complains about the lack of interest people show towards museums and art. He reports that even the students of MSGSÜ who are studying art do not visit the museum. According to him the obligatory school visits are not even useful for the students, especially if they are of primary school age. He argues that little children cannot make use of the museum's content because "they are too young to understand art". In short, the representatives of the museum administration say that they put great importance on the educational aspects of museum visits but there is at present no tailored educational programme for attracting the public to the museum nor for edifying visitors through the artworks.

2.1.3. Collection

The core of the collection comprises the works of art gathered from the collections of Dolmabahçe Palace, Sanayi-i Nefise Academy and several state institutions. In the first decades the inherited sources of the palace and the skilled management of the academics of MSGSÜ enriched the collection very much.¹⁵⁶ As stated before, however, the new university regulations weakened the museum and its ability to reflect the history of Turkish painting and sculpture.

Between the years of 1950-1960, the museum served its mission to spread art to Anatolian cities. Several art galleries and exhibitions have been organized with the artworks sent from the Istanbul Museum of Painting and Sculpture. The Ankara and Izmir State Museums of Painting and Sculpture were founded with

¹⁵⁶ *Ibid.*

pieces from the MSGSÜ Museum. Today, the most important artworks in the Istanbul Museum of Modern Arts have been loaned by the MSGSÜ Museum.

The collection contains the works of Osman Hamdi Bey, Şeker Ahmer Paşa, İbrahim Çallı, Bedri Rahmi, Abidin Dino, Sabri Berkel and some 18th and 19th century western artists like Bonnard, Deraini, Levy, Matisse, Picasso and Utrillo.¹⁵⁷ According to the official records of 2005 the collection is composed of 3977 paintings, 672 sculptures, 80 writings (hat) and 107 ceramics.¹⁵⁸ According to the Assistant Director, there are more than 10.000 paintings and sculptures in the collection but more than half of these belong to just two artists, Sabri Berkel (nearly 4000) and Zühtü Müridoğlu (nearly 2500).

The cataloging process was carried out very carefully until the 1950s. Each artwork had its record and photograph in a page of the catalog. After the fifties, the catalog books began to suffer mistakes and absences. Today, reports the Assistant Director, despite the earlier omissions every work of art has its record and these records are being digitalized.

2.1.4. Exhibition

The exhibition follows chronological order in order to highlight the development of Turkish fine arts. The Assistant Director also states that the historic building is an obstacle in displaying the artworks. First of all, the building does not have sufficient space. Secondly, the necessary arrangements cannot be made in the building since it is forbidden to interfere with the original structure. Lastly, the architectural style of the building is not in keeping with the modern art objects.

¹⁵⁷ Kültür ve Turizm Bakanlığı, “MSGSÜ İstanbul Resim Heykel Müzesi”, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF1D2BBDFC4052639B6F3FD0D74A40D5A>.

¹⁵⁸ *Ibid.*

The ideas of the administration reflect the complaints about the present conditions rather than efforts to represent the history of Turkish fine arts to visitors and attract them to the museum.

2.1.5. Budget and Income

The museum has neither a budget nor a regular income. The needs of the museum are covered by MSGSÜ.¹⁵⁹

The museum does receive income, albeit irregular, from the following sources:

1. Donations: The museum accepts donations of cash, service or sponsorship. The cash is being invested into MSGSÜ to be used for the needs of the museum, which means the museum does not have direct access to it. The Sabancı Company has taken the responsibility of designing the web-page of the museum as a donation in kind¹⁶⁰.
2. The rent from the temporary exhibition gallery.
3. The letting of some parts of the museum for TV and film productions.
4. The income from professional services (for instance, determining if a work of art which will go abroad is a historical object or not or restoration projects designed by the museum experts).
5. The income obtained from books and catalogs.

2.1.6. Staff

The museum has 28 employees, including one director, two assistant directors, one head of the department of plastic arts, two archivists, one librarian, two

¹⁵⁹ Salim Yavaşoğlu, interview by Ceyda Basak Tan, March 15, 2007, The Istanbul Museum of Painting and Sculpture, Istanbul.

¹⁶⁰ *Ibid.*

building officials, three servants and sixteen security guards. There are no volunteers.

2.1.7. Conclusion

Despite its spectacular building in the Dolmabahçe Palace campus located on the Bosphorus, very few people visit the museum. The average number of visitors per year is 4000-6000 persons.¹⁶¹ That means fewer than 18 people visit the museum per day. According to the Assistant Director the museum owes its failure to the indifference of people towards art, to the insufficiency of the building, to the lack of financial resources and to the lack of museum professionals. The administration does not, however, offer a definitive solution to the problem of attracting people to the museum.

At the moment the MSGSÜ Museum of Painting and Sculpture functions more like a warehouse than a museum. They have the most extensive collection of Turkish paintings and sculptures but the public cannot make use of it. The building suffers from neglect. The collection is not extending as rapidly as it used to in the first decades of the museum's existence. There are no educational statements or educational programmes aimed at attracting people, transforming society's attitudes or generating cultural aspiration. In other words, the intellectual background of the museum administration is not mature enough to fill the gap between the artistic elements of society and the ordinary people. The MSGSÜ Museum of Painting and Sculpture lacks the draw of being a cultural center serving several layers of society, serving people of different ages and educational background. That means that the museum does not take seriously any responsibility for educating the public. According to the definition at the end of the second chapter of this thesis, without serving educational purposes this institute cannot be defined as a real museum.

¹⁶¹ *Ibid.*

2.2. The Istanbul Museum of Modern Arts

Written on the basis of an interview with the Assistant Curator of The Istanbul Museum of Modern Arts, Lora Sariaslan on 16.03.2007

The Istanbul Museum of Modern Arts (Istanbul Modern) was opened on 11 December 2004. It is the first museum devoted to contemporary art in Turkey. Unlike the MSGSÜ Museum of Painting and Sculpture, the Istanbul Museum of Modern Arts is a private museum. In fact, the establishment of this museum is closely related to the Istanbul Biennial which is being organized by Istanbul Foundation of Culture and Art (IKSV)¹⁶². The Biennial has been running since 1987¹⁶³, and created an artistic platform in Istanbul and the audience for a future museum of modern arts. The museum building was a customs warehouse before it was used for the Eighth Istanbul Biennial in 2001. After this event, the permanent use of the site as a museum was approved by the government.

2.2.1. Building

The building was built by Sedat Hakkı Eldem in 1957 as a warehouse serving the Turkish Shipping Administration.¹⁶⁴ As mentioned above, after the Eighth International Biennial the building was transformed into a fully-equipped modern museum by an architectural company. The 8000 m2 building is located on the Bosphorus. The two floors of the building are divided into several exhibition spaces, a cinema hall, a meeting-room, a café and a library.

¹⁶² Istanbul Museum of Modern Arts, "History", http://www.istanbulmodern.org/tr/f_index.html.

¹⁶³ Istanbul Kültür Sanat Vakfı, "Tarihçe", <http://www.iksv.org/tarihce.asp?ms=1|1>.

¹⁶⁴ Istanbul Museum of Modern Arts, "History", http://www.istanbulmodern.org/tr/f_index.html.

2.2.2. Mission

According to its mission statement, the museum aims to integrate Turkey's artistic past into today's changing concepts of art and to promote the public's understanding of modern art.¹⁶⁵ In other words, its mission is tripartite: the first target is to present the development of Turkish visual arts over the last 100 years; the second aim is to foster contemporary art on an international platform as well as a purely Turkish one; and the third objective is to bridge the gap between the art world and society. The permanent collection serves to present artistic history, and the temporary exhibitions enable the visitor to witness the development of artistic activities throughout the world. The educational concern is the most distinctive characteristic of the museum. There are spaces and events devoted to familiarizing the Turkish public with art treasures through frequent museum visits.

The visits are intended to promote interaction between art and the visitor and consequently transform society and foster artistic activities in turn.¹⁶⁶ That means that the museum has an educational mission. This statement indicates that the museum aims to educate the public by functioning as a cultural center. In pursuing this mission, the museum integrates different layers of society. The museum makes use of private and state collections: accepts the sponsorship of well-known companies and collaborates with educational institutions. The museum proclaims itself to be a life-enhancing facility in the following statement:

Istanbul Modern encourages a creative and interactive museum experience for its visitors and, serving as a catalyst for the collective energy this generates, has become a multipurpose cultural center for the encounter of everyday living and culture.¹⁶⁷

¹⁶⁵ Istanbul Museum of Modern Arts, "About", http://www.istanbulmodern.org/tr/f_index.html.

¹⁶⁶ *Ibid.*

¹⁶⁷ *Ibid.*

In order to achieve this aim the museum organizes several events and offers services like the library, cinema hall, mobile museum and motivational art workshops for adults.

2.2.3. Collection and Exhibition

The permanent collection (nearly 200 paintings) of the museum is composed of several collections: Dr. Nejat F. Eczacıbaşı Foundation Collection, Istanbul Modern Collection, Ankara State Museum of Painting and Sculpture Collection, Türkiye İş Bankası Collection, Oya - Bülent Eczacıbaşı Collection, Sema - Barbaros Çağa Collection and Ceyda - Ünal Göğüş Collection.¹⁶⁸ Some of the artworks are long-term loans from private collections. There are also some artworks loaned from state museums by a special agreement. The museum actually does not itself own many permanent artworks.

The upper floor belongs to the permanent collection. The permanent collection is deployed in the display of two different topics. The Main Exhibition Hall is devoted to thematic divisions: it takes a historical standpoint in presenting the development of Turkish visual arts over the last 100 years. The locations of the artworks in this hall are changed frequently for the purpose of stimulating the visitors.

The other part of the permanent collection is being displayed in a totally new approach in the exhibition “Modern Experiences”.¹⁶⁹ This exhibition allocates a room to each artist and aims to:

Indicate the personal connections these individuals have established with modernity and, without making reference to movements or thematic similarities, expose the alternative narratives that conform to the artists’

¹⁶⁸ Istanbul Museum of Modern Arts, “Permanent Exhibition”, http://www.istanbulmodern.org/tr/f_index.html.

¹⁶⁹ Istanbul Museum of Modern Arts, “Modern Experiences”, http://www.istanbulmodern.org/tr/f_index.html.

sensibilities and distinct stylistic expressions. By emphasizing the similarities and differences between modernist and contemporary practices, the selected works enables us to follow the transformation of contemporary art through its practitioners.¹⁷⁰

The Lower Gallery holds three or four temporary exhibitions annually. These include a retrospective exhibition, a survey of Turkish modern art and an exhibition of contemporary art. The museum also has a permanent photography collection which traces Turkish photography from the Ottoman era to the present. The photographic gallery hosts three or four exhibitions every year.¹⁷¹

2.2.4. Activities and Services

The activities of the museum serve to attract people and enable them to get close to the artworks. Guided tours are offered free of charge. In addition to that, the multimedia guide system provides images, documentaries and texts about artists and their works. There are educational programmes designed to complement both the permanent collections and the temporary exhibitions. Educational programmes are open to museum visitors of all ages. The education room located in the entrance is a place for developing artistic experiments. The Mobile Museum is a vehicle which visits schools that cannot visit the museum and it goes to a different high school every day.

2.2.5. Library

The library contains 4000 books and 35 subscriptions to national and international publications in the areas of Turkish art history and artists, museum and gallery catalogs, texts on art theory, photography and museology.¹⁷²

¹⁷⁰ Istanbul Museum of Modern Arts, “Modern Experiences”, http://www.istanbulmodern.org/tr/f_index.html.

¹⁷¹ Istanbul Museum of Modern Arts, “Gallery”, http://www.istanbulmodern.org/tr/f_index.html.

¹⁷² *Ibid.*

2.2.6. Budget and Income

The museum does not seem transparent in its finances. It is stated that the museum is run totally from sponsorship money¹⁷³ and there is indeed a very long list of sponsors such as Turkish and foreign companies, banks and media groups. It is still not possible, however, to obtain information about the amount of the museum's budget and its regular income. The museum accepts every kind of donation and the help of volunteers. The museum has an entrance fee, except on Thursdays.

2.2.7. Staff

The museum has 29 employees, excluding the support services like security and cleaning: 12 persons on the Board of Directors, a director, 6 persons on the International Advisory Council, 5 persons on the Visual Arts Advisory Council, 4 curators and a curator of photography.¹⁷⁴

2.2.8. Conclusion

The Istanbul Museum of Modern Arts is a well-organized structure with its definite mission statement, educational programmes, library, technological equipment, online information services, well-defined exhibition areas and spaces for leisure activities. Furthermore, the location and the name of the museum are well-known in Istanbul thanks to active publicity. It is said that more than 2 million people have visited the museum since its opening in December 2004. That means that nearly 2200 persons are visiting the museum each day. The number of visitors is very high compared with those of the other art museums in Turkey.

¹⁷³ Lora Sariaslan, interview by Ceyda Basak Tan, March, 15, 2007, The Istanbul Museum of Modern Arts, Istanbul.

¹⁷⁴ Istanbul Museum of Modern Arts, "Administration", http://www.istanbulmodern.org/tr/f_index.html.

Despite all the positive efforts made, the Istanbul Museum of Modern Arts still fails to possess a coherent collection of artworks. It is claimed that the museum aims to present “the artistic and cultural experience of our country to the world”¹⁷⁵ and “strengthen the creative exchange between the art of Turkey and the West”¹⁷⁶. The museum does not, however, possess a permanent collection which might help it to achieve this end. Besides its core collection, the museum makes use of private collections and long-term loans from several state museums. The collection constitutes the basis on which the educational policies are established. Without a collection that represents the core of the message a museum wants to give, the museum cannot manage to offer a proper educational service.

2.3. MSGSU Museum of Painting and Sculpture compared with Istanbul Museum of Modern Arts

It is very enlightening to compare these two institutions for visual arts in Turkey. Walking on the same street, one can go from one to the other in 30 minutes. The two museums do, however, present contradictory features. It is not easy to believe that the museums in question exist in the same city or even in the same country. In terms of location, they are equally accessible. Their buildings are nearly the same size. They have exactly the same number of employees. They have the mission of reflecting the history of Turkish plastic arts to the public. They serve the same audience.

There is an inverse ratio between their collections and visitors. The MSGSU Museum of Painting and Sculpture has a collection composed of 4836 artworks representing the history of Turkish plastic arts. Owing to the lack of educational programmes, however, the collection cannot really make contact with the public. In fact, the Museum of MSGSU welcomes only 18 visitors per day. On the other

¹⁷⁵ Istanbul Museum of Modern Arts, “About”, http://www.istanbulmodern.org/tr/f_index.html.

¹⁷⁶ *Ibid.*

hand, the Istanbul Museum of Modern Arts has hosted nearly 2000 people every day since its beginning. Ironically, these visitors visit a museum the permanent collection of which is composed of only 100-200 artworks. The collection of the Istanbul Museum of Modern Arts is too small to educate its visitors in terms of Turkish art history. For international modern art, on the other hand, it does not possess a collection at all. That means that the visitors who are going to the museum in order to learn about Turkish art history cannot achieve their end. The same visitors, who are supposed to be willing to learn about Turkish art, are not, however, visiting the other museum. To sum up, both museums have significant shortcomings. According to the definition in the last part of the third chapter, neither museum satisfies the necessary conditions for a modern public art museum. The MSGSU Museum of Painting and Sculpture needs to provide programmes for education and organize publicity in order to attract and transform the public. The Istanbul Museum of Modern Arts needs to strengthen its collection in order to be really able to foster artistic creativity in Turkey.

CHAPTER 5

CONCLUSION

This study began with a very basic question: why are most European art museums so lively and ours not? This question brought about new and more detailed questions. These questions led the research to a broad scope of fields. In order to provide the most appropriate answer to this question, the educational function of art museums is scrutinized. As a result, this study is established on the clarification of how art museums became educational institutions, how art itself is capable of transforming the beholder, what kind of educational models an art museum can conduct, and whether Turkish art museums satisfy the conditions for being an educational institution.

First of all, the treasure, namely the collection an art museum possesses, is investigated from two aspects. Approaching the issue on the historical platform, it can be seen that people have collected different objects in different eras. The common attribute of these diverse types of collections was that people have always considered collections as a source of gathering knowledge about the world. Of course, the process of gathering knowledge is not an objective one as it is for contemporary positive sciences. In fact, people tend to recognize their surroundings according to the *episteme* of their time. Therefore, different types of collections were valued within the different contexts of *episteme*.

The different types of collections such as: manuscripts; religious relics; exotic creatures; fossils; gems; and consequently curiosity cabinets, represent the

episteme of the era they belong to. How objects are gathered and displayed reflected the world-view of the owner. The owner concretizes his/her world view with the help of its collection. In these terms, curiosity cabinets represent the educative origin of art museums. One can ask what the relation between the curiosity cabinet and an art museum is. An art object is a representative of physical reality.

A painting, for example, can represent a curiosity cabinet with all of its ingredients. Therefore, it is a further step in conveying the world-view a curiosity cabinet could possess. In a lesser space than a curiosity cabinet occupies, a painting can reflect an object even if it is not present. From that point of view, an art object can be considered as a technological step rather than a physical reality in terms of carrying information. An art museum, in that case, is an assemblage of art pieces. This assemblage is being used as a unique type of educational tool in art museums.

Other than the collection itself, there are also educational programmes an art museum can offer in order to educate the public. In fact, the most distinguishing characteristic of today's public art museum that differentiates it from its predecessors is the proactive educational mission of these art museums. After the Rational Enlightenment of Europe, art museums became public institutions that were responsible for indoctrinating the identity of citizenship. This is a necessity of national consciousness. This situation can be interpreted as the reflection of the dominant *episteme*. Indeed, during the 19th century, the European art museums were advocating the art-historical narrative that emphasizes a progressive line of western civilization while ignoring non-western emergences.

However, in the 20th century the didactic type of education public art museums offer was turned into a more flexible model of education. This is the discovery of an educational model, which allows the visitors to experience a freer museum visit. According to this educational model, learning depends on the experience of

the visitor. Therefore in the 20th century art museums tried to enhance the quality of museum experience. The discovery educational model tries to provide a visit that makes the visitor question the collection, approaches the topics from different points of view, and reaches the conclusion in his/her peculiar way. This model is especially appropriate for art museums since art museum goers can vary in age and educational background.

It can be said that the institutionalization of museums in Turkey followed the European root. In fact, in the 19th century, the Ottoman Empire was influenced by Europe in two dimensions. First of all, the Ottoman Empire conducted the westernization movement during this period. The establishment of public museums was affected by this movement. Secondly, the importance Europeans put on the archeological ruins found in the Ottoman lands aroused an awareness of the past amongst the Ottoman authorities and intellectuals. With these two motives the Museum of the Empire was established in Istanbul. However, since Ottoman culture lacked a period of collection activity which ripens the relation of man with the physical objects, these museum studies remained only on the surface.

Although the Ottoman Empire had some pre-museological collections since its very beginning, these collections were not considered sources of knowledge. In fact, there is no indicator that proves any kind of scientific, artistic or philosophical investigations on the basis of physical objects. Similarly, archeological objects were valued by the Ottoman Empire because Europeans valued them. Indeed, they were not studied in the historical context as the ruins of past civilizations in the Ottoman scholarly tradition. There were individuals like Osman Hamdi, who tried personally to foster cultural and artistic studies and creativity in the Empire. However, the efforts of individuals were not sufficient without a state policy and consequently a widespread consciousness amongst the public. In short, the Ottoman Empire laid the foundations of museological studies which became more active in the Turkish Republic.

Museological studies were fostered with the establishment of the Turkish Republic because of new definite cultural policies. New cultural policies shaped by Atatürk proposed the diffusion of an historical, cultural and artistic consciousness at a public level. Museums were one of the institutions that could support cultural improvement in Turkey. For this reason local museums were established and local schools (*halkevleri*) were opened with many other branches besides museological studies. Considering the short time period since the establishment of the Turkish Republic compared to the evolution of art museums in Europe, Turkish museums have advanced tremendously. However, art museums in Turkey have still not become a part of life for ordinary people, nor do they collaborate with public education. In order to investigate the reasons for this, two Turkish art museums are compared in this study.

As the case studies have indicated, Turkish art museums lack neither collections nor the potential of visitors. However, these two components need to be united in a single museum. This situation can be overcome by bringing the two components of a definition of an art museum together into one single museum. Such a museum should represent both Turkish history of art and provide the educational facilities for the public. In fact, the understanding that culture can only progress by being fostered from different fields of study should become widespread at an intellectual level. Art is one of the fields that will breed the culture. Art museums, consequently, are institutions that can play an explicit role in the generation of culture. Therefore, it is vital for Turkish cultural world to produce art museums that will satisfy the conditions of the definition John Cotton Dana offers:

*A good museum attracts, entertains, arouses curiosity, leads to questioning and thus promotes learning. It is an educational institution that is set up and kept in motion - that it may help the members of the community to become happier, wiser, and more effective human beings... The Museum can help people only if they use it; they will use it only if they know about it and only if attention is given to the interpretation of its possessions in terms they, the people, will understand.*¹⁷⁷

¹⁷⁷ Alexander quoted from John Cotton Dana, *Museums in Motion*, p.13.

REFERENCES

- Alexander, E. P. *Museums in Motion: an Introduction to the History and Functions of Museums*. Oxford: Altamira Press, 1996.
- Anderson, R. *Enlightening the British: Knowledge, Discovery and the Museum in the 18th Century*. London: British Museum Press, 2003.
- Artun, A. *Müze ve Modernlik Tarih Sahneleri – Sanat Müzeleri I*. İstanbul: İletişim Yayınları, 2006.
- Artun, A. *Müze ve Eleştirel Düşünce Tarih Sahneleri – Sanat Müzeleri II*. İstanbul: İletişim Yayınları, 2006.
- Atasoy, S. *Müzeler ve Müzecilik Bibliyografyası 1926-1976*. İstanbul: Türkiye Turing ve Otomobil Kurumu, 1979.
- Bennett, T. *The Birth of the Museum: History, Theory, Politics*. London: Routledge, 1995.
- Berry N. and Mayer S.eds. *Museum Education History, Theory, and Practice*. Reston, Va.: The National Art Education Ass., 1989.
- Boswell, D. and Evans, J.,eds. *Representing the Nation : a Reader : Histories, Heritage and Museums*. London: New York: Routledge, 1999.
- Boylan, P., ed. *Museums 2000: Politics, People, Professionals and Profit*. London ; New York: Museums Association in conjunction with Routledge, 1992.

- Chadwick, A.F. *The Role of the Museum and Art Gallery in Community Education*. Nottingham: Department of Adult Education, University of Nottingham in association with the National Institute of Adult Education, 1980.
- Cezar, M. *Sanatta Batı 'ya Açılış ve Osman Hamdi I*. Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995.
- Cezar, M. *Sanatta Batı 'ya Açılış ve Osman Hamdi II*. Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 1995.
- Crimp, D., *On the Museum's Ruins*. Cambridge Mass: MIT Press, 1993.
- Karp, I. and Lavive, S. D., *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991.
- Durbin, G., ed., *Developing Museum Exhibitions for Lifelong Learning*. London: The Stationery Office: GEM, Group for Education in Museums, 1996.
- Edson, G. ed., *Museum Ethics*. London: New York : Routledge, 1997.
- Edson, G., *The Handbook for Museums*. London; New York: Routledge, 1994.
- Elsner, J. and Cardinal, R., eds., *The Cultures of Collecting*. Londra: Reaktion Books, 1994.
- Falk J. E. and Dierking L.D. *Learning From Museums Visitor Experiences and the Making of Meaning*. Oxford: Altamira Press, 2000.
- Finke, P. "Visionen der Ökologie und Aesthetik", unpublished article.

- Fleming, D., Paine, C. and Rhodes, J. G., eds., *Social History in Museums: a Handbook for Professionals*. London: HMSO, c1993.
- Flora, E.S. Kaplan, ed. *Museums and the Making of "Ourselves": the Role of Objects in National Identity*. London; New York: Leicester University Press, 1994.
- Fowler, Peter J., *The Past in Contemporary Society : Then, Now*. London : Routledge, 1992.
- Gombrich, E. H. *Sanatın Öyküsü*. Istanbul: Remzi Kitabevi, 2002.
- Harding, A. *Curating: The Contemporary Art Museum and Beyond*. London: Academy Group, 1997.
- Hein, E.G. *Learning in the Museum*. London: New York: Routledge, 1998.
- Hooper-Greenhill, E. *Museum and Gallery Education*. Leicester: Leicester University Press, 1994.
- Hooper-Greenhill, E. *Museums and the Interpretation of Visual Culture*. New York : Routledge, 2000.
- Hooper-Greenhill, E. *Museums and Their Visitors*. London; New York : Routledge, 1994.
- Hooper-Greenhill, E. *Museums and the Shaping of Knowledge*. London; New York: Routledge, 1992.
- Horne, D. *The Great Museum : the Re-presentation of history*. London : Pluto Press, 1984.

Hudson, K. *The Cambridge Guide to the Museums of Europe*. Cambridge; New York: Cambridge University Press, 1991.

ICOM, "Development of the Museum Definition according to ICOM Statutes (1946-2001)." http://icom.museum/hist_def_eng.html

Istanbul Museum of Modern Arts, "About",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Museum of Modern Arts, "Administration",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Museum of Modern Arts, "Gallery",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Museum of Modern Arts, "History",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Museum of Modern Arts, "Library",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Museum of Modern Arts, "Modern Experiences",
http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007)

Istanbul Kültür Sanat Vakfı, “Tarihçe”, <http://www.iksv.org/tarihce.asp?ms=1|1>.
(accessed in 31 June, 2007).

Istanbul Museum of Modern Arts, “Permanent Exhibition”, http://www.istanbulmodern.org/tr/f_index.html. (accessed in 31 June, 2007).

Jenkins, J. G. *Exploring Museums. : Wales / J. Geraint Jenkins*. London: H.M.S.O., 1990.

Karp, I. and Lavine, S.D., eds. *Exhibiting Cultures : the Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991.

Karp, I. and Kreamer, C.M. and Lavine, S.D., eds. *Museums and Communities : the Politics of Public Culture*. Washington: Smithsonian Institution Press, 1992.

Kültür ve Turizm Bakanlığı, “MSGSÜ İstanbul Resim Heykel Müzesi”, <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF1D2BBDFC4052639B6F3FDD0D74A40D5A>. (accessed in 31 June, 2007)

Macdonald, S. and Fyfe, G., eds. *Theorizing Museums : Representing Identity and Diversity in a Changing World*. Cambridge, Mass.: Blackwell, 1996.

Macdonald, S., ed. *The Politics of Display : Museums, Science, Culture*. London ; New York : Routledge, 1998.

Macleod, R. ed. *İskenderiye Kutuphanesi Antik Dünya'nın Öğrenim Merkezi*. Ankara: Dost Kitabevi Yayınları, 2006.

- Malaro, M. C. *Museum Governance : Mission, Ethics, Policy*. Washington : Smithsonian Institution Press, 1994.
- McNay, L. *Foucault A Critical Intraduction*. Oxford: Polity Pres, 1994.
- McNeill, W. H., *Dünya Tarihi*. Ankara: İmge Kitapevi, 1989.
- Microcosms Objects of Knowledge, “Cabinets of Curiosity: Sites of Knowledge”, UCSB, <http://microcosms.ihc.ucsb.edu/essays/002.html>. (accessed in June 31,2007)
- Microcosms Objects of Knowledge, “Introduction”, UCSB,<http://microcosms.ihc.ucsb.edu/meetings/frames.html>
- Microcosms Objects of Knowledge, “Universe Divided into Four”, UCSB, <http://microcosms.ihc.ucsb.edu/essays/004.html>. (accessed in June 31,2007)
- Miles, R. and Zavala, L., eds. *Towards the Museum of the Future : New European Perspectives*. London ; New York : Routledge, 1994.
- Mitchell, S. ed. *Object Lessons : The Role of Museums in Education*. Edinburgh: Scottish Museums Council, 1996.
- Moore, K. *Museums and Popular Culture*. London: Leicester University Press, 1997.
- Murray, D. *Museums, their History and Their Use: with a Bibliography and List of Museums in the United Kingdom*. London: Routledge/Thoemmes, 1996.
- N. Berry and S.Mayer, eds. *Museum Education History, Theory, and Practice*. Reston, Va: The National Art Education Ass., 1989.

Olding, S. *Exploring Museums*. London: H.M.S.O., 1989.

Önder, Mehmet. *Türkiye Müzeleri*. Ankara: Türkiye İş Bankası, 1992.

Pearce, S. M. *Interpreting Objects and Collections*. London; New York: Routledge, 1994.

Pearce, S. M., ed. *Museum Studies in Material Culture*. London; New York: Leicester University Press, 1989.

Pearce, S., ed. *Museums and the Appropriation of Culture*. London; Atlantic Highlands, NJ : Athlone Press, 1994.

Preziosi, D., ed. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998.

Preziosi, D. *Rethinking Art History: Meditations on a Coy Science*. New Haven: Yale University Press, 1989.

Ripley, S. D. *The Sacred Grove: Essays on Museums*. Washington: Smithsonian Institution Press, 1978, c1969 (1982 printing)

Shaw, W. *Osmanlı Müzeciliği Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi*. Istanbul: İletişim Yayınları, 2004.

Sherman, D.J and Rogoff, I., eds. *Museum Culture: Histories, Discourses, Spectacles*. Londra: Routledge, 1994.

Stone P.G. and Molyneaux, B.L., eds. *The Presented Past: Heritage, Museums and Education*. London: Routledge, c1994.

Walsh, Kevin. *The Representation of the Past : Museums and Heritage in the Post-Modern World*. London: Routledge ,1992.

Walter K. “Tabiatı Gören Goethe” in *Goethe 'yi Anma Yazıları*, edited by Istanbul Üniversitesi Edebiyat Fakültesi. Istanbul: Istanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1950.

Weil, Stephen E. *Rethinking the Museum and Other Meditations*. Washington Smithsonian Institution Press, 1990.

Wikipedia The Free Encyclopedia, “Culture”,
<http://en.wikipedia.org/wiki/Culture>. (accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Education”,
<http://en.wikipedia.org/wiki/Education>. (accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Edutainment”,
<http://en.wikipedia.org/wiki/Edutainment>. (accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Encyclopedia”,
<http://en.wikipedia.org/wiki/Encyclopedia>. (accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Fosil,” <http://en.wikipedia.org/wiki/Fossil>.
(accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “İbrahim Mutferrika.”
http://tk.wikipedia.org/wiki/%C4%B0brahim_M%C3%BCtefferika.
(accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Royal Society”,
http://en.wikipedia.org/wiki/Royal_Society. (accessed June 31, 2007)

Wikipedia The Free Encyclopedia, “Lifelong Learning”,
http://en.wikipedia.org/wiki/Lifelong_learning. (accessed June 31, 2007)

Yıldızturan M. “Atatürk ve Müze”, Kültür ve Turizm Bakanlığı,
<http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF2B81939FD5B60AFA6863F99721CA420D>. (accessed in June 31, 2007)

Yücel, E. *Türkiye'de Müzecilik*. İstanbul : Arkeoloji ve Sanat yay., 1999.

Zipporah W.C., ed. *Museums, Adults, and the Humanities: a Guide for Educational Programming*. Washington, D.C.: American Association of Museums, 1981.