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Abstract

The aim of this dissertation is to critically investigate and problematize how museum exhibitions on Difficult Matters, like war and sexual violence, can be designed in order to contribute to teaching-learning relations between museum and visitor, which may transform existing perceptions of self, others, and the world and evoke a deepened sense of responsibility in the viewers, i.e. an ethical transformation.

Based on a hermeneutic phenomenological approach the study takes three paths to shed light on the above. 1) Investigating literature on museum studies on New Museology and Difficult Matters on the basis of which the research maps out current problems of understanding the pedagogical and ethical potentials. 2) From conducting case studies of two specific exhibitions to make an in-depth examination of designing exhibitions on Difficult Matters and how these are related to contextual conditions. 3) Investigating pedagogical theoretical literature inspired by the philosopher Emmanuel Levinas and literature in feminist philosophy on ethics of vulnerability all closely linked to the case studies, the study develops a conceptual basis for understanding the practice of designing exhibitions on Difficult Matters.

A main finding is that designing exhibitions on Difficult Matters is related to the condition of vulnerabilty and this demands a pedagogical perspective sensitive to the ethical implications of exhibition making. This is because evoking ethical transformation is conditioned by a teaching-learning relation, which inspires openness on the part of the visitor to an encounter with the other and her/his life-story as being different from existing perceptions - an openness which is defined by vulnerability. As a result, vulnerability is at the heart of exhibitions on Difficult Matters.

The overall conclusion to be drawn from the study is that vulnerability is a key concept in museum pedagogy and that vulnerability is an ambivalent potentiality which must be addressed from a double perspective on vulnerability as being inherent to the human condition and dependent on the particular situation. Consequently, vulnerability calls for pedagogical considerations and ethical attention from museum professionals, when designing exhibitions on Difficult Matters.

Key words

Museum pedagogy, Exhibitions on Difficult Matters, Vulnerability, Teaching-learning relations, Museum professionals, Ethical transformation

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Acknowledgements

This dissertation consists of three Research Papers and an introduction – usually referred to as ”the coat” in Swedish. The purpose of this coat is to ”dress” the Research Papers in a context that will make the reader discover the ways in which the papers belong together and how the papers show different aspects of the subjects introduced and described in the coat. The coat may also be likened to a shield which protects the Research Papers from falling apart. This coat differs from the Research Papers in its number of pages as the coat is much longer than are the articles. The coat as well as the Research Papers have been written in English in the hope that this will invite an international community of readers.

Many things have happened during the time I have been working on my dissertation. Events that have influenced my writing but also myself - and a lot of people have played important parts in the process. I would like to take opportunity to express my gratitude to all those who have influenced my work in ways which made it develop into what it is today.

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List of Research Papers

The dissertation contains the following three Research Papers:

I. **Katrine Tinning**
To Survive Ravensbrück: Considerations on Museum Pedagogy and the Passing on of Holocaust Remembrance
Published in Museum and Society, 2016, (14) 2, 338-353.

II. **Katrine Tinning**
Vulnerability as a Key Concept in Museum Pedagogy on Difficult Matters
Published in Studies in Philosophy and Education, 2017, ht

III. **Katrine Tinning**
Museum Pedagogy and the Evocation of Moments of Responsibility
Published in Nordisk Museologi, 2013, 2, 67-78.

Introduction

As a public educational institution the aim of the museum is to contribute to the development and growth of society and its citizens. A significant activity of museums in this regard is exhibition of cultural heritage to the public. When, as it has recently been the case, museums begin to create exhibitions about matters like rape, mass violence etc., which show aspects of history which may disturb visitors, important pedagogical issues turn up. Such issues concern the potentiality of trans-forming the visitors´ and, more generally, the public´s understanding and sensitivity to historical and cultural heritage in past, present, and future.

The question is if the potentiality of exhibiting such Difficult Matters, as I term them, is possible to unfold, if the pedagogical basis for the practice of displaying is not sufficiently developed and aptly used? I claim it is not, and argue for the need to define precisely the pedagogical meaning of displaying Difficult Matters. The problem is that in present treatments of museum studies on exhibitions on Difficult Matters the pedagogical meaning often stays unreflected, and unquestioned. Since the pedagogical meaning is always present in a given exhibition, there is a need for developing an understanding, a conceptualization, and a conscious use of this meaning. The problem of not doing so is that it stays unreflected, and may lead to misguided and unsuccessful exhibitions.

The present work provides a path to developing an understanding of vulnerability as a key concept in the pedagogy connected to exhibitions in general and exhibitions on Difficult Matters in particular. The concept of vulnerability here refers to the relation between museum exhibition and visitor – the teaching-learning relation. Re-thinking vulnerability inspired by feminist ethics of vulnerability (e.g. Gilson 2014, Mackenzie et al. 2014), vulnerability is not seen as something ultimately negative, or something to be avoided, but as a condition, which demands ethical consideration in the sphere of the museum.

The ethical basis of an ethics of vulnerability is linked to pedagogy following the line of thought of pedagogical thinkers (e.g. Todd 2003; Joldersma 2008; Strhan 2012), inspired by the philosopher Emmanuel Levinas (2008, 2009). In this perspective vulnerability is viewed as a kind of openness characterized by vulnerability, which conditions teaching and learning of new knowledge as well as being an evocation of a deepened sense of responsibility. Also, vulnerabilty is defined as entailing the fact that particular people are vulnerable in specific ways in specific exhibition contexts. Thus, the practice of displaying Difficult Matters in the museum

calls for careful considerations concerning pedagogy and the ethics connected to it, and vulnerability is a key concept in this respect. The idea of the "ambivalent potentiality" of the concept of vulnerabilty (Murphy 2012) - how vulnerability is an openness to growth as well as to wounding – is important in order for museums to deal with the difficulties of displaying Difficult Matters.

The problem of the existing lack of pedagogical perspectives on exhibitions on Difficult Matters is the risk exhibitions will fail. The hypothesis is that vulnerability offers a solution to this problem. Unfolding a theoretical-conceptual basis, which implies an immanent critique and development of New Museology as well as museum studies in Difficult Matters, the present work offers a qualified pedagogical positioning to exhibitions of primarily Difficult Matters, but it also offers a foundation for a broader pedagogical approach to exhibitions.

It is argued that it is the educational role of the museum that constitutes it as a public institution in society. This is in congruence with the agreement of the International Council of Museums (ICOM) and in this context, implies that the engagement of museums in Difficult Matters is a matter of pedagogy. The present research appears to be both relevant and needed, because it offers a systematic pedagogical view on what it can possibly mean and imply to be "at the service of society and its development" in regard to exhibitions on Difficult Matters.

In view of the present circumstances there are few indications that so-called Difficult Matters and the vulnerability of humans will not remain topical issues. Rather the opposite. For example, human influence on the ecosystem and the fact that we keep launching new wars, e.g. in Syria, resulting in refugee flows call for societies like ours to offer public spaces where we can face issues related to the basic vulnerability of humans. Spaces are needed for reflection on the ethical demands we face because of the vulnerability called forth - and which is accentuated by Difficult Matters. What can we learn from Difficult Matters in relation to the ways we interact with others in our social lives? Pushing Difficult Matters to extremes – what is our responsibility as to other people's vulnerability? Based on my research I find that public museums can play an important role when it comes to creating spaces where we can face the Difficult Matters and the human vulnerabilities which present themselves to us and require action – ethical transformation – from us.

Recognizing a Problem

Around the turn of the century a growing interest emerges within museum studies on the issue of exhibiting Difficult Matters in the museum - stories and objects, which had previously been excluded, denied, or not accepted in public space. Various authors have addressed and articulated this interest using terms like "Difficult Exhibitions" (Bonnell & Simon 2007), "Difficult Heritage" (Macdonald 2009;

Witcomb 2015), "Hot or Taboo Topics" (Williams, C. 2010), "Contentious Topics" (Cameron 2010), "Difficult Knowledge" (Lehrer et al. eds. 2011; Simon 2011), "Controversial Topics" (Toendborg 2013), "Challenging History" (Kidd 2014) or "Difficult History" (Rose 2016). What they have in common is the issue of the meaning, challenges, and possibilities of displaying matters of the past in the public space of the museum, which are perceived as being controversial, taboo, or traumatic. What is defined as "difficult" in these Difficult Matters varies, but a shared assumption is that such matters are characterised by causing hardship, or problems, when museums and visitors involve with them. On one hand, Difficult Matters are defined as being awkward or unwanted in the first place, but on the other hand, it is claimed, there is "something" to be gained from engaging in them in the museum.

When mentioning this new turn in the museum field in my dissertation, I borrow the term "Difficult Matters" from Eva Silvén and Anders Björklund´s book entitled Svåra saker: Ting och berättelser som upprör och berör (in English Difficult Matters – Objects and Narratives that Disturb and Affect) (2006), which gave voice to the work with such matters in museums of cultural history in a Swedish context. The term Difficult Matters carries with it certain assumptions, and it is a concept which makes one see certain things – it renders shape to something particular. The definition of the concept - what it means and implies, however, has not been fixed within museum studies. The concepts already used to address the issue of displaying Difficult Matters – difficult histories, hot topics etc. - have been diffuse and broad, and have lacked a clear connection to pedagogy and the problem, which I raise concerning ethics and change. In order to define the concept of Difficult Matters more precisely, I have, in the course of my work, developed an understanding of the concept as being intimately linked to the concept of vulnerability. This way, I show how vulnerability represents a key concept and a theoretical foundation for defining the meaning and implication of Difficult Matters pedagogically and ethically. In addition, this provides a new understanding of the concept of Difficult Matters itself, exactly, because I recognize the hitherto undeveloped but nonetheless essential pedagogical and ethical dimensions of matters that are difficult to exhibit.

From Roger I. Simon´s critical pedagogy (e.g. 2005, 2011) I take the idea that displaying Difficult Matters in the museum is a pedagogical issue centred on openness to the other. Further to the view of Simon, I maintain that the practice of displaying Difficult Matters in the museum is a pedagogical practice, and, accordingly, I talk about museum pedagogy, and argue that museums can benefit from a pedagogical theoretical-conceptual basis when communicating, developing and researching the practice of displaying Difficult Matters. I argue that Simon´s critical pedagogical contribution should not be dismissed, but is in need of being developed in order to answer adequately to the challenges exhibitions on Difficult Matters pose to museums, e.g. the fact that we are "open" in different ways calls for a clear theoretical sensitivity to specific persons, and norms in particular situations. This is needed in order to ask important questions e.g. who decides what and who are in need of being

changed? Whose intention that something good will happen in the process of change are we talking about? What kind of idea of good are the museum intending to fulfil? Are there particular situations in which visitors may become harmed "too much" by such good intentions? Will a critical pedagogical approach of museums lead to re-thinking? Will it lead to the kind of critical re-thinking desired by the museum? I claim that the concept of vulnerability offers a promising path in regard to such a theoretical development.

When defining vulnerability as a key concept in regard to Difficult Matters, I take inspiration from feminist ethics of vulnerability like Erin Gilson (2014), Catriona Mackenzie et al. (2014) and Judith Butler (e.g. 2006), who re-think conventional understandings of vulnerability as always being something negative, develop a view on vulnerability as both inherent to the human condition and situational, and call for critique of existing norms. I then unfold the key concept of vulnerability and its "ambivalent potentiality" (Murphy 2012) in relation to the concept of Difficult Matters framing it as a pedagogical issue inspired by pedagogical thinkers, who build on the philosopher Emmanuel Levinas´ ethics, like Sharon Todd (e.g. 2003). In the light of these I provide a definition of vulnerability as an openness, which is a condition for a new perception or experience, and deepening of responsibility. I unfold this via concepts like incarnation, heteronomy, proximity, Face, Saying/Said, listening, and teaching-learning relation in a way, which has not been seen before. Joining feminist ethics of vulnerability with the pedagogical thinking allows me to flesh out a pedagogical concept of vulnerability. In researching literature as well as exhibitions on Difficult Matters my methodological point of departure is hermeneutic phenomenology (e.g. Hans-Georg Gadamer 1989; Max van Manen 1990).

The interest in Difficult Matters appears in the wake of the so-called New Museology, which is no longer that new (the term was introduced by Vergo in 1989), but is defined as being new in opposition to an old museology and what is termed the Modern Museum (Bennett 1995). In New Museology the Modern Museum is marked out as elitist and exclusive in its educational approach. This is contrasted to the idea advanced by New Museology of the need for museums to become "socially responsible" and centre their activities on "social inclusion" and "learning". Ideas of the museum as an educational institution date back to the 19th century, but what is "new" about New Museology is the idea emerging in the 1970s-1980s that the museum needs to change radically from being elitist and introvert in order to justify its right to exist in the complex reality of a Post Modern world (Hausenschield 1988). New Museology helps to raise the question of the relevance, role and mission of the museum institution in a contemporary multicultural society.

Difficult Matters enters into this discursive landscape prolonging it as well as performing a break with its ideas. Most notably, the question of what it means to be at the service of society is re-considered as attention is being directed towards the need for museums to help and assist society through promoting discussions, which may otherwise be controversial, taboo and unwanted in public space. Generally, not

framing exhibitions on Difficult Matters as an issue of education, visitors as learners, or the museum as an educational institution, the discussion on Difficult Matters tends to depart from earlier influential voices in New Museology, which emphasise the "educational role of the museum", the need of a critical pedagogy, and the importance of "learning" in the museum (Eilean Hooper-Greenhill 1999a).

Cutting the connection to the meaning, challenges, and possibilities of educational thinking, the literature on Difficult Matters generally puts itself in a difficult situation. Given that the museum is defined as being an educational institution, and as having an educational responsibility in society – a fact maintained by the International Council of Museums – educational considerations seem hard to avoid. Writings on Difficult Matters on this point deprive themselves of the opportunity to provide an understanding of the educational responsibility of the museum in society, and to develop an adequate language with which educational issues regarding the difficulties of displaying Difficult Matters can be communicated among museum professionals, discussed in museum studies, and articulated in a larger social space. However, there are other voices in the discussion on Difficult Matters. Throughout his career Roger I. Simon consistently called attention to the need for museums to consider the pedagogical meaning of displaying Difficult Matters. In his afterword to the book entitled Curating Difficult Knowledge. Violent Pasts in Public Places (Lehrer et al. eds. 2011) Simon writes: "Reading through the myriad of examples provided in these chapters, it is clear that the practice of curating difficult knowledge encompasses a set of complex issues that are only beginning to be adequately named and discussed" (Simon 2011, 193).

The problem raised here is that while museums aspire to take on the task of displaying Difficult Matters, the potentials entailed within this have not been sufficiently conceptualised and discussed from a pedagogical-philosophical and ethical perspective. In my research, I attempt to develop this pedagogical-philosophical and ethical level of understanding exhibitions on Difficult Matters. It is on this level that I contribute to New Museology by showing that a new paradigm is emerging - the concern with exhibitions on Difficult Matters - which raises new questions. In my study I have been looking at pedagogical and ethical aspects and introduce new concepts into museology which can support an understanding of this new paradigm – exhibitions on Difficult Matters – in ways that will hopefully give rise to new questions. I contribute to the discussion on the underlying reasons for evoking ethical transformation and the conditions for this in exhibitions on Difficult Matters.

Further to the argument for attention to the complex issues associated with exhibitions on Difficult Matters, I maintain that when museums create exhibitions on Difficult Matters, which may disturb and affect visitors, it becomes important to discuss what could possibly be the aim and purpose for museums to evoke such disturbances. As it is generally assumed in literature on Difficult Matters that visitors benefit from being involved, it becomes pivotal to carve out what visitors more precisely may gain, and why they should gain something from their involvement.

Further, to the extent that the aim of museums with the exhibitions on Difficult Matters is to create some kind of change, including a deepened sense of responsibility, the essential characteristics of such change and responsibility need to be defined carefully as do the conditions of possibility for exhibitions to evoke such a change and responsibility in its viewers. The problem is that the issues of teaching and learning permeating the practice of exhibiting Difficult Matters have not yet been adequately named and addressed within a pedagogical framework, which takes into consideration the complex pedagogical and ethical responsibility of the museum in relation to creating exhibitions on Difficult Matters. Further, what still needs to be developed is a pedagogical basis which is appropriate to the matter in hand and which can offer a shared language to name and discuss the complex issues involved in exhibitions on Difficult Matters.

The Aim and Research Question

The overall aim of the dissertation is, in congruence with the problem stated above, to provide a new understanding of the pedagogical meaning of displaying Difficult Matters through an interpretation of exhibition practices. The main question is how exhibitions on Difficult Matters can be designed in order to contribute to teaching-learning relations between museum and visitor which transform existing perceptions and understandings of self, others, and the world and evoke a deepened sense of responsibility in its viewers, i.e. ethical transformation[1]. The dissertation demonstrates that displaying Difficult Matters is difficult, because it involves pedagogical possibilities as well as challenges in regard to evoking ethical transformation, and that the concept of vulnerability can offer a conceptual centre of rotation to museum pedagogy, when facing and dealing with the Difficult Matters.

The research takes three paths to answer the question. Firstly, I look into the context of the emergence of the literature on Difficult Matters within museum studies, which the dissertation forges itself into. Here, the main focus will be the shifting ways of looking at museums, museum exhibitions, and education. In the light of this, I map out the current difficulties of understanding the pedagogical potentials related to Difficult Matters, including the challenges in defining the meaning and purpose of displaying such matters. Secondly, I conduct case studies of two specific exhibitions dealing with Difficult Matters. Here I describe, analyse and interpret two

[1] When I use the concept of ethical transformation in the dissertation, I refer to the change of perceptions of self, others and the world and to the deepening of a sense of responsibility for the other. Ethical transformation concerns an engagement with history, which may provide new views on the past as well as on the present and therefore may "open a future", i.e. new ways of thinking and living.

exhibitions, and disclose the ways in which curators and educators as museum professionals think about the difficulties of museums of displaying Difficult Matters. Thirdly, and in close connection to the case studies, I conduct studies in theoretical literature on pedagogy and ethics of vulnerability in order to develop a pedagogical theoretical understanding of displaying Difficult Matters.

Please note that the focus is on what I term museum pedagogy, i.e. the pedagogical work of museums in general and in particular in relation to Difficult Matters, which are essentially connected to the ambition of museums of evoking some kind of growth, development or change in the visitor. In this, I include curatorial practices of creating a design, making representations of the past etc., because I argue that such practices essentially raise pedagogical questions as regards aim, method, media, participants etc. This is in congruence with Trofanenko and Segall (2014, 3), who define "curators as pedagogical workers who assembles particular artefacts to be displayed in certain ways as a mechanism through which to teach". The connection of museum practices to pedagogy is in this sense important both in regard to more conservative ambitions of museums of "passing on" a tradition already established, and the desire of museums to inspire a rethinking of history, which is generally at issue in the literature on Difficult Matters. Also, it should be noted that when discussing general issues of museum pedagogy, the focus is concentrated on exhibitions of cultural history (rather than natural or art history).

Through a hermeneutic phenomenological approach I provide a systematic analysis of the potentials of displaying Difficult Matters, and also provide new insights into the field of research which supports the data collected, and which can say something unique about the issue of displaying Difficult Matters. The research, then, will expand and enrich the repertoire of pedagogical perspectives, that are available to museum professionals, and others to whom it may be relevant, by offering insights into how museum exhibitions are designed and understood and launch a new vision of how museum pedagogy may proceed from here. Consequently, the aim of the research is to map out, conceptualize, and discuss existing ways of doing and understanding the pedagogical meaning and potential of Difficult Matters and to suggest new and alternative ways of thinking and practicing museum pedagogy both concerning Difficult Matters and beyond.

I will give an account of the findings of the research in the following Research Papers, each of which has its own lines of arguments and separate conclusions. The Research Papers can be read as providing insights into the aspects of the problem, which the dissertation is centred around as they are taking different paths in developing an answer to the problem raised.

"The Coat" or Introduction offers a background to the three separate Research Papers and reveals the primary findings of my research. The idea of the introduction is to create a foundation or reservoir in order to understand each paper and to make it clear how the texts are interconnected. The Coat introduces the work and relates it to existing research, and it elaborates on the theoretical frame of reference and the

methodological basis. The purpose of the three separate Research Papers can be summarized as follows:

Research Paper I: The aim of this paper is to identify the problem. It sheds light on a particular way of designing exhibitions on Difficult Matters as acts of teaching by researching the pedagogical challenges experienced by museum professionals in this regard and interpreting the exhibition as a pedagogical media, which applies particular methods grounded in pedagogical aims of teaching, and which opens up certain possibilities of teaching and learning, while dismissing others.

Research Paper II: In this paper the intention is provide a theoretical and conceptual answer to the problem and research question. It sets out to define and conceptualise the practice of making exhibitions on Difficult Matters from a theoretical perspective developed through a study of pedagogical thinkers inspired by Emmanuel Levinas and ethics of vulnerability in feminist philosophy. The aim is to provide museum pedagogy with a theoretical-conceptual basis for naming and discussing the possibilities and challenges of displaying Difficult Matters.

Research Paper III: The purpose of this paper is to give a detailed description of the exhibition and use the theoretical and conceptual answer to the problem and research question in order to provide a concrete and specific exemplification of the potential of my research. The research paper discusses a particular display as a response to Difficult Matters, which opens – and dismisses - certain possibilities for teaching-learning relations centred on the evocation of a deepened sense of ethical responsibility for the other.

In these papers I want to illustrate the pedagogical complexity, which exhibitions on Difficult Matters bring to the fore. The aim is to relate all of the papers to the overarching thesis that making exhibitions on Difficult Matters open up an array of challenges and prospects that needs to be addressed from pedagogical and ethical perspectives, and that vulnerability is a key concept in this regard. This is in line with the basic argument, which is put forward to be proved in the research that the conceptual basis of vulnerability offers a relevant and needed prism to museum pedagogy through which the potentials of displaying Difficult Matters can be viewed.

The first Research Paper of the dissertation explores a particular exhibition on the Holocaust, entitled To Survive – Voices from Ravensbrück (To Survive), a permanent display at the museum of cultural history in Lund, Sweden, called Kulturen. Giving a detailed account of the exhibit and the experience of the museum practitioners creating the display, the paper illustrates how the exhibit raises an array of questions regarding aim, method, content, and participants, which are pedagogical and concern the experience of risk and vulnerability on the part of the visitor as a learner for which the museum is responsible. The paper, drawing a parallel between the central method of "putting a face on history", or "personalising" history, and Emmanuel Levinas´ ethics, e.g. his idea of the face-to-face encounter, suggests how pedagogical considerations on exhibition design could benefit from taking inspiration from Levinasian thinking.

In Research Paper II, based on a theoretical literature study, vulnerability is unfolded, and it is argued that the concept of vulnerability, and the interpretations it opens to, can provide museum pedagogy with a set of relevant new conceptualisations, which may helpful in regard to naming and discussing exhibitions on Difficult Matters. It is illustrated that a pedagogical thinking inspired by Emmanuel Levinas can unfold and clarify the condition of vulnerability in museum pedagogy. Further to this, it is shown that feminist ethics of vulnerability opens a new path for understanding the ambivalent potentiality of vulnerability in the context of museum pedagogy.

Research Paper III treats the question of evoking ethical responsibility in the teaching-learning relation between exhibition and visitor. This paper is based on a case study of the exhibition entitled It is not your Fault (Fault), shown in a contemporary display at the Women´s Museum in Aarhus, Denmark (2011-2012). Reading the exhibition through a pedagogical lens inspired by among others Sharon Todd (e.g. 2003) and Judith Butler (2006) the choice of methods, materials, media, and aims of the museum are discussed. Personifications of history and poetic or artistic elements are discussed. When discussing vulnerability as a condition, the Research Paper furthermore considers the situational vulnerabilities at play in the particular exhibition.

The Structure of "The Coat"

Chapter 1 provides a background to understand the museum as an educational institution in society and offers an insight into the current understandings of the issues concerning the museums´ educational role, purpose, relevance, and responsibility. In this chapter, I shed light on the environment in which the issue Difficult Matters is rooted unfolding literature of museum studies on so-called New Museology - including concepts like "contact zone", "social inclusion", and "learning" circulating here and the issues related to these. This offers an understanding of the emergence of the debate on Difficult Matters in the museum field around the year 2000, when a distinguishable movement appeared characterised by an increase in publications on the problems and prospects of displaying Difficult Matters. The last part of the chapter provides a critical overview of the literature on Difficult Matters as a point of departure for understanding the relevance of the pedagogical approach developed in my dissertation.

In the following chapter, Chapter 2, I offer a detailed description of the larger theoretical landscape in which the pedagogical perspective of the dissertation is rooted and has been developed. The aim is to provide the reader with an understanding of the context of the notion of vulnerability and the thesis advanced in the texts: that vulnerabilty is a key concept to museum pedagogy on Difficult Matters. The chapter

shows the ways in which the ambivalent potentiality of the concept of vulnerability responds to the various difficulties of displaying Difficult Matters and is helpful as a pedagogical lens in museum practice. Issues of teaching, learning and ethical responsibility are discussed and central concepts like vulnerability, incarnation, heteronomy, proximity, Face, Saying/Said, listening, and teaching-learning relation are introduced. Illustrating the theoretical context of Emmanuel Levinas and pedagogical thinkers inspired by him and feminist ethics of vulnerability, the chapter defines vulnerability as being conditional and situational in regard to what I name the teaching-learning relation.

In Chapter 3, I describe the approach of the research and the procedure of the work. I give a report of the process of creating of my material, and how and why exactly this material became the body of data on which I have based my conclusions. The selection of research field and source material is considered. As concerns the choice of method of interpreting my research, I describe the inspiration taken from hermeneutic phenomenology. I give an account of the methods used: study of exhibition cases (interviews, reading exhibitions, reading educational material etc.), and theoretical literature studies, and the procedures in this regard.

The Introduction ("the Coat") also includes the Summary of the Results of the Research Papers and the Concluding Discussion followed by the list of References.

Chapter 1.
State-of-the-Art

This chapter provides an insight into the background and context of the dissertation giving a description of the contemporary literature on museum studies with a specific focus on the development of New Museology and the recent debate on Difficult Matters.

In the first part of the chapter, "Background", I focus on The International Council of Museums´s (ICOM) definition sketching out the museum as an educational institution in society. I then look into ideas of a transit of the museum institution from being a curiosity cabinet and a study room to a Modern public space drawing on Bennett (1995), who provides an Foucault-inspired analysis of the birth and socio-cultural role of the modern museum, which has been most influential in New Museology. In the second part of the chapter, "New Museology", I describe the conceptualization of the museum as a "contact zone" for a diversity of individuals and groups and central concepts such as "social inclusion" and "learning" in studies of New Museology. In the third part of the chapter, "Difficult Matters", I describe the literature on Difficult Matters with a focus on how the difficulties of displaying Difficult Matters are defined. I show that the literature on Difficult Matters rests on basic notions of New Museology but also follows new paths of thinking about the museum and its role and responsibility as a public institution in society. Finally, in the last section, the "Summary", I argue for the need of museum professionals to consider the issue of displaying Difficult Matters as a pedagogical issue, because public museums are educational institutions in society and because making exhibitions on Difficult Matters involves a set of pedagogical question.

Background

The Public Museum as an Educational Institution in Society

What is a public museum? What is its societal role and responsibility? The International Council of Museums (ICOM), founded in 1946, has developed an international standard of museum work in which they list the five pillars of the museum institution: collection, preservation, research, communication, and exhibition design. According to the ICOM definition adopted by the 22nd General Assembly in Vienna, Austria, on August 24th 2007:

> A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.
>
> (http://icom.museum/the-vision/code-of-ethics/)

The cornerstone of ICOM is its "Code of Ethics" (set up in 1986, revised 2001 and 2004), which establishes the values and principles of ICOM and the international museum community, and expresses the minimum standards of professional practice and performance for museums and their staff (see International Council of Museums (ICOM). Code of Ethics). The code encompasses eight "doctrines" connected to basic principles:

1. Museums preserve, interpret and promote the natural and cultural inheritance of humanity. Principle: museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.
2. Museums that maintain collections hold them in trust for the benefit of society and its development. Principle: museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.
3. Museums hold primary evidence for establishing and furthering knowledge. Principle: museums have particular responsibilities to all for the care,

accessibility and interpretation of primary evidence collected and held in their collections.

4. Museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage. Principle: museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum.
5. Museums hold resources that provide opportunities for other public services and benefits. Principle: museums utilise a wide variety of specialisms, skills and physical resources that have a far broader application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. These should be organised in such a way that they do not compromise the museum's stated mission.
6. Museums work in close collaboration with the communities from which their collections originate as well as those they serve. Principle: museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this possibility.
7. Museums operate in a legal manner. Principle: museums must conform fully to international, regional, national, or local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations.
8. Museums operate in a professional manner. Principle: members of the museum profession should observe accepted standards and laws and uphold the dignity and honour of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public about the aims, purposes, and aspirations of the profession to develop a better public understanding of the contributions of museums to society.

The view on museum practice as communicated by ICOM in the "doctrines" is part and parcel of the Modern ideals of education - Enlightenment or Bildung - of the public as the path to individual and societal development, and the perception of societal institutions such as museums and schools as pillars of society and its formation. ICOM confirms the idea that museums have the power to collect, preserve and spread knowledge of the past, and that cultural heritage is the very foundation of our society. What happens then is that Difficult Matters cause a disturbance in such

Modern thinking of the museum institution - and its role and responsibility - concerning education of the public.

The Birth of the Modern Museum

The public museum in its modern shape was formed in the late 18th and early 19th centuries. Its formation was a complex process as it involved a metamorphosis of the practice of earlier private collecting institutions like the Curiosity Cabinets and entailed adaptions of aspects of other emerging institutions, which developed alongside the museum in the modern era, such as the school and the department store (Genoways and Andrei 2008). The word "museum" is a Latin version of the Greek word "museion", which means home or temple dedicated to the "muses" – the nine Goddesses in Greek mythology who remembered, protected and inspired various disciplines of science including the arts, and who were the source of knowledge embodied in e.g. myths and poetry. The museum institution dates back to the 16th century Kunstkammer or Curiosity Cabinet of the Renaissance, when it was like a "library" of objects, which was owned by a prince or a king. Museums at that time were like elitist institutions through which powerful persons demonstrated their capacity to order "the world" displaying, among other things, rare objects from nature, history or exotic civilizations. While originally open only to the elite, during the 17th century some of these cabinets became open to the public, e.g. the Danish king´s cabinet of arts, Kongens Kunstkammer, which opened its doors as a national institution in the 1670es, and later became the National Museum of Denmark. Tied to the intellectual movement of the 17th and 18th centuries of Enlightenment, the emerging museum rested on ideas emphasizing reason as a means to establish knowledge, which could allow people to gain objective truths about reality, and free human kind from religious power. The aim of the museum, then, was to educate humanity; and knowledge and reason were perceived as the paths to freedom and equality. Further, the development of the museum institution during the time of national romanticism in the 19th century makes the museum institution closely associated with the emergence of the idea of the national state as the kind of state that derives its political legitimacy, and power, from the organic unity – the culture - of those it governs.

Drawing on Michel Foucault's analysis of power and surveillance, Bennett (1995), in his book entitled The Birth of the Museum – History, Theory, Politics, has argued that the moulding of the modern museum must be seen in the light of more general developments through which culture was forged as "a vehicle for the exercise of new forms of power" (Bennett 1995, 19). What Bennett essentially claims is that the formation of the modern museum is caught up in the emergence of the modern state - and the modern self – and signals the manifestation of a close tie between culture, education, and power – and that knowledge as a practice of classification becomes

power. In the process of the formation of the Modern state, institutions of high culture, such as museums, are ”recruited” for the governmental task of civilizing the population. High culture is taken to be the very resource to “transform the inner lives of the population” and “alter their forms of life and behaviour”, and, accordingly, the notion of the transformative power of culture (notably high culture) goes hand in hand with the emergence of the liberal government of the modern state (Bennett 1995, 20). This indicates a shift in focus from the formal regulatory power of the state to governing by way of inscribing state objectives within the ”self-activity” of the individual (Bennett 1995, 10).

Discussing the birth of this Modern museum Bennett calls into mind Foucault’s study (in Discipline and Punish, 1977) of the shift from old forms of punishment (e.g. the scaffold) to the prison: “it was calculated to transform the conduct of inmates through the studied manipulation of their behaviour in an environment built specifically for that purpose” (Bennett 1995, 22). What is suggested by Bennett then, is that the development of the museum runs parallel with this invention of new forms of punishment, which include the capacity of inmates to conduct their own behaviour:

> The governmentalization of culture... aimed precisely at more enduring and lasting effects by using culture as a resource through which those exposed to its influence would be led to ongoingly and progressively modify their thoughts, feelings and behaviour... those exposed to its influence were to be transformed into the active bearers and practitioners of the capacity for self-improvement that culture was held to embody. (Bennett 1995, 24)

Governmentalisation in a Modern museum context concerned the museum as a social space: the museum needed to be detached from its earlier “private, restricted and socially exclusive forms of sociality”, i.e. the museum needed to metamorphose into a socially inclusive space (Bennett 1995, 24). Secondly, governmentalisation concerned the museum as a space of representation: the museum needed to be transposed from a space evoking curiosity and wonder to a space in which natural and cultural artefacts are arranged and displayed in ways which - in accordance with Enlightenment ideals - would increase knowledge and ”civilization” of people (Bennett 1995, 24). Thirdly, it concerned the development of the museum as a space of observation and manipulation in which “the visitor´s body might be taken hold of and be moulded in accordance with the requirements of new norms of public conduct” (Bennett 1995, 24).

The shift in representational strategies in the museum, which took place in the course of the 19th century, was that of working for new social purposes associated with the development of liberal forms of government, where the state replaces the king as the centre, and ”master of ceremonies”, and this shift implied a re-arrangement of things in which the figure of ”man” (envisioned as white, hetero, male, middleclass)

became the focal point. This new arrangement "yielded a democratic form of public representativeness, albeit one which organized its own hierarchies and exclusions" (Bennett 1995, 33). The re-arrangement implied an epistemological turn: collections were displayed in accordance with their representativeness of the developmental story of modern Man, who was positioned as the outcome of a process of progress from "primitive" to "civilised" (Bennett 1995, 39). This shift implied that the modern public museum, instead of attending to the exceptional, and "the principles of curiosity", built on an emphasis on the normal, the commonplace and the close-at-hand (Bennett 1995, 41 with reference to Pomian 1990).

Arguing that this turn to the normal also implied a new concern for the "communicability of knowledge", Bennett maintains that the formation of the public museum not only implied a shift in "the classificatory principles for governing the arrangement of exhibits", but also a new orientation towards the visitor – one which was "increasingly pedagogic", because it aimed at making the "principles of intelligibility governing the collections readily intelligible to all" in contrast to "the secretive and cultic knowledge" offered by the Cabinets of Curiosity (Bennett 1995, 41). This turn to the normal of which Bennett speaks, one might add, was a very specific normative turn, because it conveyed certain ideas of what defines "the normal human" and did so not only in terms of a white, hetero, male, middleclass being, but also - and more specifically - as a being who is individually mastering itself, and has the responsibility for its own development.

Bennett claims that the Modern public museum comes into existence as "a machinery for producing progressive subjects" (Bennett 1995, 47); one which finds its participation contributes to societal development by providing its visitors with "resources through which they might actively insert themselves within a particular vision of history by fashioning themselves to contribute to this development" (Bennett 1995, 47). New Museology attempts to show how the "Post Museum" - contrary to the Modern Museum - involves visitors as active learners or participants getting involved in social life and social issues.

Bennett's analysis has influenced numerous writings of New Museology and is itself part of the move of museum studies towards an idea of an emerging new museum or "Post Museum" in contemporary life, which is perceived as being more responsible and responsive to the visitor than the Modern museum. The fact that Bennett becomes highly influential as to the ways of thinking of the museum institution reveals the problematic position of modern museums in a contemporary world (particularly discussed in the context of British museum studies, see below). The Enlightenment project of the Modern Museum falls short in a contemporary context, when this context is defined – as in New Museology – as Post Modern and as such marked by the "death" of Grand Narrative or Truth, and further is defined by diversity or multiplicity in narratives and truths in society.

The debate on Difficult Matters in the museum raises the issue of what we have in common, and what we can, should, and must share as a community. Difficult

Matters indicate that there are pivotal differences in how we live and experience social life, and accordingly, the idea that "we" are like a whole, a totality or unity, and as such basically identical, and all equal – which is central to the Modern idea of enlightenment and education - becomes a topic to be discussed, and a pedagogical problem, which concerns the conditions for teaching and learning in the museum.

While Bennett's picture of the Modern museum and its development has been influential in museum studies in general, critique against this view has also been voiced. Yanni (1999, 9) has expressed scepticism towards accepting a Foucault-inspired perspective on museums uncritically and maintained that visitors come to the museum not only as empty vessels to be filled. In addition, Trodd (2003, 19) has maintained that the Foucault-inspired view evoked by Bennett in effect constitutes an oversimplification of the multi-sided relations between state and museum, and that it is insufficiently attentive to the conflicting forces in local museum settings. On this point, Mason (2011, 25) finds that the image of the public museum as a "contact zone" as developed by James Clifford (1997) (see below) represents an alternative, because it portrays the museum space more like a permeable space of trans- (cultural) interaction than a "tightly bounded institution disseminating knowledge to its visitors".

Bennett´s analysis is important because it is serves as a point of reference in museum studies and provides an entrance to the studies on New Museology. His analysis of the Modern Museum institution is interesting, because it points to important issues in relation to the museum as a power, and how the museum is "doing" something to its visiting subjects. It shows the museum as a central actor in society when it comes to communication of knowledge and how we see and identify self, others, and the world.

New Museology

The Museum as a "Contact Zone"

The avalanche of museological publications by academic scholars and practitioners characterizes the wave of New Museology. It began around the 1980es and has developed until today centred on an institutional critique - a critical examination of the museum as an institution in contemporary society. At the centre of the institutional critique performed is the concern about the responsibility of the museum as an institution in society, whose authority and legitimacy rests on its ability to work "for the benefit of society and its development". It raises questions such as how does the museum communicate or teach, how does it represent the past, what can visitors learn at the museum?

New Museology represents a postmodern turn, which is also an epistemological turn related to the question of truth and knowledge. What is important to teach, learn and know in a Post Modern society is a central question. New Museology can be read as a paradigm shift from a Modern model of the museum institution and its knowledge production to a Post Modern one (Abt 2011, Anderson 2004, 2012). The rejection of the Modern Museum in New Museology is also closely tied to the problem of the future of museums; but while the question may not be new at all (see e.g. Wittlin 1970), in New Museology, the question of what kind of public space the museum can and should become in order to be able to respond adequately to the challenges of contemporary society is now placed at the center.

When in 1997, James Clifford publishes his book entitled Routes: Travel and Translation in the late Twentieth Century (Clifford 1997), he introduces a by now classic picture of the museum as a "contact zone" defining the zone as related to colonial encounters, and contact as "an on-going historical, political and moral relationship, a power-charged set of exchanges, of push and pull" (Clifford 1997, 192). Clifford was inspired by Mary Louise Pratt´s book Imperial Eyes: Travel and Transculturation (Pratt 1992) which he quoted arguing that the engagement with the contact perspective is an attempt to:

> … evoke the temporal and spatial co-presence of subjects previously separated by geographical and historical disjunctures, and whose trajectories now intersect… A "contact" perspective emphasizes how subjects are constituted in and by their relations to each other. (It stresses) co-presence, interaction, interlocking understandings and practices, often within radically asymmetrical relations of power.
>
> (Clifford 1997, 192)

Clifford´s definition of the museum as a contact zone signals a shift in the idea of the museum as a place for rooting people in a more or less stable national narrative - and by way of this laying down a stable national identity - to an idea of the museum as being in flux with a great deal of people and subject matter moving through its space. This view appears to be persistent. In 2013, in an introduction to Museum Management and Curatorship, Bernadette Lynch (2013, 6) for example writes: "museums are not neutral, or static, but constantly changing and complex political entities shaped by the society in which they are situated. "

Clifford´s concept of the contact zone becomes influential and illustrates how the inspiration from anthropology, and more specifically from colonial studies, interlaces with historical studies, sociology and museum studies in New Museology. This influence takes place along with both a broader micro historic trend in museum studies, which evokes an interest in the "small", everyday narratives and stimulates a multiplicity in its approach to historical objects and works (see e.g. Lord 2007) and with the trend of "history from below" (e.g. Szekeres 2011).

In a by now classic study by Pierre Bourdieu and Alain Darbel´s (1991) it is argued that the museum includes and excludes visitors depending on their social or cultural capital. Bourdieu and Darbel find that by ways of its design and architecture the whole museum space appeals to certain embodied practices of the visitors, which essentially work to re-produce and install existing power structures and class divisions in society.

Carol Duncan (1995), suggesting that the museum is a "ritual space" where ritual scenarios are constructed and performed in order to e.g. inaugurate citizenship, describes the practice of visiting museums as a strong secular ritual. Through the ritual practice, she finds, a community "may test, examine, and imaginatively live both older truths and possibilities for new ones", and the museum can become such a space "in which past and present intersect", and in which "communities can work out the values that identify them as communities" (Duncan 1995, 131).

The communication on New Museology is also characterized by significant attempts at establishing public confidence in the educational possibilities of the institution - and the pedagogy of the museum is a most central issue (Hooper-Greenhill 1999a, 1999b, 2000, 2007; Hein 2012). In her numerous writings, which have become a central point of reference in the literature on New Museology, Eileen Hooper-Greenhill draws the contours of what she has termed "The Post Museum" (as opposed to the Modern Museum), and she defines the new museum (the Post Museum) as a "pedagogical zone" calling for the need to re-define museum pedagogy:

> At the beginning of the twenty-first century, museums are re-orientating themselves through imagining afresh what they can become; familiar practices are being re-assessed and tired philosophies are being overturned. New ideas about culture and society and new policy initiatives challenge museums to rethink their purpose, to account for their performances, and to redesign their pedagogies.
>
> (Hooper-Greenhill 2007,1)

Social Inclusion in the Museum

My research into museum studies shows that the institutional critique of museums contains a re-invention of the museum as a public educational institution and a re-vitalisation of its role and responsibility in society. The debate in museum studies evolves around the question of ethical responsibility of the museum for how it teaches about the past via its design, representations of history etc., which is closely associated with the issue of what visitors may take in from the museum, i.e. what they may learn at the museum. Thus, a most important axis of the studies in New Museology is the issue of the entanglement between the ethical and pedagogical responsibility of the

museum institution. In this regard "social inclusion" and "learning" become key words.

Concerning social inclusion, writers in the genre of New Museology emphasise a normative principle of the Post Museum, which centres on the action or state of incorporating a diversity of people and subject matter - notably also those otherwise excluded. This idea of inclusion in studies in New Museology must be read as being closely associated with a debate on globalisation, diversity and multiculturalism, and also how museums are to respond to the challenge of a perceived plurality of democratic society. Numerous works address the role, responsibility, meaning, and value of museums as public institutions in a Post Modern society characterized by globalisation and multiculturalism and the debate lasts till today (see e.g. Aronsson 2008; Goodnow & Akman eds. 2008; Kaplan 2011; Levitt 2015, Johansson 2016; Savva 2016). It is generally argued that the contemporary museum can play a key role in a multicultural society, when it promotes diversity and inclusion (see for example Aronsson 2008; Guntarik ed. 2010; Kaplan 2011; Knell et al. eds. 2011). Yet, also some scepticism has been raised as to the ability of museums to change and be in sync with today´s focus on inclusion of a diversity of people in a multicultural society (Goodnow & Akman eds. 2008).

The debate on museums, responsibility, and social inclusion is, among other things, unfolded through explorations of what is termed "outreach" and "community work" (se e.g. Karp et al. eds. 1992; Weil 2002; Sullivan & Edwards 2004; Cuatémoc & Morales 2006, Gurain 2006; Crooke 2008, 2011; Guntarik ed. 2010; Silverman 2010). Richard Sandell, one of the leading figures in the "social inclusion" debate (Sandell 1998, 2002, 2003, 2007, 2011), suggests that the museum can serve as an important entrance to democratic participation in society. At the beginning of the new millennium he imagines a paradigmatic shift in the role and responsibility of museums in society evolving around the social inclusion agenda and the ability of museums to be in charge of "outreach projects" and "community work" often designed as social pedagogical projects (Sandell 2003, 46).

The debates on inclusion also concern the issue of representation of the past in exhibitions. What is included and represented in the display? The debates incorporate genus perspectives on representation (see e.g. Lundgren 1994; Grahn 2006; de Jong 2011) - and also queer representation, or rather the lack of it, is addressed in the debates (se e.g. Conlan 2011). Hilde Hein (2011b) explores gender participation in the museum arguing for the relevance of a feminist critique of western epistemology in relation to museums. Anna Conlan (2011) discusses what she experiences is a prevailing and general invisibility of women in museum representation. The view she represents also permeates various works on the museum and representation of "the other" (women, the migrant, the foreigner), which take inspiration from post-colonial studies (se e.g. Guntarik ed. 2010; Kaplan 2011). In line with this, addressing multiculturalism and ignorance, Cecilia Axelsson (2009, 58-59) explores two Swedish exhibitions and problematizes the representations of migration and cultural meetings

advanced in the displays – displays which she finds tend to produce dichotomies and risk creating stereotypes, which reduce certain inter-human relations to cultural clichés.

In her article The Responsibility of Representation (2011a), Hilde Hein argues that museums have an ethical responsibility for their representations and that focus on relational work and openness to pluralism is an important path for museum work in the context of exhibition design. She argues that the representations of the other made in museum exhibitions and the relations museum professionals stage to "the other", cannot be grounded but in questions of ethics (2011a). Hein also directs attention to the need to consider the issue of incarnation seeing embodied being in the world as the precondition to the production of knowledge, meaning, and understanding (2011a, 120). Thus, Hein suggests two important interrelated issues in regard to designing exhibitions in museums - ethics and embodiment. Accordingly, Hein calls attention to the need for further investigation into the possibility of the museum to find its unique resources in its very readiness to appeal also to visitors´ non-cognitive and non-linguistic levels in exhibitions. She writes, "precisely because of the wealth of non-linguistic and non-cognitive resources at their disposal, museums might come to the rescue and find a better way" (2011a, 122).

Learning in the Museum

Eileen Hooper-Greenhill becomes a most important figure in the studies on New Museology, which follow a pedagogical path. She situates "learning" as a key word taking inspiration from critical pedagogy (informed by e.g. Henry Giroux) and from social-constructive theories of learning. Hooper-Greenhill (1999a) gives voice to a vision for education in the Post Museum relating it to Clifford´s image of the "contact zone":

> To perceive the educational role of the museum as a form of critical pedagogy entails understanding the museum within a context of cultural politics; it means acknowledging the constructivist approach to knowledge and to learning; and it means recognizing the fact that museums have a potential to negotiate cultural borderlands, and create new contact zones where identities, collections, peoples and objects can discover new possibilities for personal and social life and, through this, for democracy.
>
> (Hooper-Greenhill 1999a, 24)

In the studies on New Museology, ideas of learning in the museum are connected to a notion of "lifelong learning". For example, David Anderson´s book entitled New Lamps for Old. Museums in the Learning Age (2005) conveys a vision of museums as "learning environments" and as important sites for "lifelong learning". The concept

of learning is linked to the concept of social inclusion, and an enormous amount of writings appear, which discuss the ways in which the museum may assume and promote ethical responsibility by evoking visitors´ learning in ways which lead to inclusion of a diversity of people in society (see e.g. Coxall 2006; Crooke 2008, 2011; Goodnow & Akman eds. 2008; Hein 2011a, 2011b; Hooper-Greenhill 1997; Hooper-Greenhill et al 2000; Janes 2007; Knell et al. eds. 2007; Lynch 2011; Macdonald & Fyfe eds. 1998; ; Marstine 2011; Sandell 2002, 2007, 2011).

The turn to learning reflects a revolt against the approach to education identified with the Modern Museum – an approach rooted in the European Enlightenment, which traditionally implied an understanding of the museum as a scene, where carefully selected objects were categorized and put on display so they could become known through observation. It is this approach by the Modern Museum which is called into question in New Museology - and being re-framed in order to challenge the fundamental categories on which education in the Modern Museum was based. Anderson (2004), for example, in his book entitled Reinventing the Museum, experiences a shift taking place in museum studies from ideas of learning as reproduction of fixed objective explanations of the world offered by the museum towards Post Modern ideas of learning as a process connected to societal problems and debates.

Giving voice to museums as learning sites, two of the most influential figures, and George Hein and Eileen Hooper-Greenhill (Hein 1998, Hooper-Greenhill 1999a, 1999b, 2007), advance a social constructive approach to learning. This social constructive approach becomes an influential formula in the museum field, and Hooper-Greenhill and Hein become dominant voices in the debate on education in museum studies for many years (see e.g. Genoways 2006, Museum Philosophy for the Twenty-first Century, which includes articles on constructive learning theory by both Hooper-Greenhill and Hein; Knell 2012). The social constructive approach is combined with critical pedagogical thinking (e.g. Hein (2012) refers to John Dewey; Hooper-Greenhill (1999a) refers to Henry Giroux; Lynch (2011) refers to Freire).

In the course of time, the social constructivist formulations meet with critique, e.g. as a result of both a growing interest in bodily, sensory, and/or emotional aspects of learning in museums and an interest in a more relational kind of learning in museums. For example, in 2013 Vaike Fors (2013, 274) maintains how, in cognitive approaches and models of museum education like Hein´s social constructive one (1998), questions of thought and cognition remain in focus. The social constructivist approach to museum education entails a cognitive perspective on learning as primarily unfolding in rational dimensions, and learning is defined as basically being an individual process, which draws attention of museum education to the management of the individual visitor and her/his own ”self-guided” processes of learning. The focus on cognition has, according to Fors (Fors 2013, 273), entailed that the sensory and bodily dimensions of learning have been placed in the shade of cognitive processes of meaning making. Also, - in the wake of the so-called Material

Turn in cultural studies from the 1970es and onwards (Silvén 2010, 141) - various other moves in museum studies have been taken towards an articulation of the material and bodily dimensions of museum education (see e.g. Loenstrup 2005; Ljung 2009; Insulander 2010).

Concerning the writings on learning in museums also John H. Falk and Lynn D. Dierking (1992, 2013) deserves mention. Giving voice to what they call "the learning experience" with focus on the visitor´s "agenda", their contribution becomes widely acknowledged, and it induces recent accounts on "how to do" a good museum visit (see e.g. Bitgood 2013). The first book, published in 1992, entitled The Learning Experience, is followed by the book entitled Museum Experience Revisited (2012). Viewing learning as "self-directed, voluntary, and guided by individual needs and interests" and ultimately resulting in "creative" products, they advance a model for how visitors learn in museums, which melts a wide range of very different psychological, educational, and social theories into the same pot - ranging from Piaget to Vygotsky – in order to demonstrate that learning and identity-building in the museum is a combination of personal, social, and physical contexts, and as such is a very complex process taking place not only in relation to objects, but also as a situation involving many levels at the same time. Falk and Dierking´s approach (1992, 2013) also contribute to the picture of learning as being relational as it appears in relation between humans and humans and objects and Falk, in his later works, continues to explore how learning in the museum can be viewed as a relational process (Falk 2009).

The Aim of Museum Education?

What is the aim of museum education in a New or Post Museum? What difficulties does the museum face as a public educational institution in society in relation to its role and responsibility, e.g. in relation to "social inclusion" and "learning"? The debate in a British context of how the museum is at risk of becoming "a government poodle" (West & Smith 2005) points to a larger problem concerning the possibility of museums to become a space not yet defined by the existing and ruling perception of the world. The debate in Britain concerns the risk that museums will lose their independence, and instead become pillars of the neo-liberal state and its politics when engaging in "social inclusion" and "learning". It is argued that neo-liberal state politics, among other things, aim at drawing back the state (and its responsibilities) via an increased regulation of public and private spaces, including a law-based redistribution of tasks. It argues that this implies that museums will become public service institutions, which are to fix problems of individuals and communities and do so according to definitions set up by the state (Tlili et al. 2007; Tlili 2008). The fear is that museums are making themselves available as collaborators in the all-encompassing surveillance and control by the state (Tlili et al. 2007; Tlili 2008). In a

tragic-comic way this suggests that a tradition, which is rooted in the 18th century, may be carried on into the museum by New Museology in and by its critique of the Modern Museum of exactly the way in which museum education is tied to existing and ruling (state) objectives (Bennett 1995).

Not only the problem of the relation between museum and state as regards the scope of museums to be free of state control in defining their own educational aims as concerns the aims of teaching and learning in the museum, but also another issue becomes pivotal in New Museology: viz. the relation between the museum and commercialisation including how museums can define teaching and learning in an educational institution increasingly seen also as a commercial scene of cultural consumption. Both the issue of state control and commercialism are related to a concern in museum studies that the critical potential of museums as educational institutions may become eroded. The perceived commercialisation of the museum space is experienced as being connected to a general trend in society towards commodification of knowledge and education (see e.g. Mason 2004, 63), which is directly reflected in the emergence of notions of the museum as a kind of infotainment site, and as a participant in the "experience-economy" (Skot-Hansen 2008). The promotion of a "value for money" argument has, in fact, run like a strong undercurrent in the debate on New Museology, e.g. in writings urging museums to make a "reality check" and become aware of the fact that they have entered a time, when public as well as private funding is increasingly needed in order to finance museums – including their educational work - and that this funding requires from museums that they can show that society in general profits from the investments it makes in them (see e.g. Anderson 2005). Descriptions of the Post Museum as defined by its ability to compete with other players in a capitalist "experience economy", e.g. infotainment sites, create a line of connection between museology and economic studies, which links the question of ethical and pedagogical responsibility of the museum as an educational institution in society to calculations on customers, funding etc. (see e.g. Kirshenblatt-Gimblett 2006; Skot-Hansen 2008).

Critical voices in New Museology have pointed to how a capitalist economic argument for museum work is combined with ethical demands for social inclusion in museum studies (see e.g. Tlili et al. 2007, 275, 277). Such voices call attention to how visitors, who were previously defined as citizens, are now categorized as consumers, who are envisioned to be included by way of their power as individuals to make choices of commodities and services provided by the museum. In the same vein, Ross (2004), from a perspective forwarded by Bourdieu, criticises the trend he experiences in New Museology of viewing cultural heritage as a commodity, which individualised consumers can buy for their own individual use. However, there have also been voices that see a possibility for museums to revolt against ruling neoliberal ideas and capitalist notions of consumption. Here, museums are conceptualised as part of a resistance against capitalization of human life and as having a potential, which is radical or critical, and thus not just part of the oppression as Bennett´s

analysis of the Modern Museum goes (1995). Janes (2007), for example, finds that the focus on ethical responsibility in museums lies at the basis of concepts like social inclusion and learning in the museum, and opens a possibility for museums to invent a new mission and aim, which can help them to disentangle from the forces of the free market and "bottom line thinking", and instead focus on collective engagement in creating a "good life". From this point of view Janes (2007, 144) goes on to suggest that museums assume "societal leadership" and become "more effective in providing insights and answers to challenges confronting human kind". This also implies the suggestion that museums focus on their responsibility to create critical societal engagement in ethical problems challenging contemporary society.

Yet, apart from the challenges posed by "outside forces" e.g. the state and commercialism, there may be challenges posed to the museum from "within", which may make it a difficult task for museums to change how they define teaching and learning. Lynch (2011) and Sandell (2011), looking back at the engagement of the museum institution (e.g. in social inclusion and learning), conclude that this engagement has been troublesome, because of attempts by museum professionals to cling on to their privileges. They have attempted to keep the right to decipher the meaning of cultural heritage in order to retain their traditionally dominant position in the museum institution, and to secure a powerful position in society, which they basically have not been interested in sharing with others. In Lynch´s experience, this has often led to conflicts in the relationship between museum professionals and visitors who do not support or fit into the museum professionals´ pre-established perceptions (Lynch 2011).

Along the way, the belief that the museum institution can change and that the museological turn to New Museology in museum studies can inspire such change is called into question. For example, Donald Preziosi, in Philosophy and the Ends of the Museum writes in his diagnosis of the contemporary museum:

> After several decades of extensive critical discussion and public debate in many countries, and in the light of there having been more published in the museum in those decades than in the entire previous history of the institution, nothing has changed; nothing of substance has happened.
>
> (Preziosi 2006, 71)

As if a response to Preziosi (2006) recent studies have given voice to an idea of museums as potentially critical sites evoking the notion of the "critical museum" (Svanberg 2010; Murawska-Muthesius and Piotrowski 2015). The question of how museums may become a zone in which visitors can imagine a "progressive future" - a future in which existing understandings are transformed is taken up by Williams (Williams, P. 2010, 240), "recent years have seen many studies that investigate the ways that memories represent and make present a past. Many fewer, however, have

paid attention to how aspects of memory that are actively and imperfectly formed in museums intervene in, and make possible, a more progressive future". The interest in the transformative and critical is not new, but rather emphasises and develops such aspects, which are also present in e.g. Hooper-Greenhill´s involvement with critical pedagogy (e.g. 1999a).

It is in view of this call for a debate on the purpose and possibilities of the critical and transformative museum that we find the new turn to Difficult Matters. In his treatment of memorial museums Williams signals this view on museums finding a new niche as societal institutions:

> Memorial museums are especially politically useful in the way they concretize and distil an event. By providing a tangible sense of a topic that would otherwise lack a physical place, existing only in personal memories, and in disparate books, films, websites and so on, political activism is projected onto and interpreted through the shape of the physical memorial museum… they serve as surrogate homes for debates that would otherwise be placeless
>
> (Williams 2011, 233).

Difficult Matters

In the following I will provide a clarification of what is defined as being "difficult" as regards Difficult Matters by giving an outline of different writings, and how they have defined Difficult Matters. Through this I will also address the ideas circulating in museum studies on Difficult Matters on the meaning and responsibility of museum institution in contemporary society.

Studies on Exhibitions on Difficult Matters

In 2006, in connection with a travelling exhibition in Sweden, Silvén and Björklund (eds.) published a book entitled Difficult Matters – objects that disturb and affect in which they (in the introduction) define the role of the museum as "society´s communal memory", and - in congruence with the tradition of New Museology – find that the museum as a public institution has a responsibility in relation to what it represents and how it does it. Connecting to New Museology´s discussions on responsibility, inclusion, and representation they focus on the representational problems associated with collecting and displaying a difficult cultural heritage (Silvén & Björklund 2006, 248). Also, they criticize New Museology for prolonging and revitalising the association made in the era of the Modern Museum between museum

representation and modernity's faith in progress. They find this problematic in regard to representation of Difficult Matters, as they find it will lead museums to refrain from telling narratives about individual and societal failures, since such narratives would entail stories other than "positive" ones of development and growth.

Their discussion specifically concerns collecting practices, but also what is made available for display. They define specific objects as difficult due to their history – a history that we today find difficult, but which may not necessarily have been perceived so in the past. When Difficult Matters are associated with violent, traumatic and disturbing events of the past, they are difficult because they remind us of a reality which is different from what we normally see as a "well ordered" existence (Silvén and Björklund 2006, 249). Implicitly criticizing a perceived lack of attention in the museum world to Difficult Matters, they wonder: "can those who manage our cultural heritage conceive of also preserving the memory of double-dealing, and fraud, of tabooed and offensive things?" (Silvén and Björklund 2006, 249).

What should be noted here is that Silvén and Björklun attach difficulty to the objects but fail to explain how difficult may then be related to the ways in which objects and narratives are displayed in a contemporary exhibition context.

In a later writing, Silvén (2010) argues that a turn to Difficult Matters in museums is connected to New Museological aims of museum practice to foster "multivocality" and to turn collecting and collections management into "emancipatory tools" (Silvén 2010, 142) for e.g. minorities. Silvén (2010, 141) here also explains the notion of matter in Difficult Matters as being associated with a material turn in cultural studies[2], and to an idea of artefacts as social objects.

Silvén finds that Difficult Matters signals a shift in the approach to heritage, where heritage "no longer stands primarily for a shared heritage or positive identity construction", but rather becomes "a possible tool for exposing conflicts and unequal power relations and for coming to terms with traumas and disasters" (Silvén 2010, 141). Implicitly, she takes issue with earlier attempts in New Museology focused on a shared heritage and identity construction in regard to "multivocality" and "emancipation" (e.g. of indigenous people), and the fear of conflict in community work, or the perception that such conflict is unwanted and should be avoided (a perception which e.g. Lynch 2011 discusses).

Along the same lines, Sharon Macdonald in her book Difficult Heritage: Negotiating the Nazi Past in Nuremberg and Beyond (Macdonald 2009) defines what she terms Difficult Heritage as a kind of past which is "meaningful in the present, but also contested and awkward for public reconciliation with a positive, self-affirming contemporary identity" (2009, 1), thus underscoring that it is the positive and self-affirming kind of identity which is troubled by such issues. With reference to "dissonant heritage" (Tunbridge and Ashworth 1996), she finds that difficult heritage

[2] New Materialism (Coole and Frost 2010, 20) argues that matter has capacities for agency: "all bodies, including those of animals (and perhaps even machines, too) evince certain capacities for agency".

threatens to trouble collective identities and opens up to social differences provoking a dissonance. Difficult heritage may be troublesome, then, because it threatens to break through into the present in disruptive ways, "opening up social divisions, perhaps by playing into imagined, even nightmarish, futures" (Macdonald 2009, 1). Macdonald here also maintains that difficult heritage concerns both past and present, and the futures we can imagine. She opposes heritage, which is "unsettling" and "awkward", to heritage, which is "comfortably acknowledged" and "celebrated" as part of a city´s or nation´s valued history (Macdonald 2009, 1). An involvement with difficult heritage, she finds, raises important questions about existing representation and reception – the practices of selection, preservation, cultural comparison and witnessing – that which basically concerns the right to exist. Finding that there is an entanglement between identity and memory – "having a heritage" is an integral part of "having an identity" - she asserts that heritage affirms the right to live in the present and continue in the future (Macdonald 2009, 2).

In her introduction to the anthology entitled Hot Topics, Public Culture, Museums (Cameron and Kelly ed. 2010), Fiona Cameron addresses what she terms Contentious Topics, and Hot Topics as topics, which are difficult because they will involve much debate and interest, and effect passionate excitement, anger or other strong emotions, because they are associated with a taboo - that which is forbidden in social discourse - and with revisionist histories, which revise one´s attitude to previous situations or points of view (Cameron 2010). Finding that Contentious or Hot Topics are basically political issues, she argues that the engagement with them will re-create the museum as a contact zone emphasizing debate and critique (Cameron 2010: 1-2). Passing on the idea of the New Museology of the museum as an axiomatic agent in shaping a cultural heritage and collective ways of understanding, Cameron (2010:1) positions museums as "powerful places for shaping cultural memory and important gatekeepers for directing, opening up or closing down conversations on topics of societal significance". Cameron ties the emerging engagement of museums with Contentious or Hot Topics to New Museology (she also refers to the inspiration she takes from Hooper-Greenhill, see Cameron 2010, 6). In general, Cameron focuses on the museum institution, and she is less attentive to the visitor´s process of development, or the relation between museum and visitor. She attends less to problems than to "possibilities" for a strengthening of the museum as a powerful institution in charge of our cultural heritage.

Jenny Kidd (Kidd 2014) in her introduction to the book Challenging History in the Museum: International Perspectives (Kidd, Cairns, Drago, Ryall and Stearn (eds.) 2014) emphasizes that Challenging History is challenging exactly because it raises uncomfortable questions about our "humanity and inhumanity", as well as about "memory and forgetting" (Kidd 2014, 1). Kidd associates herself with the influential voices in the tradition of New Museology (Vergo 1989; Bennett 1995; Clifford 1997; Ross 2004) and notions of "social inclusion" (e.g. Sandell 2007). In the section "Challenging Definitions of Learning" she states that "heritage institutions contribute

variously to a number of educative endeavours: to increase knowledge about the past; to aid in the understanding and construction of identity; to transform our relationships with our landscape, communities and "nation"; and, with any luck, to make us `good citizens´" (Kidd 2014, 7). Kidd maintains that "engagement with difficult and sensitive heritages" raises questions about the intentions of a "successful learning programme" - what should it achieve? – and she mentions that the question of "what are the ethics of teaching" is most central. Yet, she does not discuss this further.

In their article Difficult Exhibitions and Intimate Encounters Jennifer Bonnell and Roger I. Simon (2007) address Difficult Exhibitions rather than difficult objects and narratives arguing difficulty is also about the ways in which cultural history is being displayed in exhibitions. They also distinguish difficult from hot or controversial finding the difficult may very well "provoke serious public disagreement about the adequacy and accuracy of an exhibit´s narrative strategies and interpretative frame", but it is also about more than controversy and public disagreement as to whether an exhibition is socially or politically acceptable or not (Bonnell & Simon 2007, 66). They find Difficult Exhibitions are characterized by displaying stories in ways that show an ambiguity of the past, which requires visitors to confront their expectations of a particular story, or way of telling the story. An exhibition may be perceived as being difficult if its content or methods are experienced as "eliciting the burden of `negative emotions´" like shame, guilt, melancholia or hatred often associated with the sapping of energy, a departure from positive pursuits, and a negation of life rather than affirmation of it (Bonnell and Simon 2007, 67). In accordance with the same line of thought, they find that when exhibitions charge visitors with moral obligations aimed at improving the human condition, they may give rise to feelings of guilt and shame that one will never be able to do enough, which may be felt difficult (Bonnell and Simon 2007, 67). Finally, a Difficult Exhibition may be difficult in the sense that it may evoke "feelings of identification with the victims of violence as well as potential re-traumatization of those who have experienced past violence themselves" (Bonnell & Simon 2007, 67).

Towards a Pedagogical View on Exhibitions on Difficult Matters

While the debate in museum studies does address the difficulties of an involvement with Difficult Matters, there is a set of pedagogical consequences of an involvement with Difficult Matters, which I, reading the studies on the issue in existing books and articles, find is not sufficiently and consistently carved out. In many instances, Difficult Matters are not framed as a pedagogical issue at all (e.g. Macdonald 2009; Cameron and Kelly 2010; Silvén and Björklund 2006). Further, when framed as a pedagogical issue, there is a trend that it is almost exclusively the pedagogical possibilities that are addressed and conceptualised in the communication, while the

pedagogical difficulties or challenges are either overlooked, merely detected, or they lack sufficient theoretical attention and grounding. Thus, present studies fail to acknowledge the pedagogical dimension, or they lack adequate pedagogical-theoretical attention and understanding. It is my thesis that there are still ample and important pedagogical issues to be explored systematically and dealt with, and I hope that the present study will be helpful in regard to unfolding, defining, and articulating a theoretical-conceptual basis, which can assure an adequate pedagogical approach to Difficult Matters - and with that increase the possibility for exhibitions on Difficult Matters to become successful in achieving their goals.

The following section of the chapter, examining in detail recent "steps" taken in the development of the identified debate on Difficult Matters, will consider more closely the descriptions and understandings of education, pedagogy, and ethics as forwarded in the writings contributing to this debate. In many of the writings (Silven and Björklund 2006; Bonnell and Simon 2007; Silvén 2010; Cameron and Kelly 2010) it is a more or less implicit assumption that museums can foster or educate their visitors in ways which imply changes, which are positive or good and thus worth striving after by museums. However, a more detailed discussion on how such fostering, or education should be framed is missing, and while ethics and education may be mentioned, the possible link between them is not carved out. For example, Williams (2011) helps showing that that memorial museums face an "insurmountable test of ethics", which is directly inter-connected with the educational significance of displaying histories of suffering, but does not connect to educational or pedagogical considerations. In most of the writings (e.g. Simon 2005; Lehrer et. al. eds. 2011) the possibilities for change are clearly associated with an involvement in Difficult Matters and even implicitly defined as the very meaning of displaying this in the first place (change in representational practice, change in visitors´ self-perception, change is societies´ perception etc.). Change is often defined as a change towards a more just, responsible existence and yet the relation between evocation of change and ethics remains without any clear definition.

It is not that the educational perspective has been missing from the literature on Difficult Matters in present books and articles altogether. While scholars who have evoked the educational perspective on New Museology (like Hooper-Greenhill 1999a, 1999b, 2007; Lynch 2011) have been absent in the discussion, a debate on Difficult Matters in history teaching in general, not museums in particular, has developed. This was inspired by Deborah Britzmann (1998), who introduced the concept of Difficult Knowledge in pedagogy carving out the psychoanalytical meaning of Anna Frank´s Diary. Britzman (1998) relates Difficult Knowledge to a psychoanalytical idea of trauma and maintains that Difficult Knowledge is not only contextualised in relation to a traumatic social event, but is situated in the learner´s own psychic history, and thus "takes place" in a conflict between inside and outside (see Zembylas 2015, 393 for this outline of Britzman). Britzman is interested in how the curriculum can be structured in ways so that it does not effect a closure but rather

opens up possibilities for reparation of traumatic experiences, and she goes on to show that pedagogical encounters with trauma can provide hope and reparation rather than despair and discouragement (2000b: 33-35).

In 2000, Simon et al. edited the book entitled Between hope and despair: Pedagogy and the remembrance of historical trauma, which discusses Difficult Knowledge and situates it in the context of pedagogy. Remembrance of historical trauma is defined as a kind of learning, which is like a "difficult return" – grounded in "facing traumatic history through critical practices of remembrance" centred on "opening ourselves to a reworking of (the) normalised frames of understanding" (Simon et al. 2000, 4). Simon et al. is here in congruence with Silvén and Björklund´s assumption that involvement with Difficult Matters evokes thoughts of a reality different from a well-ordered normality (Silvén & Björklund 2006, 249). In his later writing Simon (2014) more decisively connects remembrance to pedagogy defining both remembrance and witnessing as processes of learning and of taking ethical responsibility.

In providing a pedagogical framing, Simon et al. centres pedagogy on critical thinking, i.e. remembrance is like "a hopeful practice of critical learning" (Simon et al. 2000, 6). Pedagogy on Difficult Knowledge, then, becomes carried and supported by the intention, or expectation, that something good will happen in and by the "practice of remembrance as critical learning" in a critical pedagogy (Simon et al. 2000, 7). Throughout his career Simon explored the implications of evoking learning as a "difficult return": a return to "trauma" (Simon 2005) and to "difficult knowledge" (Simon 2011). Discussing cultural work in general (Simon 2005), and later museum work and curatorial practice in particular (e.g. Simon 2014), Simon argues for the need that such work aims at constructing practices of remembrance in relation to Difficult Knowledge that might alter the way the past is made present and do so by creating "the touch of the past":

> the touch of the past is the welcome given to the memories of others as a teaching – but more fundamentally as that which brings me more than I can contain. To be brought more than one can contain is not a condition in which one becomes a symptom of a history one cannot possess, but rather a condition of possibility for true learning – one which bears the risk of being dispossessed of one´s certainties.
>
> (Simon 2005, 9-10)

Here, Simon draws extensively on Emmanuel Levinas´ thinking about the encounter with the other as a moment which inspires learning, which transforms subjectivity (see chapter 2). Also referring to psychoanalysis, he defines difficulties of Difficult Knowledge as stemming from "those moments when knowledge appears disturbingly foreign or inconceivable to the self, bringing oneself up against the limits of what one is willing or capable of understanding" (Simon 2014, 12). Further, Simon argues that

difficulty is related to the experience of loss in terms of a breakdown of meaning following from an inability of the self to settle the meaning of the past (Simon 2011, 433): "Difficulty happens when one´s conceptual framework, emotional attachments and conscious and unconscious desires delimits one´s ability to settle the meaning of the past". Simon´s focus on loss (see also Simon et al. 2000, Simon 2005) takes from Britzman´s psychoanalytic intervention into "difficult knowledge" in history teaching the idea that "What makes trauma traumatic is the loss of self and other" (Britzman 2000b, 202) and that learning is about loss of agency (resulting in the self´s feeling of helplessness), loss of meaning (resulting in the self´s inability to accommodate an experience of affective dissonance), and loss of the idea of a social bond (see Britzman 2000a, 33; Zembylas 2015, 394).

"Loss" in old English means "destruction" - the action or process of causing so much damage to something that it no longer exists or cannot be repaired, e.g. killing someone or causing someone's ruin - and in its German origin it is related to the Old Norse "breaking up of the ranks of an army" (Oxford Dictionary of English). The question is on which grounds museums can possibly argue for the need of such a "true" learning in relation to Difficult Matters? To be sure, Simon provides the argument that remembrance of historical trauma as process of learning is in his terms a "hopeful practice" – a hope for a better world - and there is a desire and expectation that something "good" will come out of learning in terms of a critical view and an ethical attentiveness to the other. Yet, there is the risk entailed in Simon´s approach (e.g. 2005, 2014) that the kind of learning from an experience of being "touched by the past" through a "difficult return" to Difficult Matters is framed as "true learning", and that "critical thinking" (the axis of such a "true learning") becomes positioned - no matter the situation - as the normative "good", which museums should "hope for". However, one may ask: all things considered, whose intention or hope that something good will happen are we talking about? What kinds of ideas of good, true or critical do we intent to fulfil? Are there particular situations in which learners may become harmed "too much" by such good hopes and intentions? Will critical pedagogy always lead to critical thinking? What are we to think of undesired kinds of learning?

In museum studies, also Lehrer and Milton (2011) have provided an inspiring response to the growing interest in the museum field concerning the meaning and role of displaying Difficult Matters suggesting that such matters are also educational issues. Primarily taking inspiration from the psychoanalytical approach of Britzman (e.g. 1998) in their introduction to the book entitled Curating Difficult Knowledge. Violent Pasts in Public Places (2011) they discuss Difficult Knowledge. They define difficulties as being about a kind of knowledge which is not in congruence with, and disrupts existing perceptions (Lehrer and Milton 2011, 7-8). They also take inspiration from Bonnell and Simon´s suggestion that a relationship with "difficulty" is based on a "process of confronting and dismantling (of) expectations" (Bonnell and Simon 2007, 67). Lehrer and Milton suggest that the goal of curating Difficult Knowledge is "no longer simply to represent, but to make things happen", and do so

in ways which "create positive change" - a goal they find must be managed in a "conversation with directed political transformation" (Lehrer & Milton 2011, 6). Clearly, they link to studies in New Museology´s hope of stimulating a "positive" development and socio-political change via processes of learning in the museum. Also, if they were answering to the critique of the British museum institution of becoming "a government poodle" (West & Smith 2005), they express worries as to what will happen, when the spaces of museums are "crafted in strategic attempt by state, international, or community institutions to engineer (or simply proclaim) a desired social outcome?" (Lehrer and Milton 2011, 6). Here, they connect to the demand that museums attend to change. Though Lehrer and Milton allude to a pedagogical foundation of the issue using the term difficult knowledge (in common sense often considered as some kind of information or skills acquired through education) and draw on Britzman (1998), the overall framework of Lehrer and Milton (2011) is not pedagogical, and the outline and discussion is not related to pedagogical considerations. Thus, their contribution inspires further pedagogical investigation.

Besides Simon´s important work, other attempts have been made to link Difficult Matters to pedagogy. Picking up the psychoanalytical thread (informed by Britzmann, e.g. 1998) and passing it through the eye of what she terms Difficult Histories, Julia Rose (Rose 2016) has developed a model for learning, Commemorative Museum Pedagogy (CMP), which is to inform museums and other historical sites of how they can support visitors to "come to terms with" what she terms "difficult histories" (thus implying that the aim of displaying history is to come to accept and reconcile oneself with painful events). Rose (2016) explains the psychoanalytical dynamic behind Difficult Histories by drawing on Britzmann, but also on the psychoanalytical dimensions of Sharon Todd´s pedagogical work. She connects to the definition offered by Lehrer and Milton (2011) and Bonnell and Simon (2007) - that Difficult Histories challenge what we know and want to know about the past. She finds an engagement in Difficult Histories leads to a sense of melancholia and loss on behalf of the participants (thus connecting to Simon et al. 2000). Her model outlines five stages that learners will go through when involved with "difficult histories", viz.: reception, resistance, repetition, reflection and reconsideration. One may ask if - as Rose (Rose 2016) assumes - all participants (visitors, museum professionals) will respond in accordance with such a very specific model of specific individual feelings? Does the model entail a risk of leading to an idealised model of development from a "bad" to a "good" stage? Can the model help museum professionals to consider the situations? Who decides what kinds of resistance should be overcome in particular situations? Are the difficulties of Difficult Matters to be seen as something that can - and should – be ultimately overcome and settled by all?

Andrea Witcomb (2013a) sets out to define the importance of "affect" in regard to "difficult exhibitions" as spaces for cross-cultural encounters. She does so connecting to classic ideas of New Museology of museums such as contact zones and recent ideas

of critical museums as being evocative of a kind of citizenship, which involves political activity on the part of citizens in the public sphere. She centres on what she terms ”affective relationships”. In this regard, she talks about the need for ”pedagogy of feeling” in museums, and she finds that museums´ ”affective strategies” should aim to create “opportunities for cross-cultural encounters in ways that question established relationships between self and Other” (Witcomb 2015). Essentially, what Witcomb (2015) calls for is a focus on encounters as possibilities for questioning existing relationships. This reflects Simon’s insights (e.g. 2005, 2014) about “critical pedagogy”. Witcomb, however, adds to it a distinct emphasis on ”encounter” and underscores its ethical importance in relation to responsibility.

In giving an account of the role of affect concerning artworks in Holocaust exhibitions Witcomb (2013b) discusses “empathic unsettlement” (a notion introduced by Dominique LaCapra in his Writing History Writing Trauma, 2001). Witcomb, highlights that relying only on the affective form of the artwork is “not enough in these contexts – the provision of a wider context through some form of storytelling is also necessary if the potential of the gift that Simon put forward is to be realized” (Witcomb 2013b). Here, she corresponds with Silvén and Björklund´s claim (2006) that the meaning of objects needs to be narrated – not only “felt” - otherwise they are neither difficult nor easy. Yet, Witcomb extends this idea by also claiming that being “affected” must not only be connected to a narrative understanding, but to a critical understanding (in the vein of Roger I. Simon). She also emphasises the need for museums to consider their intentions and counteract one-sided approaches to communication as either being driven by form (e.g. Bennett 2005), or content (Lindauer 2010). Finally, the way she opens up critical pedagogy to a broader view on cognitive as well as bodily-affective layers of teaching and learning (further developing Simon´s approach) suggests a possibility for developing existing notions of learning in New Museology. Witcomb, however, does not provide a coherent pedagogical and ethical framework, which can base and connect her ideas and e.g. make her notions of encounter appear more clearly as a pedagogical encounter or tackle the connection between pedagogy and ethics. Thus, she inspires further research into the pedagogy of making exhibitions on Difficult Matters and its ethical implications.

In studies on New Museology it is a central idea that museums are to foster citizens´ critical consciousness or thinking through social inclusion and learning in ways which make positive changes and create a deepened sense of responsibility in the visitors. The notion of critical pedagogy sustaining such views lives on in the literature on Difficult Matters. This is apparent in Roger I. Simon´s work (e.g. 2005, 2014), Witcomb´s work (e.g. 2013a) and also in William´s work (Williams, P. 2010).

In contrast to the ignorance of “negative events” and celebration of glorious ones which Williams associates to the era of the building of the modern nation state, he finds that in a contemporary context “the lamenting of negative events has an increasing currency that can demonstrate positive personal and communal traits: of individual tolerance, social diversity and transnational identification. Tragedy, to put

it simply, can be unifying" (Williams, P. 2010, 241). As to the role of "negative events" in a contemporary setting, Williams finds that memorial museums are public resources of ethical engagement as these museums are situated on "authentic sites of destruction that offer evidence of crime and tragedy", and therefore they can nurture "a public that sees historical misdeeds as vital moral coordinates for contemporary life" (Williams, P. 2010, 241). Yet, he also finds that "the question of how consciousness is awakened and enriched" needs further investigation (Williams, P. 2010, 241). What is implicitly stated here is that the role of "negative events" - and the purpose of heritage sites and institutions in this regard - is related to an intention of ethical engagement, which needs to be carved out further as a pedagogical issue. Concerning himself with the difficulties of teaching based on "negative events", Williams calls attention to how "memorial museums face an insurmountable test of ethics, insofar as they are judged as a preventive educational bulwark against real world outcomes" and that this test "reveals the possibilities for positive intervention, but also speaks to the practical limitations of the work of cultural institutions as they might impact mighty political change" (Williams 2011, 233).

Important ideas are put forward for consideration in Williams´ work, e.g. when he claims that memorial museums are founded on the ethical link between visitor response and social action. Also, he stimulates questions such as what kinds of response and action of visitors and museum professionals can be considered ethically responsible? Moreover, when he states that "visitors are not simply learning about a topic, but are negotiating the museum´s attempt to shape their moral world views" (Williams 2011, 229), he inspires further discussion of the pedagogical nature, condition, and possibility of such "negotiation" about Difficult Matters in exhibitions (e.g. is the aim "agreement" or "discussion", and on what terms?).

Summary: The Need for a Pedagogical View

Looking at the case of museums´ involvement with Difficult Matters it seems that museums are caught in a difficult act of balancing between different expectations as to what it actually means to work "for the benefit of society". If ICOM provides the ethical "doctrines" for professional museum work, the involvement with Difficult Matters seems to pose difficult questions to museum professionals: what does it mean to "operate in a professional manner", to "safeguard the public against illegal or unethical professional conduct", and to "develop better public understanding of the contributions of museums to society" in relation to such Difficult Matters? To such questions raised in regard to a particular exhibition context there are no easy answers - and the ethical "code of conduct" of ICOM provides no fixed answers as to how to act in a particular situation. The involvement in Difficult Matters, it seems, places

museums on the edge of a knife. Yet, this situation, it appears, is both a predicament and a possibility.

The institutional critique of museums in the debate on New Museology contains a re-invention of the museum as a public educational institution and a re-vitalisation of its purpose in society, which centres on the question of the responsibility of the museum for how it make or design exhibitions and which kinds of learning it promotes. New Museology poses a set of problems concerning the relation between museum and state as well as ruling assumptions, but also concerning museum vs. commercialism. This puts focus on the issue of the potential of the museum of carving out its own niche as a site for critique and transformation. The case of Difficult Matters enters into this landscape of New Museology and implies a need for rethinking the museum institution and - given that the museum is an educational institution – a further investigation into how the museum as an educational institution can respond pedagogically to Difficult Matters and the ethical issues it involves. The dissertation, in this regard, suggests a new path for museology and museum professionals to approach and debate the pedagogical and ethical predicaments and possibilities of displaying Difficult Matters in the museum institution.

Following ICOM (Doctrine 4), a cornerstone of museums is to "provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage" and the basic principle in this regard is that "museums have an important obligation to develop their educational role..." and "interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum" (see International Council of Museums (ICOM), Code of Ethics). Thus, following the international code of museums established by the museums´ international organization, museums rest on an educational basis - this is what gives museums authority as a public institution in society. The educational approach, in this perspective, therefore is indispensable. Consequently, there is no other possible way forward but to re-think what teaching and learning can possibly mean and entail concerning exhibitions on Difficult Matters.

The pedagogical perspective is indispensable, because, as an educational institution the museum is rooted in the purpose of research and communication of knowledge through teaching and learning. My research shows that professionals involved in museum education are faced with questions, which are most central in the tradition of pedagogy, such as questions about aim and purpose, influence, and freedom-dependency (Saeverot & Biesta 2013, 178). Viewing these questions as being pedagogical, the dissertation provides an insight into the practice and activity of making exhibitions on Difficult Matters. For example, when discussing the aim of museum professionals with an exhibition, my research shows that as soon as someone wants to "do" something with someone – as soon as a museum professional wants to involve the visitor in an exhibition with a certain purpose - the pedagogical questions about teaching and learning are everywhere, and in need of being discussed. It is my

contention that even the debate on issues axiomatic in New Museology, which remain vital in contemporary discussions – such as the relation between society and museum (Janes 2012), globalisation (Mason 2013), and inclusion of "polyvocality" (Mason et al. 2013) – can benefit from a pedagogical intervention sensitive to the ethics of the teaching-learning relation between the museum and the visitor at the museum.

The case of exhibitions on Difficult Matters shows that there is a set of issues which needs to be addressed, and which involves the question of vulnerability of participants and the kind of ethics it demands. The pedagogical view, then, needs to be open to the complexity of the question of vulnerability. While important attempts have been made at viewing Difficult Matters from a pedagogical viewpoint that considers openness to the other, most notably Roger I. Simon (e.g. Simon et al. 2000; Simon 2005, 2006, 2011, 2012, 2014), such openness has not been related to a conceptualisation of situational and inherent vulnerability. While Simon paves the way for an understanding of the relevance of a pedagogical approach centred on the condition of learning from the other, more focus is needed on the relation between teaching and learning and the inherent and situational vulnerability involved in order to qualify and support museum pedagogy in exhibitions on Difficult Matters. Critical museum pedagogy in the vein of Roger I. Simon emphasises the ethical importance of openness to the other and states how it - despite its difficulties - is a "risk" worth taking. Yet, to counter any misconceptions in critical pedagogy of such openness as a risk always worth taking, discussions on museum pedagogy in exhibitions on Difficult Matters should be linked to a conceptualisation of the ambivalent potentiality of vulnerability.

Chapter 2.

Theory

In my research I have conducted a study of contemporary theoretical literature related to the main question of the study: how to make museum exhibitions that contribute to an ethical transformation - a change in visitors´ understandings of self, others, and the world, and a deepened sense of responsibility for the other. The aim has been to provide a pedagogical-theoretical understanding of the field and on this background to open a new path for thinking and doing museum pedagogy in relation to exhibitions on Difficult Matters. Vulnerability was here presented as a key concept to understand how exhibitions on Difficult Matters can be made in ways that contribute to ethical transformation. The present chapter addresses in more detail the theoretical background in relation to different positions within pedagogy and ethics of vulnerability. The primary aim of the chapter is to give a picture of the theoretical and conceptual foundation for understanding vulnerability in relation to pedagogy: more specifically, to ground the fundamental contours of the pedagogical-theoretical landscape of my study.

In the first section of the chapter entitled "Introducing Vulnerability as an Opening to New Knowledge" I discuss the relevance of the concept of vulnerability in the light of my research of case studies. In the second section, entitled "A Pedagogy Inspired by Levinas", I show how Levinas´ ethics and pedagogical thinkers inspired by him help developing the existing understanding of vulnerability as a human condition and an opening to learning and ethics in museums. I discuss the concepts ethical responsibility, learning, incarnation, heteronomy, proximity, Face, Saying/Said and listening. In addition, a central aim is to develop an understanding of how the teaching-learning relation is an important concept in my research in order to show the ambivalent potentiality of vulnerability. In the third section of the chapter, entitled "Ethics of Vulnerability", I provide a critical overview of the debate on vulnerability in feminist philosophy. I look at the critique of feminist philosophy of traditional understandings of vulnerability as being something exclusively negative as I discuss the suggestion of a "double perspective" on vulnerability as being conditional – an intrinsic trait of being "built into" the human condition - and as situational, the call for a norm critique, and the problems of addressing adequately the issue of dependency. In doing so, I flesh out the understanding of the "ambivalent potentiality" of vulnerability - a central notion in my research, which I borrow from

Ann Murphy (2012, 86). Finally, on this basis, in the last section of the chapter entitled "Summary: Vulnerability of Teaching-Learning Relations", I conclude by suggesting that the key concept of vulnerability, emerging in the connection I have made between feminist ethics of vulnerability and Levinasian inspired pedagogical thinkers[3], provides the basis for a new understanding of the difficulties of teaching and learning in exhibitions on Difficult Matters. I demonstrate how I put teaching-learning relations at the centre of museum pedagogy in ways, which answer to the research findings regarding vulnerability as a key concept for understanding the pedagogical meaning of difficulties of teaching and learning from exhibitions on Difficult Matters.

Detecting Vulnerability as a Key Concept

Research findings leading to my attention to vulnerability

How did the study arrive at an understanding of vulnerability as a key concept to teaching and learning in museum pedagogy on Difficult Matters?

Analyzing exhibitions in my case study – looking at their mise-en-scéne (setting and surrounding) and the narratives and objects on display - I discuss the ethics and pedagogy of exhibitions and exhibition design. In my research I found – in analyses of exhibitions, reading of various material published in connection with the exhibitions and in interviews with museum professionals – that central issues at play centred on questions of teaching, learning and ethics, and the "ambivalent potentiality" of displaying Difficult Matters in museums of cultural history in this regard. All of these aspects turned out to be linked to the issue of vulnerability.

In interviews during my case studies on exhibition settings and by reading educational material published by the museums, I learned that museum practitioners ground the relevance of and right to exhibit Difficult Matters in their ambition that such exhibitions will lead to a transformation in visitors´ perceptions of self, others, and the world as well as evoke a deepened sense of responsibility (see Research Paper I). Also, I discovered that museum professionals worried about the effects such exhibitions may have on visitors.

When interviewing museum professionals I found that in general they assume that it is part of the responsibility of the museum to exhibit Difficult Matters, but that there are important ethical challenges involved, which concern the kind of self-other

[3] I would like to note that the Levinasian pedagogical thinkers take inspiration from Levinas´ thinking without using the religious dimensions of his work. Butler (2006) has a similar approach. In my research I follow this path.

relation between visitor and exhibition, which the museums asks the visitor to involve in and which were to evoke a kind of learning, which leads to a transformation (see Research Paper I and III). Important ethical and pedagogical considerations by museum professionals, I found, centre on the relation of dependency between museum exhibition and visitor: how the visitor as a learner is dependent on how the teaching of the museum is unfolded in the exhibition and how the museum is dependent on the visitor´s, the learner´s, response to the exhibit. This calls for a definition of the teaching-learning relation between visitor and exhibition, which the museum may evoke by their specific furnishing of the exhibition.

Through my research, I also found that museum professionals decided not to display certain aspects, when they found that would make participants too vulnerable to risk and harm (see Research Paper I and III). In other words, museums approach Difficult Matters as ethical and pedagogical issues - a matter of teaching ethics involving ethical considerations - and do so from both a "positive" intention of instigating an ethical transformation as well as in a "negative" meaning of a risk of unwanted harm and pain on the part of the learner. I discovered that communication on displaying Difficult Matters lacked a theoretical-conceptual basis, which could help and assist considerations, debate, and sharing among museum professionals about the ambivalent potentiality of displaying Difficult Matters.

Studying exhibitions and doing interviews with museum professionals, I found that a central pedagogical method of displaying Difficult Matters by museums in the cases I studied was to put a face on history and stage a "face-to-face" encounter or relation between visitor and the historic narratives on display. This was done, for example by using the victims´ personal stories, which, it was assumed by the museums, could show the face of history – its specificity – and evoke an experience of proximity in the visitors to the life stories of others. I discovered that museum professionals found this method entailed a "risk" of vulnerability; e.g. creating a sense of proximity in the visitor, which makes the visitor "open" to the stories of others who survived the Holocaust may entail a risk of wounding, "overwhelming" the visitor, in ways which the museum then found were negative (see Research Paper I). Looking at exhibitions and interviewing museum professionals in the case studies, I also discovered that persons and stories of the past were vulnerable to how they were displayed – e.g. via poetic representation - and, thus, to what kind of relations between stories of the past and the visitor and what kinds of perceptions were made possible. Due to conscious curatorial decisions of for example toning down the "impact" - which is essentially to avoid vulnerability (see Research Paper I) or leave out "perpetrators´ stories" (Research Paper III) - certain relations were made possible, and vulnerability was framed in certain ways, which had a fundamental impact on the exhibition design, but which were not always grounded in conscious or coherent pedagogical considerations concerning the vulnerability at stake.

I also discovered that the most important underlying assumption in the literature on Difficult Matter in museum studies (see Chapter 1) is that visitors´ learning from

museum exhibitions on Difficult Matters can produce a change in the visitors´ perception of self, others and the world, as well as a deepened sense of ethical responsibility in the visitors. Though assuming an ethical transformation will take place, the conditions for evoking such a transformation have not been is generally not systematically conceptualised. This is a problem, when, as is the case, the very logic or rationale behind the museological ambition of confronting visitors with Difficult Matters i.e. the legitimacy of displaying histories which museums find may be a burden on the shoulders of the involved visitors, is based exactly on the assumption that it is possible for museums to contribute to this ethical transformation (see Research Paper I and III). Further, in the literature on Difficult Matters which had a pedagogical view, I discovered that the concept of "learning" was in focus (in line with what I saw in the literature on New Museology), while the concept of teaching seemed less discussed. For example, Simon (2005) talks about "ethical relations of learning". The focus on learning may become a problem, because the pedagogical relation has two-sides: teaching and learning. This may seem obvious, but the lack of attention to the concept of teaching entails the risk that teaching and the relation between teaching and learning become undertheorized and not adequately considered.

I found that in the self-other relation the issue of vulnerability was at stake and carried with it ethical (positive and negative) considerations as well as pedagogical considerations concerning the question of transformation.

Vulnerability

The ethical and pedagogical problems in museum practice (in case studies and in the literature on museum studies) on Difficult Matters show the need for re-thinking museum pedagogy in relation to the issues which the engagement of museums in Difficult Matters calls forth. I claim that this need for re-thinking museum pedagogy should be based on the concept of vulnerability.

A common understanding of vulnerability is that it is often perceived as something negative that has to be overcome. To be vulnerable is associated with being exposed to danger and risk, to be unsafe and open to injury. Etymologically vulnerability comes from late Latin vulnerabilis meaning "wounding", from Latin vulnerare, meaning "to wound, hurt, injure, maim" and from vulnus (genitive vulneris) meaning "wound" - and it is perhaps related to vellere: "to pluck, to tear" (Online Etymology Dictionary: Vulnerable). The common understanding that vulnerable is something we as humans are at risk of being or becoming basically demands a definition of the human being and our human exposedness to others (and the world as such), which defies an idea of the individual or subject as essentially being independent and self-determining. It demands considerations on human relationality.

The fact that we are vulnerable to others marks our human finitude: that there is a limit to our power, including our power to make, understand, and re-think our selves, others and the world. This idea of the self-other relation sets another scene for museum pedagogy than ideas focused on the individual learner who masters its world. By defining the self-other relation as a teaching-learning relation and connecting this conceptualization to exhibition practice (e.g. of putting a face on history or creating poetic representations), I provide a definition of vulnerability in teaching-learning relations in the museum. This captures how visitors are vulnerable to the teaching of museums and even how stories of the past are vulnerable to how we teach and learn about them in the museum (see Research Paper I and II). I claim vulnerability is defined by the inter-dependency of teaching and learning and by the ethical and pedagogical need to respond to the other as different from ourselves in pedagogical relations.

The ambivalence of vulnerability consists in the fact that its pedagogical meaning cannot be ultimately stated or made "complete". Rather, the pedagogical meaning of vulnerabilty is complex due to mixed and contradictory ideas of it. Vulnerability contains an inherent ambivalence in the sense that it is essentially characterized by the open "vulnerable" and dynamic, i.e. changing, relationship between self and other/world and manifests itself only in a concrete context determined by a host of different aspects that are at play in the relationship, or rather as the relationship between self-other-world. As regards the potentiality the ambivalence of vulnerability means that its concrete manifestation can have both a positive and a negative potential.

As to vulnerability towards the other as a fundamental trait of the human condition, I find Levinas´ definition of vulnerability useful, i.e. as an openness to the ethical demand of the other - an openness to the other, which grounds communication with the other from which one learns (Levinas 2008, 2009. Thus, as Levinas links his idea of responsibility to an idea of learning (see below), his thinking offers museum pedagogy a possibility of another understanding of vulnerability than the conventional understanding, in which vulnerability appears negative, as something which should (and can) be avoided.

Pedagogical Thinking Inspired by Levinas

How can we create a relevant pedagogical theoretical basis for an understanding of the practice of displaying Difficult Matters? Here, I use Roger I. Simon´s critical pedagogy on remembrance of historical trauma in which he defines remembrance as a kind of learning based on critical re-thinking as my pedagogical theoretical point of departure for exploring Difficult Matters. In addition, I use two theoretical fields to move his perspective in a direction that will more aptly answer my research question.

These are the feminist ethics of vulnerability, as formulated by e.g. Gilson (2011, 2014), Mackenzie et al. (2014), and Butler (2006, 2009), and a pedagogical position inspired by the ethics of Levinas.

Following in the footsteps of Simon, I use the steps he takes inspired by Levinas´ thinking, most notably the attention idea of learning about the past as grounded in an ethical welcoming of the other as being radically different from one self, as "Face" (2005, 10).[4]

In order to unfold a theoretical basis in response to my case studies, Levinas´ important concept of Face of the other and the whole theoretical basis which it rests upon, e.g. the subject as basically coming into being in and through the relation to the other, answered to the central aims of the museums when exhibiting Difficult Matters and can be defined as efforts to "put a face on history" and create "face to face encounters" in order to invoke a sense of ethical proximity in the visitors to the life stories of the persons on display, which is a sense of being in relation in ethically transformative ways which most fundamentally involve vulnerability (see Research Paper I and III).

While taking a point of departure in Simon, I also find that there are areas in his work that need to further developed towards a more fully-fledged museum pedagogy on Difficult Matters. In other words, while acknowledging his work on the remembrance of trauma, my analysis indicates the need for integrating the work of other thinkers from outside of museum pedagogy. More specifically, I want to develop and transform the approach of museum pedagogy to Difficult Matters by extending the discussion on the conditions for teaching and learning in exhibitions on Difficult Matters to other pedagogical thinkers; i.e. thinkers who take inspiration from Levinas. This is helpful in carving out the pedagogy of Difficult Matters when discussing concepts which have appeared in my research to be relevant, e.g. the concept of heteronomy conceived as the dependency of an incarnated being upon the influence of its other(-s).

Finding in my case studies (e.g. in interviews with museum professionals) as well as in my study on the literature on Difficult Matters (e.g. Simon 2005) that the most important underlying assumption is that the relevance of museum engagement in Difficult Matters – and what grounds museums´ right to confront visitors with Difficult Matters – is that the involvement evoked by the museum via the exhibition will lead to visitors re-thinking of self, others and the world, I find it necessary to further carve out the theoretical understanding of the condition of possibility for museums to evoke such a change in perceptions. Therefore, I argue, that there is a need for a more substantial grounding of the ideas circulating the literature on

[4] In the light of my research, I have not found it relevant to pick up the psychoanalytical thread, which is also present in the parts of Simon´s work that are inspired by the psychoanalytical intervention into difficult knowledge as developed by Britzmann (e.g. 1998) - a line which is followed by Lehrer and Milton (2011) and Rose (2016), too.

Difficult Matters as to how exhibitions can evoke a change - both in relation to Simon and the literature on Difficult Matters in general. This also includes a more solid understanding of what kind of change museums actually can – and should - aspire to evoke.

In this regard, I find pedagogical thinkers inspired by Levinas like Clarence Joldersma (2008, 2014), Paul Standish (2008), Anne Strhan (2012), and Sharon Todd (2003, 2008, 2009, 2015) can contribute to an understanding of the condition of vulnerability conceived as a pedagogical issue – an issue I develop in relation to the field of museum pedagogy on Difficult Matters. This is especially the case, when the engagement with history is centred on ethical transformation in ways which may not only provide new views on the past, but also open the present to considerations about a possible future. When addressing the concept of vulnerability in this section of the chapter, I will discuss the concepts of ethical responsibility, teaching, learning, incarnation, heteronomy, proximity, Face, Saying/Said, and listening.

Ethical Responsibility, Teaching, Learning, and Incarnation

What does the existential condition of vulnerability mean and imply? Primarily, I draw on Levinas for an answer to this in his definition of vulnerability, which he attends to as a core concept in his ethics of responsibility:

> Vulnerability, exposure to outrage, to wounding, passivity more passive than all patience, passivity of the accusative form, trauma of accusation suffered by a hostage to the point of persecution, implicating the identity of the hostage who substitutes himself for others: all this is the self, a defecting of defeat of the ego´s identity. And this, pushed to the limit, is sensibility, sensibility as the subjectivity of the subject. It is a substitution for another, one in the place of another…
>
> (Levinas 2009, 15).

This is a rather complex definition of vulnerability, which I will make an attempt at unfolding in this section of the chapter. Basically, what I take from this definition is that it is due to the participants´ vulnerability that they may become subjects who assume responsibility for other human beings. Accordingly, the vulnerability caused by the defeat of the subject´s ego, its identity, is, from the point of view of human responsibility, inescapable (Kemp 2001, 188). In my case study on the exhibition entitled Fault, I unfold the ambivalent potentiality of the concept of vulnerability concerning the display and discuss how such an un-doing of settled perceptions and understandings of self, others and the world may evoke experiences of a fundamental vulnerability of being. Even though this may be perceived as painful or difficult, it

will also evoke moments of responsibility for the other that are rooted exactly in such an un-doing of existing, settled perceptions.

Further, I integrate important aspects pertaining to the pedagogical debate on vulnerability in my approach to museum pedagogy on Difficult Matters: vulnerability is an opening not only to ethical responsibility for the other but also to learning. It is on this basis I discuss the concept of ethical transformation. More specifically, I take the ethical relation of the self to the other as the point of departure for a pedagogical relation, a teaching-learning relation. This allows a conceptualisation of the teaching-learning relation (see Research Paper 2), which subsequently has inspired my interpretation of the ways in which exhibitions may encourage teaching-learning relations (see e.g. Research Paper 2). That may evoke an ethical transformation, i.e. a change of existing perceptions of self, others and the world including a deepened sense of responsibility in the viewers. Strhan explains how there is an intimate link between responsibility and learning in Levinas as responding to the other is the very basis of a pedagogical relation in which one is taught by the other (Strhan 2012, 12, see also Todd 2003, 2008 for this line of thought). This view provides a fruitful approach to a re-thinking of learning in museum settings beyond the lines of New Museology - in ways that open the understanding of the pedagogical meaning of Difficult Matters to new interpretations which may increase the understanding of exhibition practice. Learning, then, is about a certain ethical orientation of the subject to the other and this is an orientation conditioned by vulnerability to the other. Thus, my conceptualisation of vulnerability focuses on the ambivalent potentiality of vulnerability concerning evoking visitors´ orientation to the other in museum exhibitions: the relation to the other, which evokes ethical transformation, entails a risk. The exposure to the other may be acknowledged as a "risk" worth taking, if it leads to a deepened sense of responsibility and new perceptions. Yet, it may also be a risk, which involves too much exposure and danger in regard to particular persons and groups. I therefore suggest that a double perspective on vulnerability as being conditional and situational is always needed as regards the design particular exhibitions.

Concerning such learning from the other, Sharon Todd explains that this should not be understood in terms of a Socratian maieutic method, because teaching here means not to draw out knowledge from a subject, who already, in itself, possesses such knowledge. Rather, teaching ethics is about staging an encounter with the other as being different, and learning means to receive from the other something which one does not already possess (Todd 2003, 29). If, on one hand, it is the performance of a demand of others and their life stories that constitutes the aspect of teaching ethics in the exhibit and it, on the other hand, is the vulnerability of the participants - their openness to the demands of those others – that defines the aspect of learning in the museum, then, it is these two aspects which together ground the possibility for a pedagogical encounter to happen in the space of the museum exhibition. I argue that it is the encounter with the other as being different which grounds what I term the

teaching-learning relation between self and other, as the space or "between", which constitutes the "interspace of becoming" of new perceptions and understandings of self, other, and the world (Research Paper II).

Levinas´ ethics (2008, 2009) is grounded in the notion that one has a fundamental ethical responsibility for the other, which is rooted in the face-to-face encounter[5] in which one is open, vulnerable, to the ethical demand of the other and in that responds, answers, to the other. Basically, to be human means to be responsible according to Levinas. Responsibility then is defined as something radical in the sense that it is asymmetric[6] and infinite. Asymmetric, because it means "one-for-the-other": the responsibility is on my shoulders and implies that I am for the other without expecting anything in return. Infinite, because there is always one more answer to give: given the radical difference of the other, my answer to the other can never be completely adequate. Basically, responsibility is defined as being anarchic – it is irreducible to any known theme or order (uncontrollable by convention and with no controlling categories, rules, or principles to give guidance). Thus, in the responsibility, which I take for the other, I need to transcend the totality of my own familiar world - the existing perceptions of self, others, and the world I live by - towards unknown lands (Levinas 2008, 33).

Levinasian inspired works maintain that there is a fundamental embodiment or incarnation of being (Todd 2015). Richard A. Cohen finds Levinas shows that "it is our sensibility, our passive susceptibility, and our material incarnation that is required by the ethical relationship" (Cohen 2009, xxiii). In the Levinasian perspective, the key to understanding embodiment is vulnerability, because vulnerability is the original openness to pleasure and pain, which is the defining trait of incarnated being, the "`deepest´ level of life", which is always "constituted by a relationship with alterity" (Cohen 2003, xxxiii).

Heteronomy

In her book Precarious Life, the feminist philosopher Judith Butler posed the following questions to the reader (Butler 2006, 16): "what can I do with the

[5] While responsibility is grounded in the face-to-face relation of proximity, it is not to be perceived as "isolation" from all others. Levinas discusses the notion of "the third party" - the community or collective as the site of political action, where also justice begins (2009, 150). He argues that "(t)he relationship with the third party is an incessant correction of the asymmetry of proximity in which the face is looked at and that it implies the possibility that "I am approached as another by the others" (2009, 158). Further, in the self-other relation the face of the other is "a presence of the third party (that is, of the whole of humanity which looks at us)" (2008, 213).

[6] To Levinas the question is how the subject should be for ethics to become possible. The asymmetry of the "one-for-the-other" defines the ethical relation rather than it carries with it a denial of any sort of equality of beings (e.g. Levinas 2008, 214).

conditions that form me? What do they constrain me to do? What can I do to transform them?". The pedagogical philosopher Anna Strhan´s answer is that education should enable students to consider exactly such questions and that this requires "careful thought on the part of educators as to how, through the content of the curriculum, different stories and histories are presented to young people in order to have these reveal something about the conditions that have formed them" (Strhan 2012, 92).

Strhan argues that the aim of education is to direct attention to the conditions that form us (Strhan 2012, 81) – to the circumstances which we are bound to respond to, rather than to a state free from constraints. She suggests we are basically always defined by heteronomy and influenced by the other and her/his demand on us which passes beyond rational thought and which we cannot – from the point of view of our responsibility for the other – refuse to respond to. Such a dependency of one and one´s actions on the influence of the other entailed by heteronomy, she claims, has been rejected as an unwanted challenge of the independence of the self in Kantian inspired philosophy, which instead has "sought to overcome the other and bring it into the realm of the same, in autonomy" (Strhan 2012, 82). Autonomy in the Kantian tradition, then, would imply that the moral subject basically has a free will, which enables the subject to make its own choices as an individual in accordance with reason. Central articulations in Museum Pedagogy here link to such an assumption, e.g. the focus on the learner and her/his power to "master" her/his world through explanation and understanding in constructive learning theory (see chapter 1, e.g. Hooper-Greenhill 1999a, 1999b; Hein 1998).

What Strhan takes from Levinas and what she has inspired my research to attend to in the exhibitions explored is that "the subject´s ethicality is rooted in the possibility of being affected by the other´s suffering and vulnerability" (Strhan 2012, 82). That is, the condition of openness of the subject to the other in terms of vulnerability is intrinsically linked to a basic condition of dependency, because heteronomy constitutes the essential basis of subjectivity. In other words, the condition of possibility of the self-determining autonomy of the subject is vulnerability itself. This means that the subject is ontologically grounded in, or rather as, the relation to the other, which also means that ontologically it is ethical, i.e. is determined in its being by this relation to the other. Accordingly, the condition of possibility of the autonomy of the subject is the heteronomic relation to the other - not only from one moment to the other, but essentially, i.e. ontologically. As such, vulnerability is an openness, which defines teaching and learning, just as the experiences of dependency and of being affected by the other are not failures to be overcome, but are defined by vulnerability as their defining traits.

Such differences in approach to sensibility and rationality between Kantian and Levinasian informed thinking have implications for how museum pedagogy may approach the issue of interdependency. Keeping an ideal of transcendental freedom and free choice leads to an ideal of independence as foundational in museum

pedagogy and accordingly it would deduce the idea of ethics of vulnerability from this. Displacing the axis of such a way of thinking, the Levinasian inspired pedagogical literature, like Strhan´s work (2012), focuses on the response to the demand of the other as the moment which gives the subject a sense of ”freedom”: discovering that I, and I alone, am to answer to the demand of the other gives the subject a sense of its uniqueness and not being ”captured” within itself in a fixed identity. Freedom here is not a matter of “choice”, but of being urged to respond. This idea of “freedom” implies that it is in the response to the demand of the other – and accordingly as connected to others and the world, not as isolated in-itself - that the subject is “set free” to be the kind of subject it is. What such a thinking puts forward for consideration is how freedom consists in the paradox of seeing ”I am not free” but dependent on the other and - vice versa – the other´s freedom is dependent on me. Further, it follows that dependency is a shared human condition, which makes us vulnerable to each other.

If we discuss what the subject is like when it is ethically responsible, then, what matters is the moment in which the self becomes involved in a relation of responsibility as the one who is for the other, i.e. as the one who responds to and takes responsibility for the vulnerable other. From this follows that autonomy can be re-defined as “the state of being able to say ”I”, aware of the uniqueness of my responsibility that characterizes a deepening of ethical subjectivity” (Strhan 2012, 89). To the extent that the aim of education in museums is to promote autonomy, such an autonomy must always be defined as rooted in the vulnerability, or openness, of the subject to the demand of the other, who is vulnerable to the subject's response. What Strhan (2012) makes clear is how demand and response “begin” in a situation prior to the rationality of the self.

This notion of heteronomy and the condition of vulnerability grounding it, helps me, carve out systematically in my research the underlying reasons for the “critical consciousness” of which Simon (e.g. 2005) and also Williams (e.g. 2011) speak. While Simon talks about “critical learning” as being about a relation to the otherness of the past (Simon 2005), he never carves out the fundamental dependency involved, which the concept of heteronomy helps define. To be sure, the concept of autonomy should not be abandoned, but defining the subject as vulnerable implies that we need to define autonomy in a more “limited” sense and focus on what we cannot influence and determine.

Todd suggests that an ethical response to vulnerability is always formed in relation to the other, who exists as “a power... over the ego” (Todd 2009, 18). The ethical response to the vulnerability of the other does neither arise from rationality nor from a freedom of the individual who independently chooses to be ”good”. Likewise, the ethical response does not come from a ”germ” within the subject or arise “by virtue of the subject´s belonging to an idea of `humanity´”; rather, the ethical demand ”persecutes” the ego – or as Todd writes “the I is haunted by it, ensnared within its demand without having a choice in the matter” (Todd 2009, 18). This again, suggests

a vulnerability of the subject, as she/he answers to the demand of the other. Museum pedagogy, in this case, will need to consider how visitors may experience the lack of control and responsibility as a heavy burden on their shoulders, which they cannot get rid of.

Proximity, Listening, Face, and Saying/Said

When explaining the self-other relation as an ethical relation of demand and response, the pedagogical thinkers I take inspiration from in my research introduce the concept of proximity to the other (Research Paper II and III), which implies that the subject becomes open to an experience of nearness to the demand of the other (Todd 2003, 2009; Joldersma 2014). To Levinas the concept of proximity (Levinas 1998, 61-97) is not a temporal spatial concept, but more like a mode of being: "a restlessness – a movement towards the other in which one draws closer." Todd explains this relation of proximity to the demand of the other as always – by definition – being marked by an experience of trauma, because it is "inextricably linked to the very violent structure of facing alterity" (Todd 2009, 18). Here, being vulnerable to the other in the meaning of facing the other means a kind of openness to the other as different from one self (i.e. as an alterity) and this implies challenging one´s perceptions of self, others, and the world - the truths one lives by.

This idea of being moved through an experience of proximity to the other is also taken up by Simon (2005) in his notion of "the touch of the past". In correspondence with the pedagogical thinkers mentioned above, Simon defines history education as a praxis evolving around the demand for "non-indifference" to the other. He suggests that this "non-indifference" is a "form of attentiveness" or a "mode of sensibility" (Simon 2005, 133), which he further defines as "a welcome, in which one becomes not only emotionally vulnerable (open to feelings), but where one exposes oneself to a possible de-phasing of the ego wherein the cognitive terms on which one makes connections to others are shaken, put up for revision" (Simon 2005, 137). Simon defines an understanding of openness in terms of vulnerability as a becoming of ethical subjectivity, which involves emotional as well as cognitive "layers" that correspond to the other pedagogical thinkers used in my study.

Proximity to the other can also be discussed in terms of proximity to Face, which adds further to the meaning of the ambivalent potentiality of vulnerability. During my research, I found the concept of Face helpful and important in order to unfold the potential of exhibitions to teach ethics (see Research Paper III). In the Levinasian informed pedagogy the self-other relation is conceptualized as the relation to the Face of the other and it is maintained that it is the Face of the other which demands, moves, touches, and affects being. The Face of the other expresses a demand not to commit violence and expresses a limit to what I am allowed to do to this other being, i.e. face signals "do not kill". In this sense, the Face of the other is vulnerable and left

to one´s response to it. Also, the Face appears as the other, the stranger, who influences me, troubles my idea of being at home in the world and my mastering of it, because this radical other escapes my power and will to control (Kemp 2001, 173).

Thus, the Face of the other has a double nature: it is both vulnerable to our reactions to it and it is ”commanding” a response we cannot, from an ethical perspective, refuse – a response which entails our vulnerability as we are to move beyond the limits of the safely known world in order to respond to the face as other. The complexity of the conceptual figure of Face, then, answers to the complex vulnerability involved in teaching-learning relation. The relation of proximity to Face – the face-to-face, which I discuss in Research Paper I in regard to the personification of history - is always an ethical relation, and the ethical response always consists in answering to the other´s vulnerability in a way which also includes that one attends to oneself as other as well and as vulnerable (Kemp 2001, 173).

In fleshing out Face as a central concept in museum pedagogy, I also attend to how Levinas in his late writing splits up the concept of Face in the conceptual pair of Saying/Said (Levinas 2009), which captures the complicated nature of ethical transformation – how it is rooted in one´s response to the other as an alterity, as being radically different, i.e. as being Face. There is, one could say, a trace of radical difference in the face of the other, a Face to which one – ethically – has to respond and from which one may learn more than one already knows. The conceptual pair Saying/Said captures this complicated nature of ethical transformation in relation to Face. Saying marks an ethical openness, or vulnerability, to radical difference. The Said expresses already existing perceptions of self, others and the world, meaning already settled. It defines an ontological closure – an isolation of being in its own already established circles. As a conceptual pair Saying and Said are bound to each other, as a condition Saying makes use of the Said, the already named and categorised, but has a possibility to unsettle the Said.

Simon, in his account of an ethics of history education, where he draws on Levinas´ notions of Saying and Said, writes “contemplating the accuracy and the historical significance of testimony is a response to its said. Attending to its translative, performative moment is a response to its saying” and “the saying of testimony initiates a communicative encounter in which one may be seized in the performative moment by the transitive `facing´ of the other and as a consequence, compelled to submit to a responsibility for that other. It requires an attentiveness that can be accomplished only by greeting the embodied call to witness with a binding allegiance `Here I am´. Here I am to learn and attempt to exceed the limits of my knowledge… I submit myself to learn the limits of myself and, in doing so, bare myself to a wounding – a trauma inflicted by the other´s story” (Simon 2005, 54).

The experience of the other implies a confrontation with the limits of what I term existing perceptions (of self, others and the world) and may lead to what Levinas calls a “traumatism of astonishment” (Levinas 1969, 73). This is what Simon defines as “the experience of something absolutely foreign, which may call what I know into

question" (Simon 2005, 54). Looking at the exhibition entitled Fault in my case studies, I have discussed elements of the exhibition which may involve visitors´ processes of questioning the limits of themselves, others, and the world showing how these processes are important in relation to the ambition of the museum of teaching ethics.

Both object-centred exhibitions, like To Survive, and less object-centred exhibitions, which are making more use of installations and mise-en-scènes of various things, like Fault, incorporate various things into their display in order to teach us about the past. In the course of the research, I have asked: can objects have a Face? Is there an alterity of things? Although Simon does not raise this question, I argue that the particular pedagogical context of museum exhibitions prompts us to consider this issue carefully.

Here, it should here be mentioned that to Levinas the face of the other is always about a human face. However, Silvia Benso (Benso 2000) in her book entitled The Face of Things (Benso 2000), while building on Levinas´ ethics, critizises Levinas´ thinking for lacking attention to objects. Advancing an ethics of things, Benso argues that there is a radical difference – an alterity - of things. Given this, she argues for the need of our ethical attention to the difference of things, to how things have a Face, which is vulnerable to our ethical response to it. Following Benso in my research, I look at things – artefacts and mise-en-scènes – as possible expressions of face and how they express the Face of the other in the meaning of alterity of the other, i.e. the radical difference of the other. Objects, just like humans, can have a face, which is vulnerable to our re-presentations and responses to them in the museum environment. Things can perform a demand and things can inspire visitors´ learning. From this point of departure, I will argue that while objects can never substitute the face of an individual human being, we can consider some objects as "the face of history". Yet, the importance of displaying objects consists not only in their ability to represent the very tangible "proof" of history (e.g. Williams 2011). We need continually to acknowledge the fact that there is a difference, a Face of history, which cannot be completely represented by artefacts or other kinds of representations once and for all. This demands that we keep re-saying the Said - keep creating new representations of the past and keep learning from the past in new ethical transformative ways.

During my research I have developed listening as a concept central to museum pedagogy (Research Paper II and III). Drawing on pedagogical thinkers inspired by Levinas (e.g. Todd 2003), I argue that listening is a capacity or potentiality of vulnerable being for an encounter with the other and as such a resource to be considered in museum pedagogy. Listening defines an opening, an attentiveness, to the other, which may support the evocation of ethical responsibility and new perceptions of self, others and the world in the teaching-learning relation. Yet, asking visitors to listen it is pivotal that museum professionals acknowledge the ambivalent potentiality of vulnerability involved and for example consider what it implies to

different kinds of visitors to be asked to listen to victims´ experiences of rape and respond to these experiences as different from how we normally think of rape (Research Paper III).

Feminist Ethics of Vulnerability

Throughout my research, I have found a need to respond to the question of how an exhibition of Difficult Matters may transform existing perceptions of self, others, and the world and at the same time evoke a deepened sense of responsibility in its visitors. I found that the pedagogy inspired by Levinas could add important insights. These insights indicated how vulnerability can be understood as a condition for possibilities for such transformations which "open a future": they indicated how vulnerability is an opening to being taught, to learning, and to responsibility inspired by the ethical demand of the Other. Yet, I have also identified a need for fleshing out a "double perspective" on vulnerability, which can respond to the conditional as well as the situational meaning of vulnerability in regard to teaching and learning in ethical transformative ways in exhibitions on Difficult Matters; i.e. the need not only to integrate the Levinas inspired pedagogy into museums pedagogy but to do so by critically developing it on its own terms.

Simon and other pedagogical thinkers inspired by Levinas focus theoretically on openness of being towards the other as a human condition and emphasise how ethics and learning are about the self-other relation. Yet, they do not develop a consistent theoretical understanding of the possibilities and challenges posed by the concrete and particular context in which the relation to the other takes place; i.e. the situational vulnerability entailed by an openness of being to the other. Developing a conceptualisation of vulnerability as inherent to the human condition as well as a situational vulnerability, feminist philosophers of ethics of vulnerability (e.g. Gilson 2011, 2014; Mckenzie et al. 2014) emphasise theoretically in a more clear and elaborated way than the pedagogical thinkers discussed in the previous section that vulnerability, while being an inherent human characteristic, it is clearly experienced differently by different people in different situations. Feminist ethics of vulnerability also show how our understanding of openness in terms of vulnerability is always related to social norms and, accordingly, that critical attention to existing norms is needed.

In including Judith Butlers´ feminist ethics of vulnerability (e.g. 2006, 2009) as a response to situational as well as conditional vulnerability of being, I develop a bridge between feminist philosophers of vulnerability and pedagogical theorists inspired by Levinas. Butler´s notion of vulnerability, which she terms precariousness, adds a specific meaning to the concept (see also Gilson 2014 for this argument). Here to be precarious means to be dependent on circumstances beyond one´s control, and

thereby it implies uncertainty, instability, and insecurity. It means more specifically to be dependent on another´s will or demand. Precariousness involves danger and risk, because it means to have little foundation or to lose one´s underlying basis or principles – the basis on which one´s perceptions – awareness, understanding and interpretation – rest. Butler (2006, 2008) takes inspiration from Levinas, and I find she connects to the pedagogical thinkers inspired by Levinas in a way, which helps advance the understanding of teaching and learning in ethically transformative ways in museums. While she argues that precariousness is a universal human condition, she also argues that precariousness in particular situations is always experienced as linked to social norms. On this basis, she calls for a norm critique of how we encounter the other. I argue that this double perspective corresponds with my research findings: an ethical transformation - a change of perceptions and understandings of self, others and the world and a deepened sense of responsibility - depends on the openness of the subject to the other - an openness which is also always linked to or framed by social norms (see Research Paper I and Research Paper III). This way, Butler and others working within feminist ethics provide an important addition to the pedagogical thinkers, who, for their part, provide a pedagogical frame of reference for museums to approach vulnerability. Brought into discussion pedagogical thinking and feminist ethics can help develop an understanding of vulnerability as a key concept within museum pedagogy.

To sum up, it is my contention on the basis of my case studies and studies of the literature on Difficult Matters in general that critical museum pedagogy may find a theoretical foundation in the pedagogical theorists inspired by Levinas and a crucial qualification of this foundation in feminist ethics of vulnerability. The latter provides the basis for both a situated perspective and – associated to this - a norm critical perspective (Butler 2006). The feminist articulations of the ambivalent potentiality of vulnerability stating that vulnerability is not just a condition that limits being, but also one that opens possibilities is highly relevant to museum pedagogy on Difficult Matters. It suggests a new point of departure, which does not see vulnerability merely as a failure, something to be avoided, but also as enabling.

Vulnerability as an Ambivalent Potentiality

Feminist ethics of vulnerability builds on feminist ethics of care, but emphasizes specifically the ambivalent potentiality of the concept of vulnerability. Thus, feminist ethics takes issue with conventional understandings of vulnerability as something negative, which should be avoided, and provide an understanding of both inherent and situational vulnerability.

In the context of pedagogy, feminist ethics of care (e.g. Noddings 1984) have elaborated on the role of sensibility, empathy, and suffering underscoring the relation of dependency as central (Zembylas 2013, 505). Feminist ethics of care maintains

that traditional moral theories, principles, practices, and policies fail to acknowledge the values and virtues conventionally associated with women in Western contexts. For example, Carol Gilligan (1982), scrutinizing the Freudian notion of development, which she finds sustains our common notions of development, argues that women and values associated with women are generally viewed as being morally inferior to men and "male values". Nel Noddings (1984) argues that ethics of care should valorize the virtues and values traditionally linked to women and argues that ethics is about particular relationships between two parties: a person caring and a person being cared for.

Virginia Held (e.g. 2006) and Eva Feder Kittay (e.g. 1999, 2006) in discussing the ethics of care have given emphasis to the normative significance of vulnerability focusing on its importance in regard to moral and political theory. Held and Kittay both argue that ethics should built on a basis that responds to the experiences of everyday life of people rather than on abstract notions, which they associate with the practice of contracting and rule making. They emphasize that human relationships are not between equally informed and equally powerful persons, but between unequal and interdependent persons. Kittay, attempting to avoid the charge of "female essentialism" centres her care ethics on "dependency relations" and "dependency workers" rather than on "maternal relations" and "mothers." While not refusing rules and laws, the essential view of care ethics is that care and responsibility are the basis of law, justice and right. That is to say, care in terms of sensitivity to the other person´s unique needs and interests in everyday life grounds the possibility to articulate and meet ethical principles.

In the field of health care, attempts have been made to define vulnerability as an inescapable condition, which implies that even nurses and other professionals themselves are vulnerable (see e.g. Martinsen 2006). Along this line of thought, Henriksen and Vetlesen (2000), also in the field of health care, have argued that recognizing our own vulnerability is pivotal to how we approach others´ vulnerability, and, accordingly, is the key to our ability to care for others as vulnerable. Connecting vulnerability to dependency, they argue that an insight into our own vulnerability is the path to an insight into our own finitude – how we ourselves may become ill, and how we shall all die (Henriksen & Vetlesen 2000, 37-38).

The concept of vulnerability has also been addressed in the area of ethics of biotech and biomedicine. Defining the basic ethical principles in biomedicine and biotechnology as autonomy, dignity, integrity and vulnerability Jacob Dahl Rendtorff and Peter Kemp (2000, 46) find that "vulnerability is ontologically prior to the other principles", because "it expresses better than all other principles in the discussion the finitude of the human condition". This has led them to the conclusion that vulnerability "might be the real bridging idea between moral strangers in a pluralistic society" (Rendtorff & Kemp 2000, 46).

The re-configurations of vulnerability in feminist philosophies emerge in this context and emerge simultaneously with a prevailing trend in society – and to some

extend in ethics of care - to align vulnerability with violence. As Ann Murphy writes (2012, 86): "in contemporary theory the relationship between violence and vulnerability is over-determined so that vulnerability´s ambivalent potentiality is obscured by a rhetoric that overwhelmingly associates vulnerability with the likelihood of violence". In line with this argument, Simone Drichel maintains that the etymological meaning of vulnerability – wounding – tends to have been turned into a (scare) image of openness to wounding as a straightforward threat. She argues that we need to develop "a reconfiguration that allows us to see what may be enabling about vulnerability and thereby moves us towards a restoration of the concept's `ambivalent potentiality´" (Drichel 2013, 10).

In Embodying the Monster: Encounters with the Vulnerable Self, Margrit Shildrick notes that "in western modernity at least, vulnerability is figured as a shortcoming, an impending failure" (Shildrick 2002, 71), and this negative notion – "that to be vulnerable is to be open to harm" - gives rise to ideals of "impregnability" (Schildrick 2002, 77). Similarly, Gilson (2011, 309) argues that ignorance of vulnerability – the lack of an adequate conceptualization of vulnerability - is produced through what she finds is a prevailing trend to pursuit an ideal of invulnerability that involves both ethical and epistemological closure This kind of ignorance leads to "the conventional and tacitly assumed understanding … that to be vulnerable is simply to be susceptible, exposed, at risk, in danger. In short, it is to be somehow weaker, defenceless and dependent, open to harm and injury". That is, vulnerability is defined as a negative state synonymous with negative events and experiences of harm.

In effect, the ignorance of the ambivalence of the concept of vulnerability - in a western context – means that we attempt to cope with vulnerability through various kinds of measurement ultimately seeking to minimize it - and therefore the attitude to vulnerability is marked by a continual search for new instruments for combating it (Gilson 2014, 15-16). Vulnerability, then, is accepted as long as it is framed as something we can manage, plan for, and take action against individually and as a society. Such a perception further establishes a dichotomy between vulnerable and invulnerable, where the concept of vulnerability is used to define "... aspects of existence that are inconvenient, disadvantageous, or uncomfortable for us, such as vulnerability´s persistence..." and opposite, but by the same token, "invulnerability" is used as a concept with which we can ignore aspects of life, which we do not want to or cannot manage to cope with (Gilson 2014, 76).

In the same vein, Mackenzie et. al. (Mackenzie et. al. 2014) in the book Vulnerabilty. New Essays in Ethics and Feminist Philosophy criticize the danger of categorizing certain groups as vulnerable, e.g. "vulnerable populations". Such categorization is problematic, because it tends to associate the concept of vulnerability with what they, with reference to Fineman (2008, 8), term negative aspects like "victimhood, deprivation, dependency, or pathology".

What feminist philosophers attending to the ambivalent potentiality of vulnerability importantly call attention to is the danger of a one-sided definition of

vulnerability as something negative. Such a definition entails problematic implications: it brings about an ethical and epistemological lack of attentiveness to our own and others´ conditional and situational vulnerability and, with that, it jeopardizes an adequate ethical responsiveness to vulnerability.

In an attempt to re-configure the concept of vulnerability and take into account its ambivalent potentiality as a response to my research findings, recent feminist ethics of vulnerability (Mackenzie et. al. 2014) have provided important inspiration for my research concerning the development of a double perspective on vulnerability as being inherent and situational (see section below). Yet, the same publication also happens to illustrate the challenges of re-thinking vulnerability, because it ends up re-stating conventional understandings of vulnerability defining human interdependence as something negative. Paying specific attention to this publication, I would like to illustrate the difficulties entailed by efforts to bring the concept of vulnerability beyond conventional understandings of it. I will also show how the ethical thinking of vulnerability of pedagogues that are inspired by Levinas and who tie vulnerability to a concept of heteronomy is important in order to capture the ambivalence of the vulnerability.

Mackenzie et al. (2014), with Robert Goodin (1985) as a point of reference, argue that vulnerability calls for ethical reflections. They refer to Goodin´s assertion that vulnerability must be seen as a source of moral obligation, and how he was rejecting contractualist and voluntarist versions of obligation (obligation as an option, a choice), which he found failed to account for the normative importance of vulnerability and dependency. They go on referring to his claim that it is the fact of the other´s dependency which makes the other vulnerable to one´s actions and choices, and emphasise that this relationship of dependency is not a choice. Here, they quote Goodin, "duties and responsibilities are not necessarily (or even characteristically) things that you deserve. More often than not they are things that just happen to you" (Mackenzie et al. 2014, 6). Mackenzie et al., then, also connect to a critique of contractarian models of obligation that hold the assumption that obligations arise from reciprocal relations of mutual benefit among equal citizens. They underscore that such models ignore the basic fact of human dependency and the fundamental moral obligation to care for others. On this basis, Mackenzie et al. (2014) argue for the need to formulate an ethics of vulnerability mindful of the vulnerability entailed in the relations between corporeal beings. However, immediately after they argue that we need to re-vitalize the ideal of individual autonomy as a basis for such an ethics of vulnerability. What seems to be implicitly assumed, but never explicitly stated, is that accepting relationality as a basic human condition evokes the need to find a way out of this "problem of dependency"; i.e. dependency is conceived as problematic. The unwelcome aspect of the idea of dependency seems to be that it is threatening the ideal of individual autonomy understood as the very basis of solidarity and freedom. Despite the insight into

dependency as a fundamental condition, they do not consequently confront the idea of the subject as autonomous and free.

Studying such a move in Mackenzie et al. (2014) one may ask: does their outline of vulnerability constitute a break with conventional definitions of vulnerability? The answer is no. Further, grounding an ethics of vulnerability in a law-based approach and moreover in an approach focused on the responsibility of the state, it may appear as if Mackenzie et al. (2014) make an attempt at lifting the responsibility at play in the particular self-other relation off the shoulders of the particular subject. In effect, a perspective on the particular situation of the self-other relation and the particular vulnerabilities and dependencies, which may be involved, stays underdeveloped.

Defining the central ethical obligations involved in responding to vulnerability to include "providing protection from harm, meeting needs, giving care, and avoiding exploitation", Mackenzie et al. in the same breath state that as we are "responding to vulnerability we need to be very cognizant of the way that vulnerability is often associated with victimhood or incapacity" (2014, 16), and, they continue, arguing that labelling people as vulnerable can lead to discrimination and stereotyping. These are very important considerations in regard to the ambivalent potentiality of vulnerability and ethics of vulnerability in museum pedagogy. At the same time, considering the risks, their answer is that "the emphasis on fostering autonomy" must be the motivation for any ethics of vulnerability. From this point of departure, Mackenzie et al. (2014) maintain that rather than a reconfiguration of vulnerability should lead to an abandonment of the ideal of autonomy as individual freedom, it should prompt us to rethink autonomy (2014, 16).

Do the authors, then, provide a re-thinking of autonomy as to the issue of dependency of vulnerable being? The answer is: they do not. Ending up positioning an ideal of individual autonomy as the basis of an ethics of vulnerability – and thus refusing dependency - Mackenzie et al. write, "we have obligations not only to protect vulnerable persons from harm but also to do so in ways that promote, whenever possible, their capacities for autonomy" (2014, 16). Further, what seems contained in this argument is that an ethics of vulnerability rests on the aim of diminishing vulnerability to harm. Defining vulnerability as "openness to harm", they take recourse to conventional ideas of vulnerability, as something unwanted - something to be prevented. What is striking is that they, in the quotation above, are referring to "vulnerable persons" and "their capacities" - in other words, the authors do not identify with vulnerability themselves. The question is if they reject their own ontological statement that being is characterized by vulnerability or see vulnerability as something which some people "have", while others do not?

A Double Perspective on Vulnerability

Despite the problems of Mackenzie et al. (2014) have in sufficiently tackling the issue of dependency in relation to a re-thinking of vulnerability, they have also provided important analytical inspiration for my research. This becomes clear, when focus is transferred from the question of dependency-autonomy to the question of a double perspective on vulnerability. The double perspective consists in how the fundamental condition of openness towards the other that defines vulnerability is always determined by the particular situation in a given concrete context. This is a "double perspective, which I - in my case studies and in literature on museum studies - have found as constitutive but underdeveloped in regard to both teaching and learning from Difficult Matters in museum exhibitions. Therefore, I argue that museum pedagogy needs to work with such a "double perspective" on vulnerability as both conditional and situational, because the teaching-learning relation regarding Difficult Matters in museum exhibitions is defined by vulnerability conceived as an openness to the vulnerable other who is also always shaped by the particular situation.

Museum studies thus need to address the particular kinds of vulnerability involved at a given exhibition. In relation to this, Mackenzie et al. (2014, 7) provide a classification of vulnerability which has been a guideline in my work to such a "double perspective" on vulnerability (see Research Paper II). Their classification includes three kinds of sources of vulnerability. First, inherent vulnerability, which is the universal condition of vulnerability intrinsic to the human existence, and as such a condition we, as humans, all share. Secondly, situational vulnerability which arises from a given context. Thirdly, they also incorporate a notion of pathogenic vulnerabilities, which they explain as situational vulnerabilities that arise from significant oppression or injustice, e.g. "when a response intended to ameliorate vulnerability has the paradoxical effect of exacerbating existing vulnerabilities or generating new ones" (Mackenzie et al. 2014, 9). You may argue that pathogenic vulnerability is part of a situational vulnerability, and, consequently, in my research I have approached it as a dimension of situational vulnerability[7]. Also, I talk about conditional vulnerability (not inherent) underscoring how it is not a right or a privilege, but the condition inherent to being, which has significant influence on or determine teaching-learning relations.

Taking inspiration from Mackenzie et al.´s classification (2014), yet developing it, I talk about a double perspective on vulnerability. I do not see the two kinds of vulnerability as being separate or like two groups, but like two perspectives on

[7] Mackenzie et al. (2014, 8-9) define to two more "states" of vulnerability: dispositional vulnerability and occurring vulnerability. Dispositional vulnerability represents a possible vulnerability (e.g. all visitors may become wounded by an encounter with Difficult Matters). Occurring vulnerability is a vulnerability, which has actually happened (e.g. visitors who are victims of rape). Mackenzie et al (2014, 9) maintain that it is far from straightforward to distinguish between these two kinds of vulnerability and often they overlap.

vulnerability as something universal: a perspective on vulnerability as inherent to the human condition (an openness to the other) and a perspective on vulnerability as always being conditional upon on time and place.

The situational perspective is discussed in Catriona Mackenzie´s article in the same volume (2014). Here she argues that although everyone may potentially be vulnerable to harm and threats of others, some people are especially vulnerable, because they lack or have a diminished capacity to protect themselves. In this view "vulnerable persons are those with reduced capacity, power, or control to protect their interests relative to other agents" (Mackenzie et al. 2014, 6). Also, Gilson (2014, 15) illustrates how vulnerability takes on a specific meaning in relation to particular contexts, e.g. the context of pornography, but also how vulnerability underlies our understanding of human life in general, because "vulnerability is presumed to be a common feature of the human condition, a basic susceptibility that all possess".

So, while from an ontological point of view vulnerability is a shared human condition, a context-specific approach underscores that some persons in some situations due to inequality of power - including capacity to act, know, or understand in a specific context - are more vulnerable to harm than others. Further, a situated perspective implies that the ways in which vulnerability is expressed in a given situation are contingent – they occur and exist only under certain circumstances, which then also means that it is possible to create an ethical transformation.

Various voices in feminist literature on ethics of vulnerability focused on the context-specific vulnerability have raised a critique against the ontological definition of vulnerability as an essential condition of being human. They claim that labelling everyone as vulnerable is too broad a definition to be of any practical use, and that it falls short of identifying any context-specific needs of particular persons (Mackenzie 2014, 6). On the other hand, one could argue that there is a danger entailed in focusing on situated vulnerability (i.e. categorizing specific groups as vulnerable and others as not being so), because it can lead to discrimination and stereotyping of certain persons and positions in a context.

The conclusion of my research is that both perspectives are relevant and needed in museum pedagogy on Difficult Matters. The distinction between conditional and situated vulnerability is important - even though it is never straightforward - because it enables museum pedagogy to address both vulnerability as an inherent human condition (conditional) and the consequences of this condition as being situational; i.e. that vulnerability concretely manifests itself in clearly different ways. As museum pedagogy ascribes specific kinds of vulnerability to certain groups and persons, there is a need for critically assessing the construction of such vulnerabilities, because they may have ambivalent implications for human life. For example, while asserting that there is a basic vulnerability in learners when they engage with Difficult Matters (as discussed in Research Paper II), museum pedagogy must also consider the consequences of the ideas established about these particular kinds of vulnerability. In my research, I found that museum professionals by defining children as vulnerable

established a specific idea of children´s vulnerability i.e. defining it as risk of becoming emotionally overwhelmed (Research Paper I). This idea, I found, had influenced the design of the exhibition - it was created as a "bright" and "hopeful" room with almost no photographs. The ambivalent implication of the definition of children´s vulnerability and the curatorial choices made was that it may both open possibilities for teaching and learning about a new side to the Holocaust without overwhelming children (and other visitors) in ways which may make them give up learning and it may close down possibilities to respond to darker aspects of human history and existence.

The ambivalence of vulnerability implies that vulnerability cannot be defined easily in any straightforward manner, because the opening to the other it entails may evoke responsibility and learning, but it may also do the opposite. In fact, it may be unethical by museums in a particular situation to evoke vulnerability, primarily, because it may be too painful (see Research Paper I on curatorial choice to tone down the "emotional impact"), but also because it may impede actually learning or just confirm existing perceptions (see Research Paper III). This means that museum pedagogy must consider which kinds of experience particular visitors may have in teaching-learning relations, e.g. when listening and responding to stories of others´ suffering in a death camp (see Research Paper II).

Research Papers I and III attend to vulnerability of visitors who have first-hand experiences with the Difficult Matters presented at museums. While objects and narratives from e.g. a concentration camp may present something "unexpected or new about the past" for non-first hand witnesses, who have no personal experience of surviving in camps like the German death camps, they may be experienced differently by survivors, who have personal experiences of it. For example, in the latter case, it may give rise to experiences of a kind of "re-traumatization" (an opening of the survivors´ old wounds) on one hand, yet, on the other hand it may also give a sense of recognition for survivors, who see these cruelties - and hopes - out in the open and as being acknowledged, no longer hidden from the historical narrative. Accordingly, in case of Kulturen´s display of the Holocaust, it does not involve the same kind of vulnerability for survivors as for schoolchildren, and the perspective of situated vulnerability helps carve this out.

As my research directs attention to the conditions for teaching-learning relations in museums aimed at effecting an ethical transformation, it discusses vulnerability as a defining trait of museum pedagogy and focuses on the conditional vulnerability, which influences and determines pedagogy in the arena of the museum. However, considerations of situational vulnerability cannot be left out especially not as the Difficult Matters that the museum calls attention to are the very ones that create situational vulnerability in some people (e.g. rape).

Detecting vulnerability should not necessarily lead museums to refrain from possible vulnerable situations. Rather, and this is what the research underscores (Research Papers I, II, III) conditional as well as situational vulnerability should

prompt museum professionals to carefully consider the ambivalent potentiality of displaying certain objects and narratives in a particular exhibition as part of a practice of continual consideration of the role and responsibility of the museum institution and the "right" of the museum practitioners to involve visitors in teaching-learning relations.

Critical Views on Norms of Vulnerability

What the situated perspective essentially shows is that museum pedagogy needs to attend to how vulnerability is perceived in a given exhibition situation. One path to such attentiveness is to connect the concept of vulnerability to a norm critique. In this regard, feminist philosophers call attention to how the definition of the concept of vulnerability "carries with it some normative force" (Gilson 2014, 15), and a re-thinking of vulnerability unfolding the complexity of the concept helps counteract such production of ignorance of norms associated to vulnerability (Gilson 2014). The basic assumption here is that the conceptualisations we have of vulnerability carry with them certain connotations to established perceptions, which are related to specific norms and values. These latter norms and values are, however, not necessarily explicit or open to reflection, but may be imbedded in personal and socio-cultural practice. When vulnerability, for example, is tied to ideas of risk and ontological assumptions of insecurity and powerlessness, it also becomes tied to moral assumptions of "good" and "bad" existence (Brown 2014, 373). This presents a problem when the use of the concept of vulnerability is associated with inclusion-exclusion practices, and as such, is associated with power structures/structuring, interests etc.

The argument is important, because it calls attention to how the engagement with the concept of vulnerability in museum pedagogy is not neutral, but entangled with existing norms of good and bad. Taking vulnerability as a key concept, then, prompts museum practitioners to ask how vulnerability, as an opening to the other, is defined in a particular situation and what ideas of good and bad it carries with it; e.g. what norms of "good" a particular unfolding of critical pedagogy in a specific exhibition context supports.

Developing her notion of the precariousness of life Butler (2006) takes inspiration from Levinas´ ethics of the other. She argues that precariousness is intimately linked to the human condition of inter-dependency of embodied being and she claims that we are who we are due to our vulnerability to others - their generosity, care, or violence (Butler 2006). She develops a norm critical thinking as a consequence of her ontological point of departure. Developing the double perspective on vulnerability in my research, I use Butler, because she, corresponding to the idea of vulnerability as being conditional, helps develop the notion of vulnerability as situational attending to how vulnerability is situated in contexts and as such framed by norms. Inspired by

Levinas´ ethics and the notion of the self-other relation and the encounter with the other as the primary "site" for ethics of responsibility, Butler corresponds with the line of thinking of the pedagogical works included in my research, e.g. the thinking of heteronomy, incarnation and the other as Face. In the field of feminist ethics of vulnerability, Butler´s work on precariousness has been particularly influential and it serves as an important point of reference in e.g. Gilson (2014).[8]

In my research Butler´s norm critique has proved helpful by enhancing the understanding of ethics of vulnerability in museum practice, because she does not only insist that collective norms influence what kind of vulnerability of others and what kind of vulnerable others, we are expected to respond to, but also that ethics of vulnerability imply exactly that we do respond to the vulnerability of all others. This means, we should not only respond to those others we would normally by already existing or conventional frames of perception define as vulnerable and in need of care (Butler 2006, 2010). Butler maintains that:

> A vulnerability must be perceived and recognized in order to come into play in an ethical encounter, and there is no guarantee that this will happen. Not only is there always the possibility that a vulnerability will not be recognized and it will be constituted as "unrecognizable", but when a vulnerability is recognized, that recognition has the power to change the meaning and structure of vulnerability itself. (Butler 2006, 43)

Butler argues that vulnerability is a universal condition, but also maintains that the ways we do – or do not - involve with the precariousness of life are always context-specific and normative; i.e. they are related to particular socio-cultural standards, which are inscribed and enacted in and by our bodies in particular situations. Butler, then, develops a connecting line between ethics of the face-to-face and the socio-cultural and political. Accordingly, in museum pedagogy, the question of vulnerability is entangled with questions like who has the authority to influence exhibition design? Who has the capacity to involve in teaching-learning relations, which may be transformative?

Butler´s treatment of the concept of Face is helpful in order to discuss representation and inclusion in museum exhibitions as part of teaching and learning in ethically transformative, because she provides a concretisation of the concept demonstrating its potential in her analysis of, for example, public debate of the events of 9/11 (Butler 2006). In my case study on the exhibition Fault (Research Paper III), I found that the perpetrators were "effaced", excluded from the display, and thus deprived of the opportunity to be responded to in the teaching-learning relations.

[8] Also, e.g. Rosalyn Diprose (2002), Diane Perpich (2010), and Ewa Plonowska Ziarek (2001, 2013) take inspiration from Levinas and discuss vulnerability. I find Butler´s discussion of vulnerability most helpful in the case studies, because she among others provides a thinking of vulnerability in relation face and face-to-face encounters, which she relates to social norms.

Butler, here, proved to be helpful in order to analyse this "effacement", which appeared as striking in an exhibition on rape, which, after all, is a kind of violence, which we would normally find involves a perpetrator. Rape also involves a lived experience of a person positioned as perpetrator. Building on Butler´s notion of the precariousness of face, I discuss how some subjects and their lived experiences become vulnerable to curatorial considerations and decisions in regard to representation in the given situation. I argue that curatorial norms (which may be in line with larger social norms) of who is a vulnerable person "worth" representing and responding to in the exhibition come to determine which objects and narratives are included and, accordingly, come to determine the kind of directions a potential ethical transformation can take in a teaching-learning relation in exhibitions on Difficult Matters (here, in the particular context of the exhibition entitled Fault).

I will maintain that such findings of my research illustrate the relevance of the concept of vulnerability to museum pedagogy and the need for museums to continually reflect carefully upon norms of vulnerability. The obligation which vulnerability places on museum professionals, then, is to respond to the fundamental condition that all life is vulnerable and to do so in a way that also respond to the concrete situation in which it becomes possible, less possible, or even impossible to perceive and recognize vulnerability.

Summary: Vulnerability as the Focal Point in Museum Pedagogy

When analysing my case studies, Roger I. Simon's work (e.g. 2005, 2011) provided important insights, which appeared relevant in order to enhance the understanding of the link between ethics and learning as well as the importance of the concept of difference in museum pedagogy. This being said – in the light of my research - I also found a need to deepen his conceptualisations of learning from the other in relation to vulnerability. It is not that I find Simon is wrong in his pedagogical assumptions of remembrance of trauma. Nevertheless, I wanted to change the perspective of how we look at museum pedagogy by opening a conversation involving other pedagogical thinkers (inspired by Levinas) on the conditions for teaching and learning through exhibitions on Difficult Matters. Here the conceptualisations of incarnation, heteronomy, proximity, Face, Saying/Said and listening add decisively to the understanding of the ambivalent potentiality of the concept of vulnerability - how it is inherent to the human condition, and how it may become an opening to both learning and ethics. In addition, I integrate this Levanisian inspired pedagogical understanding of the condition of vulnerability as an opening to ethics and learning with recent feminist rethinking of vulnerability. Vulnerability is here conceived as a

resource, which, nevertheless, requires careful consideration as regards both its conditional and situational character. More specifically from feminist discussions of ethics of vulnerability, I take a critical view on traditional understandings of vulnerability as something to be avoided; i.e., as something almost exclusively negative and associated with conventional notions of weakness, dependency, and passivity. To sum up, I develop a multifaceted concept of vulnerability with the aim of showing its potential as a central point of reference for museum pedagogy in regard to exhibitions on Difficult Matters.

In my work I develop a theoretical basis aimed at supporting museum professionals in developing and designing exhibitions that have the objective of creating relations between visitors and the specific people whose stories are displayed – especially in relation to exhibitions on Difficult Matters. I argue that museum pedagogy is rooted in a teaching-learning relation and that the possibility of the teaching-learning relation to evoke an ethical transformation is conditioned by vulnerability as an openness to an encounter with the other as different.

I use the concept of heteronomy to clarify how I understand relationality in terms of a dependency of being on the other. I define vulnerability as a conditional and situational openness of incarnated or embodied being - the lived body of flesh and blood - to the other. Such an openness of the subject to the other, I argue, is an ambivalent potentiality in museum pedagogy, because it implies a risk of being harmed as well as a possibility for growth and development. I define the ethical self-other relation as grounded in proximity: a sense of nearness of the subject to what is not itself, but the other, and which demands a response. To teaching-learning relations in museum pedagogy, a sense of nearness as well as a distance to the other in the face-to-face encounter is pivotal in order to evoke an ethical transformation of perceptions and understandings of self, others and the world. I use the concept of the Face to define that there is a radical difference or otherness of the other, which has a meaning that overflows any categorisation or thought we can have of it and which cannot be mentioned with direct reference to it. Attention to the radical difference of the face of the other is pivotal to teaching and learning in exhibitions on Difficult Matters if they are to evoke an ethical transformation; the possibility for new experience lies in the response to the other as different. I argue that the other is encountered by incarnated being prior to being captured by intellectual understanding and categorization. However, I also maintain that the encounter is a matter of understanding and categorization evoked in the teaching-learning relation – and as such a matter of norms. Using the concept of Saying (of something) and (what is) Said I attend to communication in the face-to-face encounter. The ethical encounter with the other presupposes the Said – the already identified meaningful system of signs – but it also presupposes vulnerability or exposure to the other in Saying - an openness to the irreducibility of the other to one´s own logic in order to be ethically transformative. The concept of listening defines the openness or

vulnerability of the subject to the other as different and as a teacher from whom one learns, which is important as a point of departure for ethical transformation.

The encounter with the other and the experience of heteronomy, incarnation, proximity, Face, Saying/Said and listening implies not only a break in one´s experience (being as torn up, interrupted), but also demands (provokes) an answer in terms of re-interpretation of oneself and one´s relation to others and the world. The ambivalent potentiality of vulnerability in regard to making exhibitions which stage teaching-learning relations centred on ethical transformation consists in how vulnerability in exhibition contexts defines an opening of being to a demanding responsibility and a need for re-interpretation of already existing perceptions. The vulnerability at the centre of the teaching-learning relation is an ambivalent potentiality: it is a potential for development which may entail risks of harm, but also possibilities for growth in terms of an ethical transformation of perceptions of oneself, others and the world, which may open a new future – new paths for thinking and living a social life with others.

Chapter 3.

Method

In my research I have studied museum exhibitions on Difficult Matters. More specifically, I have addressed the question of how these exhibitions can be made or designed in order to contribute to teaching-learning relations, which can transform existing perceptions of self, others, and the world as well as evoke a deepened sense of responsibility. During the research, I have followed a path of a hermeneutic phenomenological research method. Accordingly, I have described and interpreted the phenomenon of displaying Difficult Matters (the phenomenon researched is as much about displaying as it is Difficult Matters).

In this chapter I will give a description of how my research was done and the rationale for why specific procedures were chosen in order to unfold the research question. In the first section of the chapter, "Hermeneutic Phenomenological Method of Inquiry", I provide an entrance to the basic theoretical framework for my method of inquiry during my study. In the second section of the chapter, "Empirical Investigation", I describe the definition of the research field and question and the criteria for selection of exhibitions. I also give an account of the specific methods of exploration which I have used: description of exhibitions and their contexts, interviews with museum professionals, studies of writings on museum study, and studies of literature on pedagogy and ethics. In the third section of the chapter, "Theoretical Investigation", I give an account of the methods of systematic reflection on the research material including the process of describing different texts, analysing themes, and developing and testing a theoretical-conceptual understanding of the subject matter. Finally, in the last section of the chapter entitled "Summary: Critical Reflections and Future Research" I conclude on how I find my methodological approach has proved helpful in the unfolding of my research question. I also bring into mind some aspects of this question, which have been beyond the possible scope of my present study and its methodological focus; aspects which may be further developed in a future study.

Hermeneutic Phenomenological Method of Inquiry

While Edmund Husserl (1970), in his transcendental phenomenology of consciousness, maintains that human experience is always directly given in the immediacy of consciousness, others, taking a hermeneutic turn e.g. Hans Georg Gadamer (1989) and Paul Ricoeur (1990) [9], have connected phenomenology to a method of hermeneutic interpretation underscoring that all kinds of unfolding of a phenomenon involve interpretation. On this basis, Max van Manen (1990) has advanced a hermeneutic phenomenology within the field of pedagogy.

Taking a hermeneutic phenomenological approach, my research follows Max van Manen´s (1990, 2) assertion that pedagogy requires a phenomenological sensitivity to lived experience (humans´ realities and life-worlds) as well as a hermeneutic ability to make interpretative sense of the phenomena of the life-world in order to see the pedagogic significance of situations and relations of living human beings. In the vein of van Manen, the aim of the study is to enhance the thoughtfulness and practical resourcefulness, expertise and sensitivity of museum pedagogy in the work of designing exhibitions on Difficult Matters in ways which evoke ethical transformation. In the following section, I outline my use of the theoretical background for a method based on a hermeneutic phenomenology by first attending to phenomenology as a point of departure, then to hermeneutics, and finally to how these two both complement each other and constitute an inner tension, which must be acknowledged.

The hermeneutic turn also defines my own process in the research in which I gradually moved towards a hermeneutic inquiry. I experienced that, in the business of researching exhibitions on Difficult Matters, the (immediate) understanding and the (mediated) interpretation of this understanding may be fundamentally different, and yet, in my experience, they are inseparable in praxis. In fact, only when combining the immediate grasp of e.g. an exhibition (understanding) and the mediated definition of this (interpretation), could I arrive at what we generally mean by the word understanding or comprehension. This experience – that understanding (in this latter sense) always already entails interpretation – challenged my phenomenological point of departure. For example, while keeping the phenomenological notion of prejudice as a key notion, I moved from a view on it as a hindrance to inquiry to seeing prejudice as a condition and, as such, a prerequisite for inquiry, because this responded to my own experience of doing the research. Further, I found the notion of reading (as linked to the hermeneutic process of inquiry) corresponded to what I

[9] In his thesis, *Kommunikation på Bristningsgränsen* (in English: Communication at the Limits of its Capacity) (1994) Bengt Kristensson-Uggla gives an account of the changing over time of Ricoeur´s position. In accordance with Kristensson-Uggla (1994), I situate Ricoeur in the landscape of hermeneutic phenomenology.

found was implied in looking at and comprehending the meaning of the texts, I researched, by interpreting them. From this vantage point, I also developed a broad definition of texts as written works, oral or spoken accounts, and displays, which I found productive in my research, because it allowed me to approach my "objects" of inquiry in a hermeneutic vein (see below).

Phenomenology as a Point of Departure

Phenomenology has moved in many directions, since Edmund Husserl instigated it as a philosophical movement in the very first years of the last century. Nevertheless, the fundamental ambition of Husserl's project remains the same: "we must go back to the things themselves". Phenomenology means the study of the phenomenon, i.e. what presents itself to us, appears, in phenomenological reflections. In other words, what the phenomenological movement in general is looking for are the fundamental and defining phenomena constituting our experience of ourselves, of others, and of the world around us[10]. It is also this basic approach, which I have adapted, as I sought a point of departure for researching the possible transformations of our perceptions in regard to self, others, and the world through exhibitions on Difficult Matters.

The background for the phenomenological part of my method can be qualified by four key concepts that can be traced back to Husserl. These four concepts are intentionality, essence, lifeworld, and reduction.

Basically, phenomenology is rooted in the idea of an inseparable relation between subject and object or between the subject and the world. In the constitutive experience of a phenomenon, the subject and the object are immediately connected in terms of what Husserl (1970) terms intentionality. To him, consciousness has the formal structure of intentionality, as it is always consciousness of an intended object. Thought is always directed towards or is about something. In Husserl the concept of essence refers to the core characteristics of something, which makes it what it is. It refers to the essential meanings of a phenomenon; that which makes a thing what it is (van Manen, 1990). Accordingly, in phenomenology, the essence or intentional content of a thought is the mode or way in which thought is about something. This is not restricted to consciousness in its formal sense. Intentionality also includes e.g. awareness through the senses.

Taken in its full breadth, phenomenology aims at disclosing the essence of what Husserl in his later work calls the "life-world". In Husserl the life-world is the immediate daily life of our everyday; the primary frame of reference for human thinking and acting, which appears only as lived. It is in relation to the life-world that things appear as meaningful to us and in relation to that we share our experiences. As such it is our pre-scientific world experienced by us every day:

[10] Wikipedia: Early Phenomenology.

> the life-world for us who wakingly live in it, is always already there, existing in advance for us, the ground of all praxis whether theoretical or extra theoretical. The world is pre-given to us, the waking, somehow practically interested subjects, not occasionally but always and necessarily as the universal field of all actual and possible praxis, as horizon. (Husserl 1970, 142).

While each person has a life-world, the life-world is "a universal field" - it is relating to and done and re-done by all people in a community in the course of history and it is "at work" in all of these people´s life. When we perceive something – like the colour red – we perceive it as within our "universal fields" of "reds" like rooftops, blood, the flags of the revolution etc., which have to us a certain meaning (Merleau-Ponty 1968, 132).

The task of phenomenology is to grasp the phenomena as they appear in their essence – ultimately as they appear together to form the full essence of our life-world. This implies a challenge regarding how to gain this access, or how to let the phenomena appear in themselves, without our experience of them being influenced by existing theories or everyday presuppositions about these. Husserl's answer (1970) to this challenge is the phenomenological reduction. The aim of the phenomenological reduction is exactly to "bring back" or "restore" an undisturbed or immediate "lived" experience of the phenomena. The "knowing" we get in this experience is to be perceived in contrast to the "knowing" we can have through our everyday experience of the world in which we naively – unquestioned – end up placing a given phenomena "under" our prejudgements of it. Phenomenological reduction is carried out by bracketing (epoché) one´s prejudgement as a path to reaching the core or essence of a phenomenon explored.

While I have so far outlined the general background for my initial phenomenological method, it is also important to point out the more specific way, in which I have applied it. This can be indicated by answering the question of how Levinas´ phenomenology of the other – so central to my study - relates to this more general outline phenomenology.

Van Manen (1990, 6), correctly, defines Levinas as a phenomenologist, yet I would also like to emphasize how Levinas worked towards the limits of phenomenology: while continuing to associate himself with the axiom of intentional analysis, he also moved beyond it:

> "the presentation and developments of the notions employed owe everything to the phenomenological method. Intentional analysis is the search for the concrete. Notions held under the direct gaze of the thought that defines them are nevertheless, unbeknown to this naive thought, revealed to be implanted in horizons unsuspected by this thought; these horizons endow them with meaning – such is the essential teaching of Husserl."
>
> (Levinas 2008, 28)

To Levinas, what matters in Husserl´s phenomenology is the thesis of intentionality (Strhan 2012, 21), but his reception of this "teaching" of Husserl already moves at the limits of Husserl's own understanding of it. While Husserl's notion of intentionality entails that the phenomena appear in their objectivity, in their essence, in the immediacy of the intentional relation between the subject and the object, Levinas suggests that there are constitutive aspects of phenomenology that overflow the direct intentionality of the subject's relation to the object: "what counts is the idea of the overflowing of objectifying thought by a forgotten experience from which it lives" (Levinas 2008, 28). In his phenomenology of the Other, the face of the Other is not there as a matter for my thought or reflection, i.e. the relation to the Other is not reducible to the subject´s perception or understanding of it, because "the other is not a phenomenon, but an enigma, something ultimately refractory to intentionality and opaque to understanding" (Critchley 2002, 8). Paradoxically, Levinas' phenomenology is based upon a "phenomenon" that does not and cannot appear; it can only be disclosed and defined negatively as something "opaque to our understanding". Essentially it transcends the limits or horizon of the intentionality of the subject and thus the possibility of its understanding of it.

In developing my own method of procedure this view has served as an important reminder of the ethical aspects of interpretation of human life and the risks of knowledge – that knowledge can become a form of violence to the otherness of the other – and that the limits of my grasping of the world and the other must continually be acknowledged.

On this basis, the task of phenomenological research is to define the specific traits, which constitute the world, and which bring it into being, into appearance. The task of phenomenology is rooted in the questioning of how we experience and know the world, as van Manen writes:

> "From a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings. And since to know the world is profoundly to be in the world in a certain way, the act of researching-questioning-theorizing is the intentional act of attending ourselves to the world."
>
> (van Manen 1990, 5)

The Move to a Hermeneutic Phenomenology

I have found phenomenology a very apt point of departure for questioning the way we experience the phenomena of displaying Difficult Matters. Nevertheless, I have also found that this phenomenon does not come forward univocally or transparently. Its meaning cannot be adequately understood if its practical, social, and historical essence is bracketed out by means of Husserl's phenomenological reduction. Likewise, I have found that the phenomenon is essentially subject to change, to transformation. In short, it demands a continuous interpretation. This is why I have chosen to link my phenomenological method to hermeneutics.

The critique of transcendental phenomenology from a hermeneutic[11] point of view (Gadamer 1989) consists in its rejection of the notion of epoché (that it is possible to bracket one´s prejudgements). This critique is a consequence of the hermeneutic point of departure in the notion of the historicity of being, i.e. objects of hermeneutics are intricately defined by change, by time and space; i.e. by history. More emphatically, as we interpret these objects, they come to define our understanding of our life-world, because, essentially, we stand in an interpretative relation to ourselves, to the other, and to the world. Ontologically, the subject is characterized by this hermeneutical or interpretative circle rather than by the immediacy of intentionality. Actually, the reader, when interpreting a text, is always in a relation to this text, and she/he cannot disconnect her/himself from the meaning of it. Accordingly, interpretation is always connected to the understanding of meaning, and it is always specific – bound to time and place. We cannot dismiss it and take a neutral or universal position towards it.

The hermeneutic basis for inquiry was elaborated by Hans-Georg Gadamer in his work entitled Truth and Method (1989). First of all, what matters to Gadamer in Husserl´s key concept of the life-world is that it articulates a fundamental historically situated character of all scientific work (1989, 293). Following Heidegger´s (1962) move from transcendental subjectivity to being-in-the-world, situatedness or "thrownness", Gadamer finds this is not something to be overcome through scientific method: there is a fundamental historicity of human existence and of the activity of human science - they are defined by historical conditions and history is defined by the continual interpretation of humans of their present situation (1989, 284)[12]. The historicity, to Gadamer, implies a transformation of the hermeneutic definition of understanding: the question of being raised by Heidegger "no longer refers to the question of how the objective world is constituted in consciousness, as it still does for

[11] Hermeneutics was for centuries the name for biblical or juridical exegesis, i.e. interpretation. It is however in its later philosophical or ontological sense starting from Heidegger that I have found this hermeneutical method most directly related not only to phenomenology, but also to my study.

[12] This is also expressed in Ricoeur´s narrative approach (1990), which imply meaning - every day or scientific - is never directly given, but "situated" and mediated through narrative forms.

Husserl; the focus is rather on… how human life is itself a process and product of interpretation" (Warnke 1987, 38).

Gadamer´s (1989) development of the concepts prejudice, horizon, and new (emphatic or genuine) experience has served as a guiding line in my work.

With reference to the Latin "praejudicum", Gadamer argues that prejudices are like pre-judgements and as such not something to be overcome: prejudices are the very condition for understanding. As preliminary understandings prejudices allow us to become oriented towards the meaning of the text at issue[13]: they provide a context in which we can place the text and, hence, they serve as the very basis for further understanding (1989, 270). In dialogue with the text, prejudices may both "open" the text to us and they themselves may become apparent to us – and thus they can be questioned. Gadamer´s concept of prejudice is connected to his notion of tradition – what is handed over to us in terms of certain prejudices, interests, questions etc. Gadamer sees tradition as a condition which determines the interpretative process. Yet, as with prejudices, in the process of understanding, tradition gives an orientation to begin with while at the same time the active engagement with tradition in the process of understanding implies a change of it in the light of the present conditions (see Internet Encyclopedia of Philosophy: Gadamer).

The concept of prejudices can be seen also in relation to the concept of horizon - understanding and interpretation as always occurring from within a particular horizon of meaning that is conditioned by our historically-determined situatedness (Gadamer 1989, 302-303). Yet, again, like prejudices can be brought into question in the process of understanding, in the encounter with the other, our horizon of understanding becomes open to change. In research the concept of horizon reminds us to be conscious of the historically effected character of our understanding, be reflective about the hermeneutical situation, and question the perspectives we engage with in our dialogues with the texts. Further, like the interpretation by the researcher is seen from a particular horizon, so is the text within its own horizon. To Gadamer this situation puts a demand on the researcher "to see the past in its own terms, not in terms of our contemporary criteria and prejudices but within its own historical horizon" (1989, 303).

The question is: how do we acquire appropriate horizons, so that which we attempt to understand can be seen on its own terms? To Gadamer this happens in and through the reflective practice of questioning. Questioning aims at putting our prejudices "into play", putting them at risk, in order for us to experience what the text or other person holds to be true (1989, 299). The guiding principle of questioning is "to be, from the start, sensitive to the text´s alterity", yet, this

[13] What is preserved in this argument is Husserl´s idea that understanding of an object is the understanding of that object as something. This means, understanding involves projecting a meaning upon one´s perceptions that is not strictly contained in the perceptions themselves (Warnke 1987, 75).

sensitivity is neither like "`neutrality´ with respect to content" nor "extinction of one´s self", but it is "the foregrounding and appropriation of one´s own fore-meaning and prejudices" (1989, 269). This means, one must be "aware of one´s own bias, so that the text can present itself in all its otherness and thus assert its own truth against one´s own fore-meanings" (1989, 269). What matters is a productive way of dealing with prejudgements: while allowing us, in the first place, to become oriented to the text, prejudices need to be engaged, be brought at risk and questioned in the light of what another person or text says to us.

In the interpretative dialogue with the text in research a melting of horizons takes place in which our horizon of meaning is changed in and through the encounter with the horizon of meaning of the text. The melting of horizons allows us, as interpreters, to transpose or transfer ourselves to a different, new understanding of the meaning of the text and change our prejudices (Gadamer 1989, 305). The hermeneutic spiral illustrates the move of the research in the encounter with the text: the understanding of the parts in the light of the whole and the understanding of the whole on the basis of the parts (acknowledging that the whole consists not only of the text we study, but also of our own horizon). The hermeneutic circle is not fixed or univocal, but a process, which can continually be opened by new questions to be explored in the dialogue with the text. In research the encounter with the text involves "experience of a tension between the text and the present" and the "hermeneutic task consists in not covering up this tension by attempting a naïve assimilation of the two but in consciously bringing it out" (Gadamer 1989, 306).

Defining experience (Erfahrung), Gadamer sees it as different from the notion of experience he finds established in the natural sciences and particularly in the tradition of British empiricism. According to Gadamer, this tradition, while emphasising experience as the source and criterion of knowledge, because of its concern with validation of knowledge, leads to procedures aiming at guaranteeing that the basic experiences can be repeated by anyone, as experience is valid only if it can be confirmed (1989, 347). What is missing from this notion is the acknowledgement of the essential historical nature of experience and the experiencing person.

Gadamer identifies three defining traits of new experience as a process. First, a new experience is always negative: it is a negation of our previous and established experience, which is productive, because "we gain better knowledge through it, not only of itself, but of what we thought we knew before" (1989, 353). Secondly, what is proper to experience is that it carries an orientation of openness to new experience "within" it: "the truth of experience always implies an orientation towards new experience…" (1989, 355). In a hermeneutic view, the criterion of experience is not complete knowledge (the complete identity of consciousness and object). Rather the knowledge we develop on the basis of our experience of the area of study does not capture the complete experience of it; there is always new experience to be made, which can alter our understanding of it. A third trait of experience as a process is that in general experience is not something anyone can be spared and, as a condition, new

experience involves "disappointment of one´s expectations" (1989, 356). In this sense e.g. the experience of failure of one´s prejudices is like an opening to new experience and thus to new knowledge. In Gadamer, new experience implies a "genuine experience", or what he, with reference to Aeschylus, terms "pathei mathos", learning through suffering, which is ultimately about insight into the human condition, "what a man has to learn through suffering is not this or that particular thing, but insight into the limitations of humanity" (1989, 357).

The new experience is an experience from which we learn (Gadamer 1989, 355). Learning, here, resembles what I term transformation of existing perceptions of self, others and the world. In this view an exhibition on Difficult Matters can bring prejudices "into play" by putting them at risk. Prejudices in this context are not a problem, but something everyone involved have and as such they are a condition of understanding. They are not fixed, they can be loosened and changed on the basis of a new experience in an exhibition on Difficult Matters. Our life-world contains stereotypes, and the exhibition on Difficult Matters can "break" its way through our "taking for granted" in the life-world by evoking new experiences from which we may learn in transformative ways.

Consequently, in parts of my research I have found it is necessary to apply a hermeneutical interpretive approach. In other words, I have found it necessary to connect phenomenology with hermeneutics. In this sense, my basic methodological approach is one of a hermeneutic phenomenology. Phenomenology becomes hermeneutical phenomenology, when its method is added a dimension of interpretation. This hermeneutic phenomenology attempts to unfold both dimensions of its methodology: it is a descriptive (phenomenological) methodology, because it wants to be attentive to how things appear, and it is an interpretive (hermeneutic) methodology, because it claims that there are no such things as un-interpreted phenomena (van Manen 1990, 180). Addressing the implied contradiction of this, van Manen argues that "it may be resolved if one acknowledges that the (phenomenological) `facts´ of lived experience are always already meaningfully (hermeneutically) experienced. Moreover, even the `facts´ of lived experience need to be captured in language (the human science text) and this is inevitably an interpretative process" (van Manen 1990, 180-181).

Finally, it is important to emphasize that any use of a hermeneutic phenomenology must pay strict attention to its inner tensions. Transcendental phenomenology is the search for the (universal) essence of phenomena, while hermeneutics asserts that everything has its being in interpretation (and language). The integration of hermeneutics and phenomenology has, therefore - and for good reasons - been a subject of continuous debate. Nevertheless, as already mentioned, I agree with van Manen that a hermeneutical phenomenology is possible. In fact, I will argue that this complexity is a necessary framework for capturing the complex and ambivalent nature of displaying Difficult Matters.

Concluding this section, I will shortly summarize the hermeneutical phenomenological background for this: like phenomenology, hermeneutics is concerned with the understanding of our being in the world, and how our different ways of being in the world are connected to our understanding of things. However, hermeneutics neither recognizes nor aims at recognizing any kind of universal essence in the strict sense (which an original transcendental phenomenology in the vein of Husserl would search for). The essence of beings is found in their transformative character. One can argue that hermeneutics goes a step further in the sense that the beings or objects of interpretation are already interpretations themselves, and further (again) that the interpretative approach to these objects is always influenced by preceding interpretations. The objects of hermeneutics do not appear in any immediate sense; there is no way of going back to the "things in themselves" here. Rather they are conceived as texts. In other words, phenomenology and hermeneutics have some common characteristics, but one must also recognize the tensions between them.

In the remaining part of this chapter, I will outline how I developed this hermeneutic phenomenological approach into a procedure for studying exhibitions on Difficult Matters.

Empirical Investigation

The ways of empirical investigation chosen were selected in order to unfold my research question i.e. how museum exhibitions on Difficult Matters can be made or designed in order to evoke a transformation. The empirical research which underlies the conclusions was unfolded via literature studies, exhibition studies and interviews with museum professionals and - in correspondence with these studies – I chose to develop an in-depth theoretical understanding and a new theoretical-conceptual basis for museum pedagogy on Difficult Matters.

Studying contemporary literature on New Museology and Difficult Matters, I wanted to get to know how museum scholars in recent time understand the question of displaying Difficult Matters and the role and purpose of the museum as a public institution in regard to this kind of exhibition design. By conducting interviews with museum professionals, I wanted to gain an insight into the difficulties they experienced when being involved in designing exhibitions on Difficult Matters. Studying exhibitions and the websites, guidebooks etc. made by the museum professionals in connection with the exhibitions, I wanted to develop an understanding of the exhibition as a pedagogical media designed by museum professionals. These methods contributed to an understanding of the pedagogical work in designing exhibitions on Difficult Matters in museums. I then chose to study theoretical literature on pedagogy and ethics in order to develop a theoretical

understanding of the conditions for museum pedagogy to evoke ethical transformation in exhibitions on Difficult Matters, which could respond to the challenges and possibilities I found (in interviews, exhibition analyses, literature studies were central to displaying Difficult Matters. The aim was to develop a new theoretical-conceptual basis for museum pedagogy on Difficult Matters. This approach also included that I explored visitors´ learning and responsibility through literature studies, but not through e.g. interviews or observations[14].

Definition and Criteria

As described in Chapter 1 and Chapter 2, the research question was carefully developed based on literature on museum studies and case studies of exhibition settings (analyses of exhibitions and interviews with museum professionals). Through this, I gradually developed an understanding of the issues in need of being explored e.g. ethical responsibility and learning as an experience of transformation and change. Through my reading of the literature on museum studies, reflections on Difficult Matters within museums appeared as lacking an adequate theoretical basis and approach to understanding the full pedagogical potential of exhibitions on Difficult Matters particularly as regards ethical and transformative dimensions (see Chapter 1).

Before anything else it was, of course, important to establish a basic definition of what is intended with the concept of Difficult Matters. Silvén and Björklund (2006) provide such a definition that is generally shared among museum studies scholars engaged with the question of Difficult Matters (see also Chapter 1): Difficult Matters disturb and affect visitors and their general preconception of these matters. In other words, an exhibition on Difficult Matters deals with historical matters which in common everyday experience are perceived as being difficult in the sense that they involve experiences that may disturb and affect both those who actually had these experiences as well as those confronted with them at a museum exhibition (visitors and museum professionals).

Based on this definition I established two criteria for selecting which exhibitions I would use as objects for the empirical part of my research. First, the act of the museum of displaying the exhibition should connect to an aim of the museum to evoke some kind of ethical transformation, i.e. the aim of the museum of displaying Difficult Matters in the particular exhibitions should relate to an aim to create a change in visitors´ perceptions of self, others and the world and evoke a deepened sense of responsibility.

The second criterion for selecting exhibitions for my empirical study was to develop an otherwise limited discussion of exhibitions on Difficult Matters within a

[14] A visitor study based on e.g. interviews with visitors or observations of visitors may be relevant in a possible future investigation conducted in the light of the results of the present research.

Scandinavian academic context. Preceding my work, Silvén and Björklund (2006) put the discussion on Difficult Matters on the agenda in museum studies with their work on the Scandinavian (Swedish) travelling exhibition. However, since this book was published, the discussion has not in any substantial way focused on exhibitions held in Scandinavia. What is more, very few Scandinavian scholars have engaged in the question of Difficult Matters altogether.

Instead, research on Difficult Matters within museum studies have primarily taken place in an Anglo-American (British, Australian, North American, and Canadian) context. Even though this literature also addresses The Developing World and Continental Europe, it is primarily concerned with Anglo-American exhibitions. In this light, I found it necessary to contribute to a re-opening of the scholarly debate regarding exhibitions on Difficult Matters in a Scandinavian exhibition context, which also entailed doing my empirical research at Scandinavian exhibitions.

Having said that, it is beyond the scope of this work to conduct an investigation of a specific Scandinavian kind of museum practice and understanding of Difficult Matters[15] – I do hope my work will inspire further research also in this regard. In other words, while the present work aims at inspiring further work by Scandinavian scholars also as regards a specific Scandinavian context, its main objective is to address some central theoretical issues regarding exhibitions on Difficult Matters not only in Scandinavia, but within museums studies in general. This means that the work will engage in and discuss Scandinavian museum studies following their close interconnection with the on-going Anglo-American research; an interconnection, exemplified in the intensive use of Scandinavian museum studies of Anglo-American research (see e.g. Silvén and Björklund 2006, Tondborg 2013).

The two exhibitions entitled To Survive and Fault both met these criteria established as my point of departure[16]. The aim of researching the two exhibitions as case studies was to describe the specificity of the particular exhibitions. Thus, the case studies of the particular exhibitions were not meant to count for all other contexts - they are unique. Yet, my work also showed that the case studies disclosed and refined some important issues that can be conceived as representative for exhibitions on Difficult Matters: the case studies communicate something about the prevailing ideas in the context of research into these matters.

[15] This would imply a study in itself, which would have to include a more detailed description of the different historic and contemporary situations of museums in the various contexts (e.g. how they relate to prevailing understandings of museums, heritage etc.).

[16] It should here be mentioned that the settings, as a condition, were selected in the light of my initial understanding of the field as I designed and embarked on my research project. However, the continued research into exhibitions and literature widened my understanding of Difficult Matters decisively.

Researching Exhibitions

The method of describing particular exhibitions was aimed at providing a detailed account of these. This has been the fundamental step for establishing the empirical basis for answering my research question, how exhibitions can be made or designed and how such a design may evoke a change in the visitors' perceptions and deepen their sense of responsibility.

In brief, the procedure was the following: First, I made contact to a museum introducing my research and myself and asking for permission to conduct a study of the exhibition I had chosen. Then I visited the exhibit with a museum professional, for example the curator or producer, and later I went to see the exhibition several times on my own. In the research process, I also made several interviews with museum professionals (see below).

More in detail, when describing an exhibition, I took the following steps: I gave a detailed account of the content of the exhibition, i.e., the specific experiences of and perspectives on cultural history displayed as well as a likewise detailed account of the particular form of displaying these experiences and perspectives. Accordingly, as a first step, I described various "components" of the exhibition (features like composition, form, and colour, objects, texts, etc.) and how these were related within the frame of the exhibit. I carefully made notes describing what I saw – the various artefacts, texts, the pictures, the furniture, the walls, the ceiling, the floor etc. I made detailed written notes on my laptop (such a detailed description based on notes from my observations is included in the first section of Research Paper 1). I also made a record of what struck me as missing from the exhibit, and noted what in my perception lacked clarity or was not represented or included. In addition, I made a note, when I observed certain features that were difficult to put into words, e.g. in regard to what I later – as a result of my interpretation - named "the kids bedroom" (see Research Paper 3). In order to give a description as detailed as possible - and take issue with my own pre-judgements of what I saw - I continuously asked myself questions about what I saw, e.g. "is this a lamp lying on the floor?" which I then answered, writing, for example, "yes, it is a lamp, but it is broken". These "dialogues" with myself (which I wrote down in notes) helped me give a detailed account of the exhibits and were helpful as a basis for my later reflections on the data and my succeeding interpretations of these.

The idea of reading - describing and interpreting - exhibitions as texts connects to museologists, who conceptualise the museum exhibition as a text, which can be analysed or read by the researcher (Bal 1996, 2013). It runs parallel to the notion that exhibitions have "voices" and are like "polysemic choirs" of different voices (Gade 2006, 31) as well as ideas of exhibitions as "materiel speech" and "rhetoric of artefacts" in exhibitions (Ferguson 1996). Along this line, in my study of the pedagogy of exhibitions on Difficult Matters and the kind of ethics it calls forth, I also described elements of exhibitions, which expressed an ethical vocation or demand to the visitor to listen (Research Paper 3). Further, I found the view that exhibitions

may "speak" to us in narrative ways (Bal 1996, 2003; Ferguson 1996; Gade 2006) helpful in order to describe the exhibition. The narrative perspective is also found in Paul Ricoeur, who argues that narratives are forms of communication, which are basic to being and that there is a correlation between what he calls the temporal character of human existence (historic being) and the activity of narrating a story, "time becomes human to the extent that it is articulated through a narrative mode, and a narrative attains its full meaning when it becomes a condition of temporal existence" (1990, 52). In my study I found that the particular exhibition did not reflect a detailed general conceptualised system of narrative elements (as implied by Bal 1996, 2013). Rather, the exhibitions I studied showed some narrative traits or features, e.g. the exhibition entitled To Survive had a narrative thread (see Research Paper 1).

Considering exhibitions as texts, I saw them as unique in the way they appear in the museum sphere – they appear in a three-dimensional space and appeal to bodily as well as mental reading. Accordingly, analysing the museum exhibitions, I found that a hermeneutic phenomenological reading was needed that unfolds itself as a bodily and a mental activity. For example, when reading the exhibition entitled To Survive, I considered how the exhibition called for particular ways of moving through the room and particular ways of engagement, which were primarily visual (see Research Paper I). This corresponded to the fact that I, in the research process, gradually became aware of how my bodily movements in the exhibition were important activities in the process of a hermeneutic phenomenological reading of it.

I defined the exhibition as a text made by museum professionals in order to communicate with the visitor about cultural history. Due to my pedagogical framing of the research, I described exhibitions as pedagogical texts. During the process of research, I described how the design made by museum practitioners may have the potential to evoke visitors´ attention in ways corresponding to the intention of the museum, but also how the exhibition as an act of teaching ethics may work in other, unintended, ways opening possibilities for teaching-learning relations to take other paths than the museum had planned (see Research Paper 1, 2, 3). The approach was based on the assumption that the exhibition as an act of teaching would have the potential of stimulating - or demand - visitors´ processes of learning in ways which may lead to ethical transformation, yet, in ways ultimately incalculable to the museum practitioners who planned the exhibitions.

In order to describe and understand the context of the particular exhibition as well as the pedagogical intentions, aims, and methods applied by the museum, I studied various materials prepared by the museum for schools and other kinds of visitors. I also examined web-mediated material (e.g. the web-exhibition of To Survive), newspaper reviews of the exhibitions, and the particular museum institution´s description of its rules and guidelines, vision and mission, history etc. I went through the material looking for descriptions of educational aims, methods, plans etc. I described the ideas, aims, and plans etc., which I found appeared in the particular museum and analysed how the exhibit itself was curated in relation to this

"landscape". I found that this material contributed to the understanding of the pedagogy unfolded by the museum in the exhibit. For example, reading Kulturen´s web page about the exhibition entitled To Survive, I got a more detailed picture of how the pedagogical purpose of the exhibition was associated to the aims of teaching ethics at the institution. Also, this web page directed my attention to how the museum conceived the exhibition in terms of a "study room" intending it to be a space for pondering on contemporary life in the light of the stories of the women displayed.

Moreover, I described the exhibition in relation to its location and the design of other exhibitions at the museum. When I visited a museum, I took walks with museum professionals, who explained to me their reflections on the setup of the exhibition itself and its position in relation to the setup of the given museum as such. I also walked around on my own looking at how and where the exhibit was physically located in the house in order to consider how it related to other exhibitions and activities in the museum. For example, the exhibition entitled To Survive was located in a "remote" corner of the institution far way from the entrance hall and shop and also at a distance from the outdoor museum. Interviewing curators, I learned this was a conscious decision made by the museum (see Research Paper I): museum professionals defined these areas (shop, outdoor museum) as "leisure-time-spaces" where visitors should not be at risk of being disturbed by "negative" experiences, i.e. essentially defining visitors as vulnerable to Difficult Matters. All in all, this demonstrates how – in the course of the study – my various activities of reading in relation to the exhibition contexts helped me become attentive to important issues and paved the way for my understanding of vulnerability as a key issue.

To get detailed information about the settings and circumstances of the exhibition as well as how the exhibition was intended by the museum professionals who had made the exhibitions in question, I used the method of informal interviewing via semi-structured interviews (Jakobsen 1993). I interviewed museum professionals in charge of design, selection, and organisation of the exhibit as well as of the museum's educational activity. Through these interviews I wanted to gain an understanding of their professional experience as experts in designing/making exhibitions. My focus was here on the content of what was verbally said (not on emotional aspects or e.g. on gestures). The interviews were individual, and they were conducted in the interviewee´s office, in a museum conference room, or during the walk through the particular museum or exhibition.

The questions for the interviews were prepared so as to help establish a platform for an explorative kind of conversation, in which I attempted to remain as open as possible to the interviewee and to leave space for follow-up questions on her/his experiences (Van Manen 1990). For example, when an interviewee mentioned the need for anonymization of witnesses, I followed up on it by asking about her/his considerations about this need in relation to the particular situation. I also incorporated invitations to exemplifications, e.g. by asking what would be the risk in

the particular situation of not anonymizing the witnesses. The questions I had prepared beforehand were structured thematically; for example I would ask: "What do you hope visitors will learn from the exhibit?" (Theme: pedagogical intention of the museum with the exhibit), or "Why did you decide to create the exhibit as a "room of hope"?" (Theme: pedagogical method and intent). I had developed the themes from studying theoretical literature and exhibition material published by the museum in connection with the exhibit. The interviews contributed to a continual development of my themes. In this sense there was an interaction between empirical and theoretical studies – an interplay, which took place as I moved back and forth between empirical case studies and literature studies.

During the interviews I took notes with a pen. I wrote down key words describing the interviewees´ considerations, understandings, and conceptions. Immediately after the interviews, I went through my notes checking that they reflected the interviews well. Then I transcribed the notes onto my computer adding a description, which summarized the content and meaning of what had been said. Sometimes, after going through the interview data and identifying themes, I conducted a follow-up interview with a museum professional in order to get a deeper understanding of her/his experience and to reflect further on a particular theme. For example, once I went back to talk with a museum professional about the method of "putting a face" on history in order to develop my understanding.

Literature Study

An important literature study consisted in tracing the debate on New Museology and Difficult Matters in writings on museum studies. This literature study was conducted because I wanted to get an understanding of how the meaning of displaying Difficult Matters in museums has been studied and perceived in the contemporary museological field, i.e. what the prejudgements were like here. This allowed me to trace the development of the debate on Difficult Matters, to situate it in a larger landscape of museological understandings, and to detect issues in need of further inquiry. This way, I did not only secure the theoretical base of my research, but also identified its relevance; i.e. where it would lend a contribution to some pending issues within museum studies.

My selection of source material on the background and context of museums, exhibition design, and Difficult Matters in earlier museum studies was primarily guided by the aim to describe the current and prevailing words, themes, notions, and conceptualisations in order to understand the prejudgements and dominating ways in which these were defined. This was meant to ensure a broad and differentiated understanding of the field. When doing so it also became apparent what was less noted, what seemed suggested without being further described, or what was left out

or implicitly taken for granted, e.g. the notion of Difficult Matters as the path to ethical transformation.

From this follows that my studies of the theoretical museological literature were aimed at developing a lens through which I could define my research question and approach my empirical research. This also allowed me to move critically from the particularity of this aspect of my research to my theoretical engagement on a more general level, where I developed a theoretical basis for discussing and displaying Difficult Matters; or more broadly, where I developed a theoretical basis for approaching museum pedagogy on Difficult Matters and understanding the pedagogical meaning of displaying such matters.

The theoretical works of Levinas, Levinasian inspired pedagogy, and the ethics of vulnerability developed in the context of feminist philosophy were selected for literature studies in order to respond to the findings of the case studies in the exhibition settings as well as the findings of the research in literature on Difficult Matters. However, the research process was once again not a linear one; rather it consisted in moving between case studies and literature studies to develop a lens sensitive to the phenomena explored, which could help discover new aspects of these. In practice, this implied a continual hermeneutical refinement of the theoretical lens as I moved between careful description of the particular exhibition in case and the development of new theoretical concepts. Accordingly, the process of selection of source material for pedagogical theoretical literature study developed in close connection with my case studies and research in literature on Difficult Maters.

Theoretical Investigation

The theoretical part of the investigation was based on the empirical research. Through description and interpretation, I wanted to be able to grasp more fully the pedagogical meaning of displaying Difficult Matters, and how such exhibitions can be made in order to contribute to teaching-learning relations between museum and visitor in a way, which may transform the existing perceptions of self, others, and the world and evoke a deepened sense of responsibility in its viewers.

Following this line my methodological choices were guided by a twofold objective: to explore the particularity of the cases to obtain a comprehensive and detailed understanding of these as well as to develop from this specific understanding a more general insight into the potentials of displaying Difficult Matters. On one hand, I let the specific findings guide me in my methodological and analytical steps towards a more and more precise conceptualization (and thus generalisation) of the subject matter, while I, on the other hand and at the same time, confronted the results of this process of conceptualisation with existing theoretical literature on pedagogy and ethics. In this regard, I managed to make a double movement: one moving from the

conceptualizations based on my case studies towards a critical engagement with the existing theoretical literature; another working in the opposite direction as a theoretical inspiration for and corrective to my own work. To sum up, this led to an ever-deeper understanding of the meaning of displaying Difficult Matters. Importantly, this procedure was not linear, but rather circular in the hermeneutical sense of a continuous dialogue between the parts and the whole, between the empirical and the theoretical parts of the inquiry. This way it became possible for me to develop a broad theoretical-conceptual basis for discussing and displaying Difficult Matters.

Description

Going through the material, I described words, concepts, images and notions expressed in the empirical material and the significance and values communicated via the use of particular words, concepts etc. (see also thematic analysis below).

As part of the reading I asked myself questions about the worlds, concepts etc. used. For example, when researching literature on museum studies, I asked "why this word rather than that?" (e.g. why "difficult knowledge" rather than "hot topics"), which led me to see how Difficult Matters has been discussed e.g. from a psychoanalytical view on "inner conflicts" and learning as well as from a socio-cultural one on social conflict and public disagreement (the controversial). I also asked "what is not being talked about in this text and why?" (e.g. "why are the difficulties of curating hot topics toned down by Cameron (2010)?"), "who sets the scene for what can and cannot be written" (e.g. Bennett 1995 sets the scene for the debate on New Museology with his account of the Modern Museum, see Chapter 1). I also looked at how various texts were in "conversation" with each other, e.g. looking at how the texts on Difficult Matters related to debates on New Museology. As part of the description I attended to the appearance of metaphors. For example, how the word "Contact Zone" was a figure of speech, which was applied to an object (the museum) in a way that had a symbolic meaning, which I found related to ideas of inclusion in New Museology.

Discovering that exhibitions appeared to use narrative forms of communication (Ricoeur 1990) of cultural history, I attended to how the exhibition created a story line; for example, I asked (Research Paper 1): "which ideas of ethics does the character Zygmunt Lakocinski embody in the display?" Identifying a narrative chronology in the exhibition entitled To Survive, I described how the story was sequential; e.g., I identified a "prologue" to the exhibition and an "epilogue", which I characterised to be similar to a happy one (Research Paper 1).

Thematic Analysis

As part of the hermeneutic phenomenological research, I conducted a thematic analysis as a means to discover and disclose the meaningful elements or "patterns of meaning" which occurred in the texts. Following van Manen, this appeared as a way of grasping the meaning of what was in the material, when I examined it, and bring it to a reflective understanding (1990, 86). In the thematic analysis I defined a theme as conveying the general sense we are able to make of things, and this theme condenses the interpretative "product" of my dialogue with the material (van Manen 1990, 88).

When identifying various themes that emerged from my research, I arrived at preliminary themes. I analysed the themes which related to the overarching theme of museum pedagogy on Difficult Matters, and which appeared in the material I had collected, when I described e.g. exhibitions, works on museum studies, or interview material. Here, I wanted to detect the broader areas of interest and ideas as well as the specific subjects, which appeared in the particular parts of each text I had described – the literature in museum studies on New Museology and Difficult Matters, the exhibitions, the interviews, and the material made by museums in connections with their exhibitions.

In the process of thematic analysis, the themes were identified through careful and detailed reading of my descriptions of the exhibitions, the texts etc. In praxis this meant that I went through the material I had collected - again and again – in order to develop analytical themes, which I examined in relation to each other. The first aim of the thematic analysis was to get an overview and create preliminary themes and sub-themes. For example, going through my records (of observations, interviews, literature studies) I marked themes like "personalizing of history", "learning" and "social inclusion", or "pedagogical aim" and "ethical responsibility". On the basis of this initial thematic analysis, I searched for the principal, most important themes. In this process of analysis, I moved between describing particular occurrences (a specific word, narrative, artefact etc.), interpretative procedures of explaining and interpreting, and processes of understanding by noting the meaning of these themes.

All in all, aspects of the material which did not fit in with the thematic points and patterns were tested through further reading, and the challenges, they represented, were considered – either in terms of a change of points or patterns or by emphasising features, I could not answer adequately in the present research, but which may be interesting to look further into (see summary below). An example, where an initial challenge became not only a corrective but also a theme in my study was one posed by aspects of the material (exhibitions, literature, interviews), which pointed to how apparently opposing themes like risk of getting hurt and possibility of development or growth were central in regard to museum pedagogy on Difficult Matters. Developing a theoretical-conceptual basis, which could incorporate these findings in a way which could tackle the pedagogical ambivalence in relation to displaying Difficult Matters, which they entailed, became of vital importance to the study.

The definition of the concept of vulnerability captures the essential meaning of vulnerabilty in relation to museum pedagogy in exhibitions on Difficult Matters. As such, vulnerability, conceived as the principal and focal point, captures and organises the essence of the other themes (minor as well as major ones), which I found were related to the phenomenon of museum pedagogy in exhibitions on Difficult Matters. The concept of vulnerability "draws out" – extracts or summarizes - the core points underlying the pattern of themes found in the material of the inquiry.

Development of Theoretical-Conceptual Basis

Through a hermeneutic interpretation I developed vulnerability as the centre of a theoretical-conceptual basis – a perspective which interacts with how I described museum pedagogy on Difficult Matters and which includes sub-concepts like heteronomy, incarnation, proximity, Face, Saying/Said and teaching-learning relations. Through this process of interpretation, I unfolded the meaning of displaying Difficult Matters and an understanding of how exhibitions can be made in order to evoke a change via the concept of vulnerability as being conditional and situational. This included an interpretation of the ambivalent potentiality of vulnerability when seen from the perspective of pedagogical-ethical museum practice.

My approach for developing the theoretical-conceptual basis for understanding the phenomena of exhibitions on Difficult Matters was, as described above, like a movement from the particular findings towards a differentiated but concise conceptualization of these findings. In this process based on the hermeneutic phenomenological way of advancing, my readings and my interviews have all been addressed so as to let the fundamental phenomena of displaying Difficult Matters come forward as they appear, and I have sought to question preliminary theoretical pre-judgements to let the phenomena speak for themselves, also – or especially – when they challenged or contradicted any already established theoretical assumptions.

However, despite this apparent dominance of a method based on a fundamental phenomenological approach, the work has also continuously involved a method of working from theory, from the general to the more specific. This has been the case, as I have constantly confronted the results of my elaborations with the concepts and theorizations of the subject matter, which I found in relevant literature. I have continually sought to sort out my own preliminary definitions of my findings through and on the basis of definitions and conceptualization, I have found in relevant literature. The further my work progressed the stronger became this element of my method, because I came closer and closer to a final articulation of my key concepts and theory. Yet, this element of my procedure has also been constantly re-elaborated as regards the aspiration to question pre-judgements and be open to new experience which the dialogue with the phenomena researched inspires.

I developed the theoretical-conceptual basis for understanding the exhibitions on Difficult Matters through these processes. By way of dialogues between my case studies and my reading of literature on museum studies, the theoretical-conceptual lens gradually came to focus on the concept of vulnerability. This again led to a further process of dialogue between my own work and theoretical works on pedagogy and feminist ethics of vulnerability. On this basis, I developed the concept of vulnerability as an ethical-pedagogical key-concept for understanding Difficult Matters and displaying them in museums.

Summary: Critical Reflections and Future Research

On the basis of a hermeneutic phenomenology I investigated how exhibitions on Difficult Matters can be made by museums in order to evoke ethical transformation. In the empirical case studies, I conducted exhibition analyses, interviews, and literature studies in order to describe the phenomenon of displaying Difficult Matters. Carrying out the descriptions, interpretations, and reflections in order to gain an understanding of the phenomena I made a thematic analysis and, as part of the process of investigation, I developed a theoretical-conceptual basis for museum pedagogy on Difficult Matters.

I would like to note that what is termed ”validation” in science appears to hermeneutic phenomenology to be “an argumentative discipline more comparable to the judicial procedures of legal interpretation. It is a logic of uncertainty and qualitative probability” (Ricoeur 1991, 159). In other words, what validates an investigation is that the descriptions and interpretations, it provides, can be held to be both comprehensive and plausible in confrontation with competing ones in a given time and place. In my research, I have arrived at a point, where I find that my investigation – based on its specific frame of reference - can sustain reasonable and justified arguments as a valid contribution to our understanding of Difficult Matters within museums studies in general and the pedagogical-ethical implications of displaying these in particular.

It is my contention that the hermeneutic phenomenology and the procedures of enquiry chosen proved to be very helpful in regard to describing and unfolding the meaning of exhibiting Difficult Matters in ways, which answer the research question, and provide important new experiences, new insights into the field studied. This being said, the methodological basis developed and applied - as a condition for the research - also leaves aspects and dimensions un-touched. Concerning a multisensory kind of methodology in research on museums, Fors criticises how, in a museum context - in particular a Western European and Northern American context - a tradition has been established for associating specific epistemological values to the

understandings derived from specific perceptive organs, which most basically take vision to be "the chief instrument of objective knowledge" (2013, 273).

Re-reading the Research Papers, I have written, as well as re-examining my notes from the research, I find that I have generally favoured the visual aspects, and not succeeded in developing a method of reading along the way which is sufficiently sensitive to the "multisensory" or what, within the frame of reference established in my research, could be termed the incarnation of the teaching-learning relation. Interestingly, the exhibitions which I selected for case studies in most instances emphasise the visual, too. For example, there are few opportunities for touching ("hands-on") in the design of To Survive (the objects are "locked" in display cases) and there are no arranged features of smell in neither of the exhibits. This turn of my study has partly been un-intended – and in this regard, I must admit to a restricted methodological breath during the process of inquiry - but it has also been an intended consequence of the course of events. For example, in collaboration with the (North American) editor of a (Western European) journal, I decided to exclude observations of temperature in the room from the description of the exhibit (Research Paper 1). The editor found it irrelevant, and I, not finding it would compromise my over-all finding in the paper, deleted it. Yet, if I should follow Fors´ logic, this choice is symptomatic of a Western European and North American approach, and I may have to ask myself again: were these excluded observations and my description and interpretation of them as irrelevant as we presumed? How could the prejudgements in this regard become questioned? This however, will be up to future research to discuss.

Another area in need of further research is the possible difference between artefacts and photographs in teaching and learning ethics in exhibitions on Difficult Matters. Arguing that exhibitions – as texts in a broad sense - contain elements like material things, which express themselves to us, a question is: do things (artefacts) and photographs "speak" to us in different ways? Do they involve different kinds of vulnerability? Do they demand different kinds of ethical responsibility as regards the vulnerability involved? For example, one may ask, does a photograph gesture differently towards the past than does an object? My research supports the need for further such explorations, e.g. a curator in an interview said: "You could have had photos, but there was no place (at the museum), where such a room could be [referring back to her previous consideration in the interview about how the existing museum could not house a display of photos from the Holocaust, which she perceived would entail risk of harming of visitors]. What is good about such a display room (the existing on) is that kids, school classes, could go to the exhibition without having to see photos. They (photos) are too strong" (quotation from my notes from interviews). This makes me ask: does such a finding deserve more attention in a future study than I have been able to provide in the present research as regards the ambivalent potentiality of vulnerabilty of teaching and learning ethics in the museum? The research thus indicates a need for more research to be conducted in order to understand the details of this particular issue.

To conclude the chapter, while I find the method of procedure has proved relevant and needed, more attention is needed to the "multisensory" dimensions and to the possible differences between photographs and artefacts in regard exhibitions on Difficult Matters and the vulnerability of teaching-learning relations. This may appear to further enrich the theoretical-conceptual basis for understanding how to display Difficult Matters, which I have developed. Yet, it will (again) be up to future research to develop a methodology suitable for giving an adequate account of this in regard to the pedagogy of exhibitions on Difficult Matters.

Summary of Results of Research Papers

Research Paper I. To Survive Ravensbrück: Considerations on Museum Pedagogy and the Passing on of Holocaust Remembrance

The purpose of Research Paper I is to communicate the findings of my empirical research of the permanent exhibition entitled To Survive – Voices from Ravensbrück (in Swedish: Att Överleva – Röster från Ravensbrück) shown at Kulturen in Lund, Sweden. The aim is to define and discuss how museum professionals represent a Difficult Matter such as surviving the Holocaust in the display and in the school materials, including which pedagogical methods, media, aims and views of their visitors, and how they experience the challenges and possibilities of displaying.

Defining the making of the exhibition of the museum as an attempt to pass on Holocaust remembrance and seeing this as basically a pedagogical matter, I look into the museum´s pedagogical approach. Investigating the experiences of museum professionals involved in the process of creating the design of the display, looking at the exhibition design, and reading the teaching materials for school teachers, I have come up with four interrelated findings as regards the research question of how exhibitions can be designed in order to evoke an ethical transformation, which I communicate in Research Paper I.

First, the pedagogical aim of the museum of teaching at the exhibition is to evoke a kind of learning, which includes both new perceptions of the survivors and what it means to survive as a human being and, furthermore, encourages the viewers to be moved to a greater sense of responsibility for others. The aim of the exhibition, then, is to pass on Holocaust remembrance as an act of teaching ethics in ways which evoke new perceptions of the past and sustain a deepened sense of one´s human responsibility. Integral to this is that teaching about the past is done with careful consideration to the needs of contemporary and future social life. This is in correspondence with the general imperative of "never again", which underlies public pedagogy in memorials and museum exhibitions on the Holocaust (Williams 2011). It also corresponds to the aim generally identified in museum studies as regards exhibitions on Difficult Matters and the prevailing meaning these are attributed to

(e.g. Simon 2011, 198, 206). My research in the exhibition case points out that pedagogical and ethical issues are entangled in making such exhibitions.

Secondly, museum professionals teaching ethics at the exhibition base their approach on the educational method of personification of a more general and abstract history: the display presents personal narratives and objects of the survivors in order to put a face onto cultural history and create a sense of proximity to history in its visitors. Representing the past in this ways is an attempt to make the survivors appear to the visitor as concrete human beings in flesh and blood and to involve the visitors in the stories on display – seeing, touching, and being touched by the stories. Thus, the method of staging a relation to the other, as a particular other from whom the visitor can gain important new knowledge of what it means to survive and to take responsibility for others, is foundational to the pedagogical approach of teaching ethics by the museum. The museum suggests the method of an "Ethical Workshop" in the teachers' material, where open-ended questions play an important role. This way, the museum wishes to inspire a way of learning which involves perceive others in new ways as the visitors consider their responsibility. In general, I find that the approach of the museum to teach ethics and their notion of ethical responsibility - while not being related to any theoretical point of departure by the museum professionals – bears resemblance to Emmanuel Levinas´ notions of ethics of responsibility (2008, 2009).

Thirdly, museum professionals experience that, when teaching through the exhibition, they themselves have an ethical responsibility for the visitor in connection to their choice of representing the past. They find that this responsibility is connected to a particular understanding of the condition of the visitor as a learner in general and as a learner in the context of the exhibition in particular. By asking the visitor to open themselves to the stories of survival, the museum professionals also acknowledge that there are ethical limitations as to which kinds of representations of the past they can – ethically – justify to expose the visitors to and ask them to learn from.

Teaching ethics, the museum professionals experience that the Holocaust is a sensitive subject matter and as such it calls forth difficult pedagogical and ethical considerations. They find that there is a risk that visitors - being brought "face to face" with the survivors´ stories in the exhibition - may be disturbed and affected in ways, which are too "overwhelming", i.e. too disturbing from an ethical point of view. Visitors, they find, should be given the possibility of "taking the message to their heart" little by little. Learning ethics is seen as contingent on the pedagogical methods and the content chosen by the museum in order to represent the Difficult Matter. While the museum professionals consider all visitors as potentially in danger of being "overwhelmed" by their encounter with the exhibition - due to its content and the media and pedagogical methods used - some visitors are identified as specifically open to harm due to their age (children) or their socio-cultural position and historical relation the matter (the Jewish Community).

Finally, the issue of representation appears at the heart of teaching ethics. Museum professionals categorize the past in accordance with a continuum ranging from light to dark. Defining the Holocaust as "dark history", they choose a very specific way of representing the stories of surviving, emphasizing brighter aspects of surviving (within the dark history of the Holocaust). Thus, they respond to their notion of the visitor as being vulnerable to harm and to a general socio-cultural norms of "the dark" as something negative and the bright/light as something positive. Studying the exhibition, I find this specific approach to teaching ethics permeates the design and the representations made, e.g. the narrative thread of the exhibition leads the visitor from the category "dehumanisation" at the entrance of the exhibition to "treasures and gifts" at the exit.

Further, the personifications made of women include very specific faces of surviving, as for instance faces of resistance and of what we conventionally would define as femininity. Thus, while some personifications of the history of surviving are represented by the display of stories and narratives, other faces or voices remain not included, invisible and mute. For example, there are no personal faces of camp guards represented in the display. Consequently, the possibilities of a more complex response to the history of surviving remain underdeveloped.

The choice by museum professionals to tone down the "dark" aspects of the stories in their representation of surviving reflects an entanglement of pedagogical and ethical considerations: it is grounded in the pedagogical aspiration to teach ethics by showing very particular aspects of surviving the Holocaust, such as hope and care. For example, when teaching ethics, the museum represented the survivors as role models, who rather than being victims of their time and circumstances, were represented as active agents of ethical responsibility for others.

Research Paper I discusses how museum professionals stage very particular encounters with the face of the other thus opening particular paths for visitor´s ethical transformation of perceptions of self, others, and the world. Considering the ethical responsibility of the museum for the sensitivity or vulnerability of the visitor as well as the survivor, the pedagogical choices by museum professionals reflect socio-cultural norms of whose vulnerability is worth responding to (i.e. survivor and visitor, not perpetrator).

Research Paper II. Vulnerability as a Key Concept in Museum Pedagogy on Difficult Matters.

In Research Paper II, the purpose is to communicate the findings of my empirical research into museum studies in New Museology and Difficult Matters, pedagogical thinking inspired by Emmanuel Levinas, and ethics of vulnerability as developed in

feminist philosophy. The aim is to outline a theoretical-conceptual basis for museum pedagogy within Difficult Matters and a wish to set up exhibitions that may evoke ethical transformation. The article discusses four findings of the research.

First, regarding the issue of an ethical responsibility of museums as public institutions in society a connection between museum studies on New Museology and studies on Difficult Matters is outlined. This connection emphasizes a responsibility towards that which is normally excluded. As such, this responsibility attends to the holes and the margins of already existing representations of cultural history in ways that evoke some kind of change of perception on the part of visitors. In the article, it is shown that studies on New Museology connect the issue of representation to education (e.g. Hooper-Greenhill 1999a, 1999b, 2000a, 2007). It is also shown that recent studies on Difficult Matters move away from the educational frame of reference (e.g. Cameron and Kelly 2010), but continue to discuss the possibility of the museum of contributing to development and change of existing perceptions (e.g. Cameron & Kelly 2010; Williams 2011). Yet, the finding of my research is that the role of museums as educational institutions demands a pedagogical perspective, and that this pedagogical perspective is relevant and necessary, if we are to define how exhibitions may teach ethics in ways which evoke ethical transformation.

Secondly, the research shows that there is a need for developing the pedagogical-theoretical level in museum studies in order to respond to the pedagogical and ethical challenges and possibilities of openness to the other in exhibitions on Difficult Matters. The research shows that viewing exhibitions on Difficult Matters with a focus on the ambivalent potentiality of the concept of vulnerability as an openness to the other, which may involve harm as well as growth, can enhance the understanding of designing exhibitions on Difficult Matters, hence addressing the pedagogical and ethical complexity of this work. It also shows that there is a need for a double perspective on vulnerability as a human condition (as being inherent to the essence of being human) and as being situated.

Thirdly, defining vulnerability as a pedagogical concept - via conceptualisations of incarnation, heteronomy, Face, and Saying/Said as well as proximity and listening – it is demonstrated how the understanding of the relational nature of both teaching of and learning from Difficult Matters can be enhanced. It is argued that while museum studies on Difficult Matters have emphasized the need for attending to relationality (e.g. Witcomb 2013a), they have not connected this need to a pedagogical-theoretical basis. Furthermore, they have not defined how this fundamental relationality connects to the ethical responsibility of museum professionals as to how they represent the past and evoke ethical transformation. It is shown that the concept of vulnerability is a key perspective on relationality in museum pedagogy. This, again, includes an understanding of how ethical transformations are rooted in heteronomy. Also, it is suggested that a conceptualisation of teaching-learning relations is necessary. In addition, the concept of incarnation, it is shown, helps define vulnerability as the openness of an incarnated being to the other. In New Museology,

the definition of "learning" has been focusing on the cognitive processes of learning (e.g. Hooper-Greenhill 1999b; Hein 1998). The concept of incarnation adds to this understanding a focus on the role of the body and that which is perceived by the senses, hereby underscoring the affective qualities that may influence processes of teaching and learning. Following up on notions in museum studies on Difficult Matters such as "being touched" by the past (Simon 2005) or "empathic unsettlement" (Witcomb, e.g. 2013b), the conceptualisation of vulnerability of incarnated being emphasizes that being "touched" and "empathically unsettled" depends on an openness constituted in the vulnerability of incarnated beings to new perceptions. When inspiring visitors to become "touched" or "empathically unsettled", museum professionals must consider how they involve visitors bodily, sensorially, and affectively as incarnated beings. From this follows that they must consider the ethics of vulnerability and the potential for ethical transformation connected to this.

Some studies on Difficult Matters help direct attention to the ethical need to respond to the difference of the other from one self (e.g. Simon 2014) as well as to how the other points beyond established horizons of meaning and systems of language (Witcomb 2013b). Nevertheless, the understanding of the difficulties of staging and responding to an encounter with the other can be deepened via the concept of vulnerability, because it adds an acknowledgement of the vulnerability of the face of the past; a vulnerability to its being represented, embodied, and responded to in the museum. Furthermore, the concepts of Saying/Said helps unfold the pedagogical and ethical challenges posed to museum professionals when designing exhibitions on Difficult Matters. Also, it is shown how teaching-learning relations at the museum is a difficult act of balancing between proximity and distance to the other. As much as there is a need for an experience of proximity, nearness, and identification, there is likewise a need for inducing a sense of distance to the other – i.e. of the other as a radically other - in order to inspire or evoke ethical transformation.

Finally, the research shows that vulnerability, when acknowledged as a basic condition to museum pedagogy, demands from museum professionals that they respond to the situational character of vulnerability; i.e. to how vulnerability is always lived and as such lived differently under different circumstances. It is shown that feminist ethics of vulnerability can help enhance a situational and context-sensitive perspective on vulnerability, hereby providing museum professionals with the tools to becoming ethically attentive to how they represent the past and involve particular visitors as learners. Here it is shown how a norm critical approach to vulnerability (e.g. Butler 2006) can serve as a lever for a double perspective on vulnerability.

Research Paper III. Museum Pedagogy and the Evocation of Moments of Responsibility

In Research Paper III, I communicate the findings of my empirical inquiry into the exhibition entitled It is not Your Fault (in Danish: Det er ikke din Skyld) shown at Kvindemuseet (The Women´s Museum) in Aarhus, Denmark. The purpose is to study how the Difficult Matter of rape is displayed in the particular context of the exhibition - including the curatorial considerations concerning the design of the exhibition. The aim is to use the perspectives of Levinas (2008, 2009), Levinas-inspired pedagogical thinking (e.g. Todd 2003) combined with an approach of feminist philosophy critical of existing norms (Butler 2006) as a lens for looking at the display of Difficult Matters. Thus, based on the theoretical and conceptual findings (developed on the basis of my overall research question), I here provide a concrete and specific exemplification of the potential of my research as regards the challenges and possibilities of teaching-learning relations in exhibition contexts. The article presents four main findings.

First, the aim of the museum with the exhibition is basically to bring the question of rape up for public consideration. The findings of the research are that this ambition can be defined as the pedagogical and ethical aim of evoking a deepened sense of responsibility in the viewer, as well as an ethical transformation of perceptions of self, others and the world. Accordingly, the aim of the museum can be said to be the teaching of ethics by opening a pedagogical relation that lets visitors encounter new perceptions, whereby they may undergo an ethical transformation. By teaching ethics in the exhibition this way, the museum responds to the need for museums to engage in processes of ethical changes connected to different problems society is facing. Along this line, the museum wants to foster civic engagement by questioning how we wish to live together in future. The content, media, and materials of the exhibition demonstrate this approach. For example, the exhibition encourages civic engagement in ethical issues by offering a "how-to-do" guidebook, which indicates what visitors themselves can do in case of experiencing sexual violence.

Secondly, teaching ethics, the museum professionals use a conglomerate of didactic contents, materials, and media aimed at personalization and which put a unique and personal face onto the history of rape and stage face-to-face encounters with history. For example, the axis of the exhibition is a large video screen showing moving images of victims of rape, who tell their stories while the camera is zooming in and making close-ups of their faces. The pedagogical and ethical method is to put a personal face on stories of the victims in order to evoke the visitors´ sense of proximity to the other.

Teaching ethics this way, the museum professionals consider the vulnerability of the victims whose stories the museum has collected. As an ethical response to the vulnerability of victims to social norms (which might expose victims to shame), the

museum professionals choose to let the victims remain anonymous and have actors performing the stories in the documentary film shown on the large screen in the middle of the exhibition. Here, vulnerability has a particular ambivalent potentiality as regards teaching and learning ethics, which shows that the issue of representation is at the heart of museum pedagogy on Difficult Matters. Anonymization appears as a way of acknowledging the victims´ vulnerability. However, anonymizations also appear as a kind of "effacing" (Butler 2006), which has consequences on the level of social norms and which opens questions such as: is there a risk that anonymizations could effect a re-installation of social norms regarding what kind of vulnerable life should be shown and responded to in public educational institutions like museums?

Such questions of norms of vulnerability also appear in relation to the choice of the museum not to include and represent faces of perpetrators in the exhibition. It shows the ambivalent potentiality related to the vulnerability of teaching and learning in ways that evoke ethical transformation at the museum. For example, representing the face of a sexual perpetrator may fail to recognize the vulnerability of particular victims of rape to re-traumatization. It may also offend visitors´ social norms of what should be shown in the public space of exhibitions, which again may lead to a situation, where visitors refuse to respond or engage in the exhibition. That means that no ethical transformation will take place. However, a choice by museum professionals not to make any kind of representations of perpetrators at the particular exhibition at all fails to recognize the ethical need for responding to the vulnerability of all life (Butler 2006) and risks establishing a hierarchy of vulnerability in accordance with existing social norms of "good" and "bad" life.

Thirdly, the museum uses a great variety of sensory and perceptual media and materials. The article discusses how the various representations of the exhibition design appeal both to visitors´ sense experiences, and visitors´ thinking in terms of their ability to become conscious of something. The representations feature both design elements, which may appear as realistic and immediately sensible by body and mind within existing frames of perception as well as poetic or artistic representations. The latter may appear more unusual or unconventional and less easy to grasp immediately through touching or through already existing concepts and language.

The poetic or artistic design elements (e.g. the installation I call the "kid´s bedroom", which is more imaginative, less realistic and not immediately comprehensible) inspire pedagogical relations on different levels of teaching and learning. The openness experienced in the encounter with the poetic installation/display/artefact is an encounter with one's and the other's essential vulnerability (openness) as well as a poetical openness, which, rather than demanding an objective representation by the senses and the mind, calls for an open interpretation or engagement between oneself and the other. By appealing to the openness – the vulnerability – of the visitors to an encounter with the other in this way, the poetic features may evoke responses relating to the ability of the body as well as to the mind to be able to interpret or become aware of the other and her/his

narratives and objects. Accordingly, the poetic representations add another dimension to the teaching-learning relation indicating the radical difference and non- or pre-representionality of the other - the holes and the margins of existing representation, language, and meaning. The poetic design element is important in regard to the possibility of the exhibition for evoking an ethical transformation in a way that engages the visitor´s own interpretation and adaption to her/his experience of the other.

It is demonstrated that the concepts of Saying and Said can unfold the pedagogical possibility of the communication of the exhibition regarding its potential for inciting the imagination and creative re-elaborations of the visitors´ pre-established perceptions. Poetic representations calling attention to that which cannot be Said, to that which is outside or different, inspire moments of communication in teaching-learning relations at the level of Saying.

It is argued that the exhibition design may deepen visitors' sensitivities and open visitors to new experiences of ethical responsibility. However, it is also shown that there are both possibilities and challenges connected to the ambivalent potentiality of vulnerability in relation to poetic representations. For example, teaching ethics by using poetic representations in the exhibition may provoke visitors to experience the vulnerability of their existing perceptions. These perceptions that may define their very understanding of themselves, others, and the world could become exposed as being inadequate and in need of change. This may be experienced as something uncomfortable and confusing. Consequently, poetic representations may have a strong impact on visitors when they involve their entire incarnated being. While this may work as an instigation to ethical transformation to some visitors, others may experience it as overwhelming. Additionally, to some visitors, poetic representations may appear incomprehensible or be in conflict with what they expected from their visit at the museum.

Finally, the concept of listening is elaborated in order to further unfold vulnerability in relation to the exhibition. Here, I define listening as a kind vulnerability (openness) which may induce attentiveness to the other on his/her own terms. This "passive activity" is of pedagogical significance, because it implies that the other is viewed as a teacher from whom one may be taught more than one already knows or contains. Clearly, museum professionals need to carefully attend to the ethics of vulnerability involved in listening when it comes to Difficult Matters. Asking visitors to listen – e.g. to be attentive to victims´ stories of sexual violence – may lead to very different visitor experiences. Encounters with experiences of vulnerability and human interdependency may be experienced differently by visitors who have no experience with sexual violence and visitors who themselves have been victims of rape. The concept of listening is defined as a shift in focus from "what´s in it for me" to "being-for-the-other", and it is shown that careful attention is needed to the situational vulnerabilities it involves.

Concluding Discussion

This final part of this Introduction returns to the question presented in the beginning. The overall aim of the dissertation has been to provide a new understanding of the pedagogical meaning of displaying Difficult Matters and the ethical dilemmas related to this. The main question was how exhibitions on Difficult Matters can be designed in order to contribute to teaching-learning relations between museum and visitor, which transform existing perceptions and understandings of self, others, and the world and also evoke a deepened sense of responsibility in its viewers, i.e. an ethical transformation.

Taking three paths to answer the question, the research has been looking into the emergence of literature on Difficult Matters within museum studies and explored shifting ways of viewing museums, museum exhibitions, and museum pedagogy. Here, I mapped out current difficulties within museum studies concerning understanding the pedagogical potentials related to exhibitions on Difficult Matters. Subsequently, I conducted case studies of two exhibitions dealing with Difficult Matters. In close connection to these studies, I examined theoretical literature on pedagogy and ethics of vulnerability.

In the following, the answers to the research question posed in the introductory chapter are presented and discussed. The central argument of the dissertation is that displaying Difficult Matters is difficult, because it involves pedagogical and ethical potentials in regard to evoking ethical transformation. Vulnerability here manifests itself as a key concept, a fundamental point of reference when thinking and acting in museum pedagogy on Difficult Matters.

In the first section below, "Vulnerability as a Key Concept", vulnerability is situated as a pedagogical concept in exhibition making, which involves ethical transformation. In the second section, "Theoretical-Conceptual Framework", the findings regarding the theoretical conceptual framework developed are presented, while opening for discussions on the ambivalent potentialities of vulnerability in exhibitions on Difficult Matters; for example in regard to personifications of history (to put a face on history) and to poetic design. In the last section, "Thoughts on the Future of Designing Exhibitions on Difficult Matters", I discuss some future issues to be faced concerning the ambivalent potentiality of vulnerability in museum pedagogy and the role and responsibility of the contemporary museum as an educational institution in society.

Vulnerability as a Key Concept

Debates on New Museology help to direct attention to the responsibility of the museum as a public institution aiming at contributing to society and its development. Influential here, are the visions of museums as "contact zones" as well as aspects such as "inclusion" and "learning". Underlying these are the perceived need of museums to respond to the diversity of multicultural societies and include "the other" – i.e. the otherwise marginalised or neglected subjects, narratives, and objects – and to do so in order to foster an openness to this/these other(-s) in society. The issue of an ethical responsibility of museums in order to create such societal change thus runs like a strong undercurrent in the debate on museum studies within New Museology and becomes intensified in museum studies on exhibitions on Difficult Matters.

The dissertation emphasizes that the defining traits of the public museum is that it is an educational institution in society, and that the museum therefore has an educational responsibility to contribute to the development of society. I show that displaying exhibitions on Difficult Matters is an important path for a museum in this regard, because it provides an opportunity to appear in society, become recognized, and move forward as an educational institution that can contribute to important processes of development and change - and do so on a strong pedagogical basis. This pedagogical basis implies that museums focus on their strategies for teaching - their judgments and actions - and carefully consider the conditions for the visitors´ learning. In agreement with museum studies, which situate the issue of exhibitions on Difficult Matters as a pedagogical issue (Simon 2000), the dissertation fully agrees that museums need to view exhibition making from a pedagogical perspective. What the research brings to the fore and adds to existing museum studies is that setting up exhibitions on Difficult Matters implies a professional need to carefully consider the ethical responsibility of the museum in relation to pedagogy and that, in this regard, vulnerability is a key concept.

Unfolding museum pedagogy in exhibitions on Difficult Matters, the present research develops a theoretical-conceptual framework taking its point of departure in hermeneutic phenomenology, pedagogical thinking and feminist philosophy. Introducing the concept of vulnerability a new perspective in museum pedagogy becomes obvious during this process. Accordingly, this perspective on vulnerability helps draw the contours of how the issue of designing exhibitions on Difficult Matters is emerging as a new paradigm in museum studies. In other words, vulnerability comes forward as a key concept demonstrating how this turn to Difficult Matters asks new questions and demands new answers from museum studies.

From this point of departure, the research adds to the present understanding of museum studies the view that the difficulties of exhibitions on Difficult Matters are rooted in the ambivalent potentiality of vulnerability. This ambivalence discloses how such exhibitions may involve pedagogical potentials, which basically concern the

pedagogy of teaching-learning relations in the museum that evoke ethical transformations of perceptions of self, others and the world. This issue is touched upon in all three Research Papers, but it is given extra theoretical attention in Research Paper II. The argument here is that museums need to develop their approach to exhibition-design with pedagogical, resourceful concepts in order to discuss and reflect upon the pedagogical and ethical dilemmas involved in exhibitions on Difficult Matters. Centred on the key concept of vulnerability, my research aims at providing such concepts.

As touched upon in Research Paper I, and as shown also in Research Papers II and III, the pedagogical issues involved in designing exhibitions on Difficult Matters are entangled with questions about the ethical responsibility both on the part of the museum professionals, i.e. those who aim to teach, and of the visitors when they partake in a learning process at the museum. On this basis, a main argument of the dissertation is that pedagogical and ethical issues are always entangled with each other, because the ethical relation to the other is underlying the configuration and re-configuration of perceptions in exhibitions. Accordingly, the question of ethics, including the ethical response to the other, underlies pedagogical questions like what, how, and why something should be displayed and communicated about.

Further, as demonstrated in Research Papers I and III, one essential issue highlighted in relation to exhibitions on Difficult Matters, is the issue of change. When museums teach ethics which evokes ethically transformative learning in museum visitors, we must ask: What kind of change does this learning imply? And, what are the conditions for exhibitions on Difficult Matters to evoke such a change? Based on my research, I suggest that this change should be defined as an ethical transformation of existing perceptions of self, others and the world. This is why the design of exhibitions on Difficult Matters aimed at evoking transformations should be defined as an act of teaching ethics – an act always to be considered as part of a relation, i.e. a teaching-learning relation.

In brief, the central argument of the dissertation can be re-stated in the following way: Vulnerability is a key concept in the teaching-learning relation occurring at exhibitions on Difficult Matters, because it defines the condition of possibility of ethical transformation. This condition of possibility is essentially an ambivalent potentiality. It is a possibility for development and change which also entails a risk of harm. Accordingly, this teaching-learning relation and the vulnerability involved must be given careful consideration by museum professionals as well as in research within museum studies.

As touched upon in Research Papers I and III and demonstrated in Research Paper II, situating vulnerability as a key concept in museum pedagogy and emphasizing its ambivalent potentiality provides an entrance to discussions on the pedagogical and ethical challenges and possibilities of designing exhibitions on Difficult Matters. The double perspective on vulnerability as both inherent to the human condition and as situational, as developed in Research Paper II, responds to the findings of the research

communicated in Research Papers I and III: that vulnerability appears as a shared human condition for teaching and learning ethics in the museum. Still, vulnerability is also always lived differently in different situations in which human beings find themselves i.e. it is situational.

The ambivalent potentiality of vulnerability as a human condition and as being situational opens the following questions (see Research Papers I and II) to museum professionals: which kinds of vulnerability are attended to, how and why? Are there particular situations in which visitors may become harmed "too much" by the teaching despite the good intentions of the museum? Will an intention to teach ethics always lead to the ethical transformation desired? What are museums to think of undesired kinds of transformation?

Clearly, the answers to these ethical considerations may be rooted in conscious decisions made by museum professionals. However, the questions raised by vulnerability may also remain un-reflected – either because of a lack of awareness of vulnerability as an underlying condition for the design of exhibitions or because of the inherent ambivalence of vulnerability itself. Research Paper III goes into more detail about this demonstrating the need of the double perspective on vulnerability mentioned as well as for the critique of already existing norms.

Further, the research demonstrates that the ambivalent potentialities of vulnerability are closely linked to the issue of difference and the ethical need to respond to difference in museum pedagogy. While meaning is made in all kinds of relations, the pivotal question as regards displaying Difficult Matters is: on which conditions does existing meaning or perception become transformed? The findings of Research Paper II, which are reflected in Research Paper III, are that teaching and learning ethics from an exhibition requires an openness - in terms of vulnerability of the subject - to the other as different. This is rooted not only in ethical responsibility; it also grounds the possibility for learning in ways, which transform existing perceptions of self, others and the world. Here, difference should be understood as a difference between self and others, and between self and the world; a difference that questions the self's perception of itself, others and the world – and the norms attached to this (I discuss this in Research Paper III). Difference challenges and opens for a development or transformation of the already existing perceptions. I capture this with the key concept: vulnerability.

Importantly, vulnerability should always be conceived in a relational perspective i.e. a perspective that corresponds both with the essence of vulnerability itself and with the teaching-learning relations at stake at museums. Accordingly, my study offers a path to understanding and conceptualizing vulnerability as a relational matter; a matter of dependency involving various people such as museum professionals, visitors, and witnesses, whose stories are on display (see Research Papers I and III). Advancing the concept of the teaching-learning relation, my study suggests that museums approach this teaching-learning relation as one connected to both pedagogical and ethical potentials. Ethics and teaching and learning cannot be

separated. In the light of this, when museum professionals consider teaching-learning relations in connection with exhibitions on Difficult Matters, it is vital that they consider their own participation - they are not a neutral authority, but involved. As producers of exhibitions, museum professionals also "produce" themselves - their perceptions of self, others and the world - and they must be able to transform themselves in the process of working with the exhibitions.

In museum studies, e.g. Lynch (2011), conflicts have been identified in the relationship between museum professionals and visitors who do not support or fit into the museum professionals´ pre-established perceptions (Lynch 2011, see Chapter 1). My research supports these findings and touches upon several questions in relation to the involvement of museum professionals in relational processes of change. How can a process of transformation or development of museum professionals be documented pedagogically? How can museum professionals as participants in the making of the exhibition interact with the visitor and her/his perceptions? Would this include an exhibition that is constantly changing, finding new forms from week to week as a result of what the interaction between museum professional and visitor brings to the fore? Could this include that the museum professionals together reflect on the visitors' experiences - and what would such a collective pedagogical development be like? Such questions, however, will be up to future research to explore, but I find that these may benefit significantly from being addressed in the light of the conceptual framework I have developed.

In congruence with Simon (e.g. 2005), I claim that visitors´ experiences of "being touched" by others and their life stories in exhibitions are conditioned by openness to these others. Consequently, what I demonstrate is that we therefore need to define carefully what this openness is like, when conceived as an openness to change, or that which I term ethical transformation. The result of my research brings a new focus into museum studies: a focus on openness in terms of vulnerability. Connecting "openness" to a pedagogical theoretical basis I place the self-other relation in the centre. As a result the research brings to the fore the insight that change – or transformation – in museum pedagogy on Difficult Matters is a relational phenomenon, it is entangled with ethical potentials, and it is in this sense that the research adds to present studies the perspective on ethical transformation in teaching-learning relations centred on an encounter with the other, which is rooted in the condition of openness to the other i.e. vulnerability.

In other words, there is reason to conclude that making exhibitions on Difficult Matters is a pedagogical issue, which involves ethical questions, and that vulnerability is a key concept, because it defines the conditions for teaching and learning in a museum in ways that may evoke an ethical transformation.

The concept of vulnerability is of particular relevance as regards exhibitions on Difficult Matters in which issues are related to our response to difference, dissimilarity, or multiplicity in social life. In addition to exhibitions on Difficult Matters, the concept of vulnerability may also help define the museum as an

educational institution in a contemporary society increasingly acknowledged as being diverse and multi-cultural.

The conclusion itself is the result of a long process in the course of which my own pedagogical pre-understandings and my horizon of meaning have become transformed. During the investigation, my pre-understanding of museum pedagogy in exhibitions on Difficult Matters changed. For example, I moved from believing that Difficult Matters are about subject matters which are difficult per se, towards an understanding of these as being determined within a complex pedagogical relation; a teaching-learning relation involving a particular "matter" such as the Holocaust that may - or may not – emerge as difficult. Moreover, during my research my understanding of the significance of designing exhibitions on Difficult Matters and the role of the museum in contemporary society moved from the notions "to disturb and affect" (Silvén and Björklund 2006) and "to be controversial" (Cameron and Kelly 2010) towards a more differentiated pedagogical view: an elaborate understanding of "ethical transformations of self, others and the world" is crucial to developing both the pedagogical meaning of making exhibitions on Difficult Matters and, more broadly, the potential of museums today to contribute to creating a change in society. During this process, I also identified vulnerability as a key experience and concept, which could respond to the complicated pedagogical and ethical questions opened by the acknowledgement of the relational and transformative character of Difficult Matters. Evidently, my work was influenced throughout by a dialogue with colleagues, literature, and exhibition contexts.

Regarding the very meaning of the word "difficult" as in Difficult Matters, a finding of my research is that Difficult Matters should not be reduced to a question of mere controversy, i.e. the question if an exhibition may evoke public disagreement socially and politically (e.g. Cameron and Kelly 2010). Rather, difficulty engages us at the defining level of our vulnerable and - with that – open being, which in turn, in an exhibition context, calls for an ethical response involving both parties in the teaching-learning relation. Furthermore, my research does not only add new aspects to our understanding of Difficult Matters, it also suggests that we redefine the very notion of how Difficult Matters manifest themselves as difficult. This means that the findings of my research into vulnerability open a new focus in museum studies on Difficult Matters arguing that Difficult Matters are not difficult in themselves (Silvén and Björklund 2006). They are difficult because of a given teaching-learning relation. In addition, looking at Difficult Matters in the perspective of the concept of vulnerability, I suggest that there is more to Difficult Matters than controversy. Difficult Matters exceed the question if an exhibition may evoke public disagreement as to it being socially and politically acceptable or not (e.g. Cameron and Kelly 2010).

If Difficult Matters are like a "Terrible Gift" (Simon 2000), then what is "terrible", i.e. "difficult", concerns the inherent, always situationally lived, vulnerability involved in the teaching-learning relation. In other words, the focus on the difficult must be moved away from the subject matter itself (and a matter of learning, respectively

teaching in itself) towards the difficulties of the condition of vulnerability appearing in the pedagogical relation in the museum. The "matter" is not automatically a "gift" – terrible or not - given and received. The way it becomes a matter is a question of a pedagogical relation – a teaching-learning relation evoked at the exhibition. Importantly, the difficulties of Difficult Matters are - as mentioned - about a condition of vulnerability and as such about an ambivalent potentiality. Difficulties arise if and when the pedagogical relation involves an ethical transformation.

Reverting to the important notions in New Museology of the museum as "contact zone", site for "learning" and "inclusion", and as agent of change, my research suggests a redefinition of these in terms of a "pedagogical zone". This implies a basically pedagogical view, which is highly relevant given the fact that public museums are educational institutions, which have to contribute to public learning. In the light of the research, then, it also becomes possible to draw a new distinct contour of the museum stating that its aim and mission in regard to Difficult Matters is to be a an ethically transformative zone. This, in turn, requires a deliberate pedagogical engagement and understanding of the basic condition of this zone; i.e. of the vulnerability.

Theoretical-Conceptual Framework

Introducing vulnerability into museum pedagogy as a crucial concept when making exhibitions on Difficult Matters entails a special responsibility on part of museum professionals, because their work affects the ways exhibitions are made – e.g. how personifications are used as a method to represent the past in an exhibition. Being in charge of exhibition making, museum professionals are in charge of processes of change - and this is a pedagogical leadership which entails ethical responsibility for vulnerability. As touched upon in all Research Papers, the ethical responsibility for vulnerability is complex and not easily managed. Showing that ethical responsibility is rooted in the particular situation of the face-to-face encounter, Research Paper II opens the question of how museum professionals are to define their responsibility, when there are no general or ultimate answers to be found in already established professional knowledge and principles; that is exactly when one wishes to respond to the ethical demands posed by the always situationally defined concept of vulnerability. During my research, I have worked out a theoretical-conceptual framework to assist or inspire museum professionals facing these demands and to integrate vulnerability as a condition that may become a resource in museum pedagogy.

When considering concrete situations in the light of this theoretical-conceptual framework, it is important to remember that each of them is unique and requires reflection and adaption. If not, it will be meaningless and even at risk of obscuring

what the given situation demands. This is what Gadamer (1989) addresses as the problem of application: how to put into operation a method of procedure, when one must balance between universal concepts and particular situations. This problem, Gadamer finds, represents the nature of moral reflection (1989, 313). Ethical responsibility and decisions of moral good are rooted in the particular practical situation of face-to-face encounters in which museum professionals find themselves, and in which they have to decide how to act or teach in an ethical responsible way.

The theoretical-conceptual framework developed in the dissertation, drawing on studies in exhibition contexts and studies of theoretical literature, may assist reflections and decision-making among museum professionals when selecting content, media, material etc. in connection with particular exhibitions - first and foremost on Difficult Matters. Research Paper II, carves out theoretically the condition of being vulnerable to the other – to the other´s actions, thoughts, and judgements, which may inspire but may also cause harm. In brief, I place vulnerability at the centre of museum pedagogy as a condition for making exhibitions on Difficult Matters developing the theoretical-conceptual framework with concepts such as incarnation, heteronomy, proximity, Face, Saying/Said and listening. All of this captured in regard to the teaching-learning relation constituting museum pedagogy.

Here, I would like to emphasise two important findings of my research concerning exhibition design. The research indicates that both personifications of history and poetic design elements are important resources for teaching and learning in exhibitions on Difficult Matters.

Making exhibitions on Difficult Matters, where personification puts a unique and personal face on the more general or abstract history related to these matters can be an important resource because they appeal to face-to-face encounters with the other and her/his life story and a sense of proximity to the ethical call of the other. The sense of proximity or nearness to the other is the very foundation of ethical responsibility; but so is the sense of distance or difference of the other. Effacing, refers to the ethical problem of particular faces being neglected or erased due to the impossibility of representing a complete image of the past. This impossibility, in turn, has a double consequence: effacing is not only a problem museum practitioners should be conscious of; it is also an inevitable outcome of the impossibility of any absolute representation. Museum practitioners must make particular choices; i.e. they must efface something leaving it to its otherness as being radically different to existing meaning and language. Yet, this should not be taken as an argument for not showing particular faces of history, of not making personifications. The representation of history, thus, is intimately linked to the ethics of vulnerability of the other, in general, and the question of how the difference of the other may be displayed in an exhibition, in particular. This is discussed in relation to exhibitions contexts in Research Papers I and III.

Further, - as touched upon in Research Paper II and given particular attention in Research Paper III - poetic or artistic design elements, which appeal to the sensuous-

affective experience of incarnated being, can be an important resources in museum pedagogy. Communicating in poetic or artistic ways about new aspects of life or aspects, we normally do not see, may contribute significantly to the ethical transformations of our existing perceptions. They may evoke an experience of radical difference, which in turn inspires a new experience of self, others, and the world. Nevertheless, this experience remains determined by the ambivalent potentiality of vulnerability. In other words, learners in (visitors to) the museum are vulnerable to the impact of poetic design elements, which may "get under their skin" and may create a sense of nearness, which is disturbing and not easily settled.

Accordingly, museum professionals must carefully take into consideration their ethical responsibility when considering the pedagogical potential of personification and poetic design elements in relation to exhibitions on Difficult Matters. Both personification and poetic or artistic communication in exhibitions are entangled with vulnerability and should be applied carefully with consideration to the scope of the general conceptual-theoretical framework.

The notion of the teaching-learning relation and the vulnerability involved in it are developed in the light of the concept of heteronomy, thus explicating dependency of the self on the influence of the other and the other´s demand and the relation of dependency between teaching and learning. For example, the particular personifications of the more general or abstract history of the Holocaust made by museum professionals (as discussed in Research Paper I), determine how visitors are being-taught and - as part of this – are made vulnerable. What is being learned from an exhibition is, of course, not the same as the curriculum or the plans and aims of the museum, but these influence how museum professionals teach through the exhibition, which in turn influences how the visitor is learning from this. Knowing this, the question is what kinds of relations of dependency an exhibition may open up for - or constitute a hindrance to? What kinds of vulnerabilities are sustaining the teaching-learning relations? In essence, drawing attention to the ethical challenges of the pedagogical relation as a teaching-learning relation rooted in heteronomy counteracts the risk of "isolating" vulnerability as a problem of the individual learner´s inner life and development. Such a risk must be addressed, because if it is not, it may lead to an ethical and pedagogical erosion of the possibility of seeing the ambivalent potentiality of vulnerability and the responsibility it demands from museum professionals to respond to it. In other words, we must understand vulnerability as being inter-relational and a matter of being influenced by others, because the potentials of exhibition making as regards evoking an ethical transformation concern the way in which people and/or things are connected.

More broadly speaking, what is specific to teaching-learning relations in museum exhibitions is how they involve the whole space, the mise-en-scène, objects, narratives etc. and as such may involve senses, feelings, thoughts. Here the concept of incarnation allows museum pedagogy to ask how a particular exhibition design – e.g. poetic design elements - teaches ethics. How does its representations incarnate or

embody others (historic witnesses) that are distant in time and place and make them appear to visitors as humans of flesh and blood standing before them, thus touching and involving them in their stories? How does an exhibition teach visitors as incarnated beings that are open and vulnerable to the stories of the past? Looking specifically at incarnation in relation to learning at the museum, the question is how the visitor – as an incarnated or embodied being – may be inspired by the exhibition to transcend his or her previous incarnations; i.e. his or her embodied perceptions and "prejudices" of self, others and the world. What kinds of re-interpretations of existing perceptions - what kinds of ethical transformation - may the incarnated visitors be involved in?

This perspective on exhibitions on Difficult Matters adds to present studies of museums as spaces for sensory, emotional, and cognitive encounters (e.g. Williams 2011; Witcomb 2015). First, it roots a pedagogical understanding of the role of incarnation in teaching-learning relations. Here incarnation comes forward as constitutive to the encounter with the difference of the other and thus to the openness of the visitor to undergo an ethical transformation at the museum. That is to say, this encounter inspires incarnated being to transcend its perceptions and therefore grounds the possibility of an ethical transformation of our perception of self, others and the world. Secondly, by rooting ethical transformation of perceptions in a concept of incarnated being, it is suggested we consider transformation as a complex process of development. Transformation is a process that sets in motion and interweaves with what we normally term cognitive processes of comprehension and processes of sensation and feeling. Artistic or poetic ways of learning at the museum may appeal to the sensuous-affective experience and communicate in a non-realistic manner about aspects of life we do not normally perceive or are acquainted with. They may facilitate an ethical transformation of our existing perceptions.

If we talk about the power of museums to produce "the touch of the past" (Simon 2005) or "disturb and affect" (Silvén and Björklund 2006), the conceptualisation of vulnerability of incarnated being as a condition for ethical transformation further qualifies the notions of "touch" and "disturbance". Touching, affecting or disturbing visitors in order to make them see, understand, and feel what another person has experienced from within the other person´s frame of reference, her/his horizon, involves openness, inspiration, and transcendence of one´s own world – all of them conditions which are defined by vulnerability. Acknowledging this fundamental aspect of vulnerability, emphasizes the need for considering carefully, when it is ethically justifiable and pedagogically productive to evoke "the touch of the past" (Simon 2005). For example, as discussed in Research Paper I, making exhibitions is a difficult act of balancing between "dark" and "light" history, which involves considerations about visitors´ vulnerability to becoming "overwhelmed" by their being touched, affected, or disturbed by the life story of the other. Incarnating stories of the past – e.g. via making personifications or poetic representations – involves pedagogical dilemmas. When an exhibition is created in order to make visitors feel at

a comfortable distance from Difficult Matters, these matters "shrink". Whereas, when an exhibition evokes face-to-face encounters and experiences of proximity, museum professionals need to consider the vulnerability of the visitor carefully. Being involved as incarnated beings, visitors are particularly vulnerable as the exhibition involves all layers of their existence. When existing perceptions cannot be used automatically as a compass, experiences of confusion, uncertainty, and insecurity may appear. When can such experiences ethically justified and pedagogically productive? In such instances, the issue of the ambivalent potentiality of vulnerability is at stake and it demands ethical responsibility as part of the pedagogical planning, evaluation, and development of exhibitions.

The concept of Face - and "the face of history" - which I discuss in Research Paper II, is closely connected to this and raises the question of difference (i.e. the ethical and pedagogical need to make exhibitions in ways, which evoke the visitors´ experience of a radical difference in relation to the other and her/his life story). Furthermore, the concepts of Saying/Said are closely associated to the concept of Face, and they unfold the complexity of communication in teaching-learning relations. They capture why it is necessary to make use of the Said (the already named and defined), yet also - in order to be ethically transformative – to move to the limits of the Said towards a re-saying of it. In Research Paper III, poetic or artistic design elements in an exhibition context are explored in relation to the question of Saying/Said. It is shown that such elements or representations, like the installation, which I term the "Kid´s Bedroom" (in the exhibition entitled It is not Your Fault), may offer possibilities for opening a communication on difference, and thus to new perceptions of self, others and the world in relation to rape in ways which involve visitors as incarnated beings.

Basically, the concept of Face shows that the issue of representation is at the heart of museum pedagogy on Difficult Matters. Museum pedagogy is caught in a difficult act of balancing between the ethical and pedagogical need to evoke a sense of proximity - a sense of nearness in the viewers to the other – and the need to evoke an experience of distance between oneself and this other, which may open for new perceptions. Poetic design-elements offer an opportunity to make representations gesture towards their own non- or pre-representionality and thus their difference, which may inspire questioning and interrogation rather than fixed answers. Here the concept of listening provides a path to understanding how vulnerability can become an opening to the other as being different. Research Paper III touches on listening as an approach to a particular exhibition context. Here, I discuss questions like how can personifications of history be displayed in exhibitions in ways which evoke visitors´ listening in the broad sense of the word? Which kinds of vulnerabilities in visitors does listening involve?

The encounter with the other and the experience of vulnerability - including the experience of incarnation, heteronomy, proximity, Face, Saying/Said, and listening - not only imply inspiration, but also demand (provoke) an answer in terms of a re-interpretation of oneself and one´s relation to others and the world. Listening to the

Face of history implies being taught, it implies inspiration from the other to transcend existing perceptions. It implies a break of or into our experience – it is being torn open The ambivalent potentiality of vulnerability provokes a constitutive opening of being; an opening that demands an ethical response (i.e. responsibility) bringing about a need for a re-interpretation of existing frames of understanding. Once again, while inspiration is normally seen as something good, it may also be harmful. Pedagogically, ethical transformation must, therefore, be considered in relation to the risks of such harm.

It is my contention that the new theoretical-conceptual framework developed in the course of the research opens possibilities for raising further questions in future - also as to how museum professionals may learn from visitors in ways which can transform existing exhibition practice (see also section above). In Research Papers I and III, it is discussed how museum professionals in charge of making exhibitions are vulnerable, open, to the visitor as the other in a way that may reverse the teaching-learning relation between the former and the latter. For example, learning from visitors that a permanent exhibition was designed "too dark", museum professionals chose a "brighter" design of the permanent exhibition on the same Difficult Matter. Also, in Research Paper II, discussing the situational view on vulnerability, it is argued that museum professionals need to reflect carefully on their existing perceptions of self (museum), others (visitors and witnesses), and the world.

The theoretical-conceptual framework can encourage development of the profession of on developing the making of exhibitions (from design to evaluation of displays), and to do so in a dialogue with visitors. A shared frame of reference can create transparency and help museum professionals assume responsibility - not as a settled matter, but as a question continually re-opened. This way, the theoretical-conceptual framework is a suggestion for a new, shared, point of departure for discussions among museum professionals, and for raising new questions concerning the conditions for making exhibitions in the future. This may appear relevant to exhibition making in general, but it has have a specific bearing on exhibitions on Difficult Matters, which push the ambivalence of vulnerability to the fore. The research adds to present museum studies the insight that vulnerability is at the heart of museum pedagogy – it cannot be dismissed. Displaying Difficult Matters, therefore, is demanding, because museum professionals are not distant authorities, but human beings, who are involved. The paradox is that museum professionals need to be responsive to visitors´ vulnerability – a vulnerability, they may have provoked themselves when they are teaching ethics in exhibitions on Difficult Matters.

Thoughts on the Future of Making Exhibitions on Difficult Matters

Exhibitions on Difficult Matters display objects and narratives related to experiences and events of war, crime, conflict, violence, natural catastrophes etc. Unfortunately, there is no evidence suggesting that such events, and the human vulnerabilities and ethical demands associated with them, will end. Present-day events such as terrorist attacks in Europe and the war in Syria indicate this. In addition, there are events of the past, like the Yugoslavian war, which we still need to figure out how to represent and remember as a collectively shared history.

The dissertation emphasizes that museums may play an important public role when they take up the important task of offering a zone in which Difficult Matters can be experienced and discussed. In this zone, we may also be reminded of our basic human condition as vulnerable beings in a setting that opens us towards the ethical and historical demands posed to us by this condition. Occupying such a public role is far from being strait-forward, but it seems highly needed. Vulnerability – as a condition of being - always exists between humans, but how should we put this condition into words? Which ethical values are relevant in a contemporary society still characterized by conflicts, wars, and terrorist attacks? How can ethical values become effective in a violent world? Such questions are in need of being considered in public - and museums have something to offer in this regard.

My research connects to Janes' suggestion (2007, 144) suggestion that museums can assume "societal leadership" and become "more effective in providing insights and answers to challenges confronting human kind" (see Chapter 1). What the research adds to this understanding is that making exhibitions on Difficult Matters is an important part of this, and that this fundamentally entails pedagogical consideration. Accordingly, taking upon them the task of making exhibitions on Difficult Matters, public museums have a unique opportunity of taking a "societal leadership" as important educational institutions in contemporary society. However, as my research shows, this leadership comes with an additional pressure on or demand to museum pedagogy, because making exhibitions on Difficult Matters is basically a pedagogical issue that is intimately linked to the ethical potentials of the condition of vulnerability. In order to take upon them this societal task of making exhibitions on Difficult Matters, museums, therefore, need to strengthen and develop their pedagogical basis.

Such a pedagogical developmental work involves asking questions to existing practice. The research underscores that museums, when making exhibitions on Difficult Matters, have a unique potential as pedagogical zones for involving visitors as incarnated – whole – beings. The theoretical-conceptual framework can contribute to raising questions and discussing this potential and how it can become unfolded in

specific contexts. For example, the concept of incarnation captures the insight that visitors learn from the past in the museum as embodied beings, and that objects and narratives can express and give Difficult Matters a tangible and visible form. Being touched, affected, disturbed, then, is about a teaching-learning relation that may have ethical transformation as the central pedagogical point of reference. Accordingly, there is an ethical and pedagogical need for museum professionals continually to ask themselves: what is the role and meaning of displaying the past and involving visitors in such displays? What are the possibilities of the exhibition of evoking an ethical transformation? Which kinds of vulnerabilities are involved in ethical transformation in this specific exhibition context?

A continual focus on ethical transformation is pivotal, because - as educational institutions in society – museums must evoke more than a few minutes´ sensation – they must aim to sustain processes of ethical transformation of perceptions of self, others and the world. Moreover, museums have an ethical responsibility for the ways in which they encourage visitors´ openness, i.e. vulnerability, and thereby may touch, disturb, or affect visitors. The research brings to the fore that museum professionals need a pedagogical perspective that is sensitive to pedagogical aims, methods, media etc. and, of course, the ethical challenges these may entail. Accordingly, museum professionals need to discuss on an on-going basis: what is the pedagogical aim of teaching about the past in a specific way? Is it ethically justifiable to do so in the particular case? Is it ethically justifiable not to do so? In this regard, questions to future research will concern: the different and conflicting aims and expectations of various museum professionals and visitors to what meaningful teaching and learning in an exhibition on Difficult Matters should contain? How does the potential of the museum to teach ethics differ from that of other public players and institutions? How are teaching-learning relations in the museum distinguished from those at school and in everyday life?

In relation to the task of museums as educational institutions of contributing to development in society, the dissertation clearly shows that museums have the potential for making exhibitions in which new words and images can be applied to Difficult Matters, and ones where ethical transformations of perceptions of self, others, and the world can be inspired. However, in order to strengthen and develop the potential of museums to act as educational institutions in society, there is a need for further research into the potentials of making exhibitions on Difficult Matters; a research, which in turn can inspire and develop museum pedagogy. In this regard, the exploration of particular exhibitions has appeared to be a promising path, and more explorations into particular practices of exhibition making seem relevant and needed in future. Here, the concept of vulnerability offers an important new point of departure for such explorations.

As an example: in the autumn/winter of 2017, a travelling exhibition displaying personal objects and narratives from the Auschwitz Concentration Camp is touring Europe. The aim of the exhibition designers is to respond to an increasing anti-

Semitism in Europe by reminding Europeans of the horrors in the Auschwitz Camp, where more than one million people were imprisoned and killed during the Second World War (Fejerskov 2017). Approached in the light of the conceptual-theoretical framework this exhibition raises a host of questions, such as: What kinds of vulnerabilities of historic witnesses, visitors, museum professionals, and other parties involved are at stake in connection with this exhibition? Which ethical considerations, regarding representing the face of history and creating experiences of proximity to the ethical demands of the past, does the exhibition call for? What are the possibilities in a present European context of evoking visitors´ engagement in terms of listening to the other? What can museum pedagogy as a collectively shared field of knowledge learn from this particular exhibition in future? Which new questions to museum studies on Difficult Matters does it raise as regards pedagogy and ethical responsibility?

The issue of the politics of representation of the past, which the research shows is at the core of New Museology, remains a burning issue to the public museum. As an educational institution at the service of society, the role of the museum is to be in charge of education in relation to our collectively shared cultural heritage and history. This is not only a question of understanding our past, but also of understanding our present – ourselves, others, and the world. The ethical transformation opened by an exhibition must, therefore, also be elaborated in regard to broader questions of culture and politics. The conceptual-theoretical framework allows us to address how we have been responding to our constitutive vulnerability as a society and how we are to do so in future. In other words, a fundamental question such as whose stories should be represented and included in the public space as stories worth responding to and learning from (including how, why, and when) is a question of cultural and political significance.

A current example may illustrate how contemporary museums are facing decisions that are entangled with political agendas and discussions. A few days after the opening of the new World War II Museum in Gdansk in Poland, the Nationalistic-Catholic government in Poland fired the director of the museum, because they disapproved of the outline of the museum. This outline had been made in 2008 by the now fired museum director in collaboration with an international team of experts in exhibition making, who had chosen to represent the war as an international and universal tragedy. The Polish government, however, found that the museum – as a museum in Poland – should instead concentrate more on the war as a Polish national tragedy and show it as an example of Polish heroism (Politiken May 15th 2017). The questions concerning the power to represent the past as well as the relation between state and museum as an important educational institution in society, which were emphasized by New Museology (Bennett 1995), are all there. In addition, issues so central to ethics of vulnerability are all there as well, and, it appears, entangled with politics, e.g. the political role of museum education. Which norms of vulnerability are at play in an exhibition on Difficult Matters and for which political purpose? Who has the

power to decide what should be represented – and not represented– as Difficult Matters and for which political purposes? Which kinds of ethical transformation are made possible and for which political purposes? If the museum has an ethical responsibility to contribute to societal development – as the research emphasizes – is the design of a particular exhibition then also an act of balancing between the kind of development which is politically convenient and what is ethically needed?

The research shows that the ethical relation to the other as being different is foundational – it constitutes meaning making and knowledge production – and it underlies the ways, in which we live and remember a social life together. From this perspective, underlying relations of dominance, power, and freedom at play in museum practice touch directly on an ethical relation of responsibility for the other, which always raises the question of vulnerability. Still, this connection between ethics and politics in the context of museum exhibitions is a problematic field in need of future research, which my present work will hopefully inspire to be carried out.

The research shows that exhibitions on Difficult Matters cannot ultimately be used as a means to a predefined end. The educational transformative process has an element of the unpredictable, as it is rooted in the encounter with the other as different in ways, which cannot be measured by any exact standards. Therefore, the transformative potential of the exhibition is exactly the experience of transcending the known in ways that inspire transformation of existing perceptions of self, others, and the world. From this perspective teaching ethics can be seen as an opportunity for museums to place themselves as resources, as exciting and significant sites for considerations on what it means to exist as human beings defined by their relational character exactly towards self, others, and the world. Such an experimental and creative "zone" should dare to inspire new perceptions of a future human life.

Clearly, this raises a set of issues, which are in need of further research. One issue is the possible tension within museum pedagogy between on one hand pedagogical and ethical questions related directly to its subject matter (Difficult Matters) and on the other hand demands from museum institutions, which appear as co-players not only on a capitalist market, but also as public state financed educational institutions, which may have to "deliver" a certain outcome. Is there a tension between teaching ethics in a particular exhibition on Difficult Matters and e.g. governmental aims and rules concerning a particular museum institution and its educational role? What or who defines the pedagogical aim of museums? What are the possibilities for a critical pedagogy in museums today? In what direction and to which extent may museums be critical and ethically transformative of the very fabric of self, other, and society itself? Further, one may ponder if there is a possible conflict in museums between their aims of making exhibitions on Difficult Matters, which may evoke ethical responsibility and transformation, and their aims of attracting visitors and selling tickets?

The research brings to the fore the argument that the museum in its capacity as an educational institution in society has a responsibility for contributing to the development of society by creating exhibitions on Difficult Matters that may facilitate

ethical transformations. It emphasizes the important role and mission for contemporary public museums of not ignoring the difficult questions of the age in which we live, and to dare ask these questions (which of course do not always imply difficulties, but may do so) so as to challenge the already given. The question is how museums can shape an exhibition today that can strengthen democracy and give voice to the otherwise excluded? How can museums - in an individualized age - become a critical voice, which is attentive to and takes its point of departure in the ethical demand of the other which calls for one´s responsibility for the other´s vulnerability?

Concluding: the questioning and ethical transformation of existing perceptions is at the heart of making exhibitions on Difficult Matters at museums and is rooted in the task that "the real and fundamental nature of the question (is)… to make things indeterminate" and to "always bring out the undetermined possibilities of things" (Gadamer 1989, 375). Our everyday life contains many stereotypes, and exhibitions on Difficult Matters have a potential to "break" its way through this by evoking new experiences from which we can learn in ethically transformative ways. Bringing prejudices "into play" by challenging and putting them at risk in exhibitions on Difficult Matters can loosen and change these prejudices. The condition for such ethical transformations is the ambivalent potentiality of our inherent and situational vulnerability.

On this basis the research has developed a new focus on contemporary museum pedagogy and museum studies, which places vulnerability at the heart of teaching-learning relations in exhibitions on Difficult Matters. It shows that the potential of museums to contribute to ethical transformation in society is an important issue, and it provides a conceptual-theoretical framework for elaborating on and carrying this potential into practice. The hope is that these findings may enrich reflections and experiences in museums - both for museum practitioners and ultimately the visitors - and inspire new questions in future research on the challenges and possibilities which museum pedagogy is facing.

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Paper I

To Survive Ravensbrück: Considerations on Museum Pedagogy and the Passing on of Holocaust Remembrance

*Katrine Tinning**

Abstract

How can museums pass on the remembrances of the survivors of Holocaust in ways that engage visitors? This article looks at the ways museums remember the Holocaust by focusing on an exhibition entitled *To Survive - Voices from Ravensbrück* at the museum of cultural history, Kulturen, in Lund, Sweden. The exhibition centres on a unique collection of small objects secretly and illegally created by women in the Ravensbrück concentration camp as acts of resistance against the inhuman conditions in the camp. Exhibits on the Holocaust represent a particular tradition of museum pedagogy, associated with the imperative of 'never again', often read as an attempt to evoke empathy and responsibility for other human beings. In line with this tradition, the educational aim of *To Survive* is to encourage the viewers, to be moved to a greater sense of responsibility. The article provides a detailed description of the exhibit, discusses the choice of the museum to tone down the dark aspects of the story, and looks into how the exhibition realizes various appeals to the visitor, but also how it makes some voices mute. As such this article contributes to the ongoing museological discussions of the complexities of putting so-called difficult knowledge on display.

Key Words: Museum Pedagogy, Visual Pedagogy, Memory Studies, Holocaust Studies, Difficult Knowledge, Ethical responsibility, Visitor involvement.

From the concentration camp to the museum space.

This article explores the permanent exhibit entitled *To Survive - Voices from Ravensbrück* shown at Kulturen in Lund, Sweden.[1] The exhibit displays a unique collection of small objects secretly and illegally created by women in the Ravensbrück concentration camp. The small objects were collected by a professor of the Polish language at Lund University, Zygmunt Lakocinski (1905-1987), who during the war had been engaged in documenting the Nazis´ crimes.
In April 1945, white buses from the Swedish and Danish Red Cross arrived at the concentration camp of Ravensbrück situated about ninety kilometres north of Berlin. The convoy of buses, equipped with medical supplies, were part of a joint Swedish-Danish relief effort led by the Swedish count Folke Bernadotte, who, after negotiations with Heinrich Himmler, head of the concentration camps, had got permission to rescue survivors from Ravensbrück and other camps, and bring them to Sweden for medical treatment and rehabilitation.

Ravensbrück was the only concentration camp intended primarily for women. The camp was designed for hard labour, and the women worked in the fields, loading railway wagons, and digging mass graves. They also worked in the factories located in and just outside the camp, making various products including clothes for the German soldiers. Most of the women in the camp suffered from or died from malnutrition, maltreatment, medical experiments or diseases. In 1944 a gas chamber was built, and close to 6000 women were murdered there. Between 1939 and 1945, the camp imprisoned more than 130,000 women and children; no more than 15.000 to 30.000 of them survived.

The white buses picked up 7000 prisoners from Ravensbrück, and some of the women

were brought to Malmö in Sweden. Here Lakocinski got to meet them. He had been asked by the Polish Legation in Stockholm, Sweden, to act as an interpreter for the Polish survivors who arrived at Malmö and to collect their testimonies[2]. Lakocinski himself was a Pole. In the 1930s he had studied in Krakow, and met Carola von Gegerfelt, who came from Sweden to study there. Lakocinski´s professor had asked him to show von Gegerfelt the city, and so he did - and they fell in love. When von Gegerfelt went back, Lakocinski went to visit her in Lund, Sweden, and he decided to stay. They married in 1935, and had three children.

A large number of the people Lakocinski spoke with were Polish. He not only gathered testimonies of life in the camp, but also collected a number of small items made by the women themselves or given to them by 'camp-mates' from Ravensbrück. The items had been made illegally and kept in secret as acts of resistance against the inhuman conditions in the camp. Often, the women had put themselves at risk 'organizing' stuff for creating the items and hiding them in their dresses or shoes, in holes in mattresses, under floorboards, or on the roof. In Sweden, the authorities - afraid of diseases - wanted to burn not only the women's clothes, but also the items. Lakocinski, with the help of the ex-prisoners and his contacts, succeeded in saving some of them.[3]

When, in 2004, Lakocinski´s children decided to donate to Kulturen the collection of artifacts from Ravensbrück, which they had inherited in 1987 after the death of their father, it was on the condition that the museum would create an exhibition of the objects.[4] The permanent exhibition entitled *To Survive – Voices from Ravensbrück* opened on January the 27th 2005 - 60 years after the end of World War II, and the year Lakocinsky would have turned 100 years old.[5] It shows the entire collection of 200 objects, together with excerpts from interviews with survivors.

Image 1: Card made by a prisoner in Ravensbrück Concentration Camp, and shown in the exhibition entitled To Survive – Voices from Ravensbrück. *© 2014, Viveca Ohlsson, Kulturen. Used with permission.*

Difficult Knowledge

Attempts to express voices of survivors in the museum, as in *To Survive*, is interesting to museum pedagogy. Now, about 70 years after the collapse of the Nazi Regime and the end

of World War II, we are losing the voices of first person perspectives as the survivors of the traumas of Second World War are passing away. This puts a pressure on museum pedagogy regarding how to continue to make such voices present. In the museum field there has been a growing interest in discussing the complexities of putting 'difficult knowledge', like surviving the Holocaust, on display.[6] Sharon Macdonald calls attention to how 'difficult heritage' may be perceived as troublesome `because it threatens to break through into the present in disruptive ways´ (Macdonald 2009:1). Eva Silvén and Anders Björklund in their *Difficult Matters: Objects that Disturb and Affect* observe how objects connected to a difficult past may affect visitors - and upset them (Silvén and Björklund 2006). This article attempts to contribute to conversations on such 'difficult knowledge' in museum exhibitions. It provides a detailed description of the exhibit, shows how the various appeals of the museum to visitors have been realized in the exhibit, and discusses what kinds of voices have been muted or marginalized. In discussing the educational aims of the museum, the method of personalizing the history of surviving, and relating the exhibition to the difficulties of bearing witness to a traumatic past, the article explores how hard it is to balance a bright and a dark history in presenting Holocaust remembrance. The exhibition, while small in scale, typifies how a country which was not directly involved in the war, thinks and continues to think about itself as humanitarian – and how it struggles with the question of teaching humanitarianism, and ethical responsibility.

Image 2: The exhibition entitled To Survive – Voices from Ravensbrück. *© 2014, Viveca Ohlsson, Kulturen. Used with permission.*

A closer look at the exhibition

The exhibition is on the second floor of the museum building. The first thing one encounters is a series of three large introductory panels with black and white photos. The panels stretch from ceiling to floor and introduce (in Swedish only) three themes. The first panel, 'Falling in Love', tells the love story of Lakocinski, and the story of his anti-Nazi work. The second panel, 'Ravensbrück', shows statistics from the camp, and includes quotations from survivors. The third panel, 'Arrival in Sweden', describes the rescue action, Lakocinski´s work as an interpreter, and his efforts to preserve the objects. A last panel gives a summary in English.

The exhibition itself covers no more than 40 square metres. At the entrance, a sign introduces a 'study room'. The room is in white, dusty green and beige–brown colors, and sparsely furnished: seven chests of drawers made in wood veneer are placed along the long walls on the left and right of the entrance. The entrance is on one of the short walls; on the other short wall at the back of the room is a window covered with a white fabric letting the light in. With only a few traditional display cases made of glass, most of the objects in the exhibition are hidden in the drawers, not immediately visible at a first glance. There are a few short texts, some of them written with black, transparent letters on the walls, and others written on white signs placed in the display cases. There are also only a few images, no audio equipment, and no multi-media features. Organized so as to induce the visitor to walk clockwise around a replica of a barrack wall made in rough wood planks, which runs diagonally through the room, the exhibition is 'linear', but not chronological: aside from the time-frame presented in the introductory panels, references to time are relatively absent in the exhibition (e.g. neither objects nor interviews are dated).

The wall is designed like a collage with two glass panels with black and white photographs of female camp prisoners. Viewing the photographs on the clear glass is like peeping into life in the camp. The panels divide the wall in three parts each with a glass case inserted into it; cases can be viewed from both sides of the wall. The first case contains a prisoner's dress coiled into a ball. The second one displays what is labelled as 'treasures': two small handmade books, a needle with a pearl at the end, a half nutshell, and small flowers, a snowdrop, made of plastic.[7] The third case displays examples of gifts, among others a little heart shaped card with a handwritten letter on white paper. A quotation from the woman Apolonia[8] reads:

> Mostly we didn´t make things for ourselves. We made them for each other, to give away as presents. Just the thought, the knowledge that somebody was thinking about you, made you happy. Somebody is thinking about me!... and at the same time... what a risk she took!.

When entering the room right to the left the first category is 'De-humanisation'. Here is a display case containing a suitcase, and above is a chart hand-painted onto the wall, which shows the symbols used in the camp.[9] Next to the chart is a text translating the categories into Swedish and English. It is one of the few texts in the exhibition narrated in the museum´s voice. The tone is tempered and matter-of-fact:

> On arrival in the camp the women were stripped of their identity. The Nazis sorted the prisoners into different groups and marked with numbers and symbols to show what the prisoner was accused of and thus how she should be treated by the guards.

On the right side of the chart a quotation from a woman named Alice reads:

> When we got to the hut we had to take off all our clothes and fold them up. Then over to another hut where we were made to get down on our knees. We were shaved all over. Then to the next hut. On with the prisoner´s clothes. After an hour we looked like all the others in the camp: no dignity, humiliated, ridiculed.

Next, you stand in front of a series of chests of drawers placed along the wall on the left side of the room. Each chest of drawers is linked to a specific theme, and contains various small objects associated with that theme plus quotations from the women, and/or a brief, curatorial note. The first chest of drawers belongs to the theme 'Dehumanization'. Above it a quotation from Apolonia reads:

> There was constantly shouting and yelling. The Nazis wanted to crush us, to take our human dignity from us. The hunger and cold were hard. So was the doubt: 'who am I?' The guards hit us and shoved us all the time. They showed us the chimneystacks and said: 'That´s the way you are getting out. No other way.'

The top drawer contains a number of prisoners´ signs and numbers. The middle drawer shows a women´s civilian clothes with a black cross printed on, and the accompanying quotation from

Maria tells you that there were not enough prison uniforms, so many prisoners had to wear their ordinary clothes with a cross on. The bottom drawer contains various kinds of clothes. The next chest of drawers holds objects categorized as belonging to ‹The Camp. Sabotage'. Above it is a quotation from Apolonia:

> Each camp had its own medical speciality. In Ravensbrück they cut open the legs of young prisoners, from the knee to the foot, and put in dirty rags to provoke infections. They got a high fever and many died. They selected the ones who were to be guinea pigs at the roll calls.

The top and middle drawers shows various drawings on life in the camp, and letters written by prisoners to their families. When opening the drawer at the very bottom, one finds a pair of brown woollen socks, made by the women working in the industries of Ravensbrück. The accompanying curatorial commentary tells that socks for German soldiers were produced by prisoners in the industries. A quotation from the woman Inger explains this further:

> The woman in charge of the knitters was a political prisoner, who had been in prison for many years…. She had found a way to knit socks, which meant that the soldiers got sores on their heels. So the boys did not get further than Stalingrad. They could not manage any more.

In the bottom drawer you will also find a little piece of a broken red lipstick. As it is the case with the socks and the lipstick, the objects on display often have a double meaning, or a new and surprising meaning compared to your previous understanding. The lipstick could save lives, as recalled by the women named Alice: `When it was selection time, you were chased out of the hut. Those who were unfit for work, were gassed (you would) colour your cheeks red, so that you looked healthy´.

A hand-made doll is displayed in a large display case next to the chest of drawers named 'The Camp/Sabotage'. A short curatorial commentary tells you that `dolls were made to the children in the camp. Some prisoners tell how dolls were also used for smuggling messages…´. Next to the case are two chests of drawers. In the first one are artefacts classified as 'Articles for every day use': needles, scissors, thread, a spoon, knives, brushes, and glasses. The next chest of drawers is named 'Memorabilia'. Next to it is a display case with a miniature doll, a set of keys and a wallet, and next to it, is the last chest of drawers, which also shows objects categorized as 'Memorabilia'. The display case contains a miniature doll (a tiny figure of a women churning butter), a set of keys, and a red wallet. The chests of drawers contain various items made out of materials the women got hold of in the industries. For example, you will find recipes written on the back of various kinds of wrapping, home-made note books, necklaces made of pearls and corns, flags made of pieces of cloth, tiny dolls and animals in textiles in various colours, books with covers made of straw, a ring of some plastic material, a pocket knife, coins, and a miniature painting on a wooden block of a naked couple kissing each other.[10] The quotations alongside the artefacts tell how re-collection helped the women to escape mentally, and maintain an idea of existence, and a life with others, beyond the dehumanizing conditions in the camp. Recalling recipes and poems was a way of imagining another reality than the camp life, for example the woman Inger says: `Busying myself with things made me feel like a human being. It wasn´t all just slaps and blows and shouting´.

On the green wall at the back wall of the room, nest to the window, there is a quotation from Apolonia:

> We weren´t allowed to meet in big groups, but people formed small groups, often under the leadership of some teacher or scholar who held lectures. We hungered for something else… hunger for something for the mind. I´ll never forget the lecture on astronomy. We gathered with a professor and looked at the stars together. In the cold winter the sky was beautiful and the stars shone bright. Before we went to bed she showed us the stars and pointed out the different constellations…. It was fantastic.

Moving on to the wall on the right side of the room there is a chest of drawers titled 'Religion. Hunger for Something for the Soul'. Above the chest of drawers is a quotation from Zofia D.

who explains: `There comes a time when you don´t think it is worth living and you´re not afraid. Then a lot of people throw themselves against the electric fence. If you believe in God I think it helps you to survive´. In the top drawer you find rosaries made of strings, yarn, berries, grains, and breadcrumbs. The accompanying quotation from Maria tells you how prayers were strictly forbidden and punished by the guards in the camp. The second drawer presents hand-drawn maps written out of the memory of the women of their home town or country: e.g., a map of France sketched out on a tissue, and an outline of Moscow and its closest districts. In an accompanying text the museum explains:

> The Nazis tactic was to break the prisoners physically and mentally. In the camp there were some older women who tried to counter act this. By trying to remember as many details as possible from their previous lives, it was easier to imagine that there would be a time after the camp.

In the bottom drawer there are a number of small calendars, and an excerpt from Apolonia says:

> A calendar was worth its weight in gold…. When someone was sick they wanted to check whether that person was in good mental health and they often asked what day it was…. If you weren´t able to answer, it could happen that you were sorted out…

Finally, you get to the last two chests of drawers, which show artefacts categorized as 'Treasures and Gifts'. This is the end of the exhibit. Between the two chests of drawers is a display case, containing a large cross, which is made of iron screw bolts, a tiny cross in plastic, and a very small hand-written book with poetry. In the drawers, you find a little hatpin, a necklace, ears of corn, a dried white flower, a rose in red textile, a fork with flowers on the handle, and a mirror. In the accompanying text the museum explains the meaning of the things:

> Every personal object became a confirmation that you really were someone. A group of women from France had developed a strategy to prevent the Germans from beating their spirit. Every Saturday they would 'embellish themselves'. During the week, they had to focus on the problem of finding something to adorn themselves with. It could be an ear of corn to stick in the buttonhole, a string to tie up the hair, or a hatpin found somewhere.

Playing down the dark aspects of the story

The prologue at the entrance of the exhibition is centered on Lakocinski´s love story and his work to collect testimonies. Situating Lakocinski as a protagonist, the history is personalized so as to exemplify Swedish humanitarianism as Lakocinski enters the scene as a figure incorporating Swedish ideals. The story of Lakocinski as a central motif in the story of surviving concerns this question of humanitarianism, and connects to the educational vision of the museum to teach lessons on ethical responsibility.

All of the small objects were put on display for the first time in a temporary exhibition at Kulturen between 1998 and 1999. In 2006 the museum opened the permanent exhibit of the objects. The transition from the temporary exhibition to the permanent one illustrates a passage from a dark display to a brighter one, e.g. by making use of light colours, only showing a few photographs, and putting emphasis on surviving. Generally, in communicating the Holocaust, there is a schism in regard to the point of talking about the 'dark heritage'. In relation to the exhibition entitled *To Survive*, a tension exists in relation to the audience. The Museum identified the target group to be all kinds of people, but especially created the display with school children in mind, and the museum was concerned not to overwhelm the young audience emotionally.[11]

The producer Karin Schönberg[12] recalls how, in the temporary display, there had been visitors who fainted because of the impact it had on them.[13] Curator Anita Marcus has described the atmosphere of the 1998 exhibition:

> The room… was quite big and it had a high ceiling. In the middle of the room there were five exhibition cases placed on cobblestones. The objects were displayed on a harsh, dark cloth in the wrapping they originally had had… The room was surrounded with barbed wire. It was rather dark. Only the objects and the quotations on the walls were illuminated by strong lamps. We wanted to evoke a strong emotional impression.[14]

In creating the permanent exhibition, the concept of the exhibit was re-considered in order to play down the emotional impact. A central argument of project leader Margareta Alin for a less emotional design was the durability of the exhibit, or as she explained: `You work in a different way if the exhibition is to be permanent, you can´t have aspects that are too sensational, or emotionally overwhelming. The exhibition will become old too quickly that way´.[15]

The museum now specifically wanted to arrange the story not as a 'dark history' of abuse, but as a 'light history' of surviving. The scenography needed to communicate an atmosphere, which would tune the visitor in accordance with this 'brighter' and more hopeful pedagogical approach. The scenography was much more low key, with a relatively brighter lighting, and the general atmosphere of a 'study room' as opposed to a dramatic set (see also Bonnell and Leroux 2005). The walls were coloured white and green in order to allude to light, hope and growth.[16] Centred on what made people survive Ravensbrück - including the capacity of the survivors to contribute to the making of the display of the story – the exhibition was intended to personify the strength the inmates had to persevere and inspire in visitors the feeling that there is something you can and must do in the face of inhumanity - that you have an ethical responsibility.

Curating the exhibition, the location of the display was considered. *To Survive* is placed in a building where other exhibitions are on display as well. The museum also contains a large open-air department. The museum presumed that visitors would not come just come to see the exhibition on surviving, which is but a small room in the large museum area. Rather, most visitors, the museum thought, would arrive the open air department or the larger exhibition on the history of Scania, and would not like finding themselves all of a sudden face-to-face with a display of the horrors of the Holocaust. Further, while *To Survive* was designed to generally meet the needs of all kinds of visitors, the museum created the exhibition specifically with school children in mind. Therefore the exhibition needed to be convenient and acceptable for them and adapted to their needs and capacities.[17]

As a result, the museum made the mise-en-scene of the exhibition appear more neutral and discrete. This also had to do with the assumption of the museum that the objects and stories in themselves are very emotionally charged, and that it would not be necessary to create spectacular scenery in order to make an appeal to visitors to get involved. Schönberg sums up the idea: `It is a sensitive subject matter, one should not shout it out loud, but let people take the message to their heart little by little´.[18] The mise-en-scene was created so as to allow for each visitor to individually direct her or his engagement with the exhibition. With no photos immediately visible, and most of the objects hidden in shelves, the aim was to make it possible for the visitor to unpack the exhibition at her or his own pace.[19]

Designing the exhibition, the museum also felt they had to take into consideration the Jewish community in Lund as a central stakeholder. For example, the museum was careful about how they expressed the facts in the information texts.[20] This illustrates how the Holocaust is often linked to Jewish history and historiography. In case of *To Survive*, this special attention may seem paradoxical, because out of six women quoted from in the exhibition, only two are described as Jews, two as Catholics, and two are not categorized (Marcus and Forsell 2006: 18-21).

The argument for toning down the dark aspects of the mise-en-scene, and their emotional impact - because the stories and objects themselves were dramatic and forceful - also guided the decision not to use a larger technological apparatus, including moving images, which could 'boost' the visitors´ experience. The basic idea was to create an exhibition like a low-tech study room, which should appear as a small quiet room for reflection.[21]

Towards Ethical Responsibility

Exhibits on the Holocaust represent a particular tradition of museum pedagogy associated with the imperative of 'never again', often read as the hope of evoking empathy and responsibility for other human beings. In line with this tradition, the educational aim of *To Survive* is to encourage such a sensibility in its viewers to the extent that they are moved to a greater sense of responsibility for others. In the preface to the 'Teacher´s Guide' - a guide book for school teachers introducing the exhibition, its themes and informants, which was published in 2006 - the authors Maria Marcus and Sara Forsell explain the message, and motivations behind putting the artefacts and testimonies on display:

> We do it because it is needed. In Sweden – right now – racism has grown. Islamophobia, antisemitism, homophobia increases. Have we not learned anything from history? Today we are seeing, what was developed then. Do we see what is happening now? (2006:3).

This approach is in line with the introductory text to the web-exhibition[22], where the museum quotes from the Swedish poem named 'Krilon Själv' by Ervind Johnson:

> We may not forget/As long as we live, we must remind the others /About what has happened. / I see how humans forget. / I see how the peoples forget. /Perhaps we forgotten much in ten years / And in twenty, I dare say, / We are on the way to forgetting everything /But we may not forget! / Remember! /N'oubliez pas! / Glem det ikke! / Kom ihåg! (Johnson 1943).

Incorporating the autobiographical excerpts and the artefacts into a narrative centred on surviving as a human being, the educational message of the museum rests on the assumption that daring to go up against cruelty and indifferences is a risk worth taking, and fundamental to ethical responsibility. In the 'Teacher Guide', Marcus & Forsell write: `Many of the women thought that they had nothing to lose. Perhaps one could bring it to a head and say that exactly by risking one´s life, one re-conquered it´ (Marcus and Forsell 2006: 15). The aim of the museum, then, is to use the story of surviving as a story of humanitarian crisis from which visitors can learn; rather than to limit the story to a Jewish story or to a story about the Holocaust, the story of surviving says something about a wider humanitarian problem, the problem of inhumanity. This way, the problems of the past, which the exhibition deals with, are presented as permeating the present, and demanding visitors´ attention to both historical and contemporary existence.

The 'Teacher´s Guide' suggests a pedagogical activity named 'Ethical Workshop', which centres on four questions about ethical responsibility, and one´s own role, which the museum finds relevant to discuss in relation to the exhibit (Marcus and Forsell 2006: 16-17). The first question, 'What is courage?', appeals to considerations as to what it means to respond and act, even when to do so is seen as being dangerous and frightening. The second question, 'How are human beings classified and graded?' is about categorization, and its possible violent implications. The third question, 'What does it take to survive?', concerns what it means to stay alive as a human being. The fourth question, 'What could make me a murderer?', deals with inhumanity, and the most extreme example of failure of one´s ability to care for the other.

The questions of the 'Ethical Workshop' can be connected to the educational aim of the museum, i.e. to create empathy and evoke responsibility. The 'Ethical Workshop' implicitly suggests that students will acquire knowledge both about surviving the Holocaust and strategies for thinking and acting through engagement with open-ended questions, which involve both their ability to understand and share the feelings of others, and their capacity to consider their own role.

While the museum provides no fixed answers, the four questions direct attention to certain areas which the museum finds relevant in connection to the exhibit, and therefore they implicitly express the approach of the museum to ethics. The museum does not relate their ethical approach to any theoretical position. Yet it implicitly bears resemblance to Emmanuel Lévinas´ ethics of responsibility, which emphasizes the importance of one´s response to other people in a ‹face-to-face› situation rather than universal standards: i.e., rather than asking ‹what is just?', the question is 'how to respond?' (Lévinas 2008, 2009). In accordance with a

Levinasian position, the museum calls attention to the inter-dependence of persons to one-another, and how others are vulnerable to one´s choices.[23]

The idea that the exhibition can function as an incentive to learn from history about one´s ethical responsibility corresponds to the assumption made by Roger I. Simon, who maintains that exhibitions on difficult knowledge, such as the Holocaust, hold the potential of `informing a citizenry about historically significant events and serving as a stimulus to actions that would guard against the re-occurrence of such violence´ (Simon 2011: 198). Following Simon, this leads to a fundamental question to museum pedagogy: `how to represent the suffering of others so as to provoke sustained attention, concern and corrective action rather than a few days´ sensation that is soon forgotten´ (Simon 2011: 206).

From this perspective, *To Survive* can be seen as an educational appeal to its visitors, compelling them to consider its message, and to learn from it. This line of thinking comes close to Simon, when he talks about the 'transitive function' of difficult exhibitions, and how it is grounded in a hope that `the exhibitions that trace the lives of others who lived and died in times and places other than our own may yet have some force that enjoins our capacities and felt responsibilities´ (Simon 2011: 208). It also keys into Silvén and Björklund´s suggestion that museums as societal institutions have a moral obligation in `...playing a role in society´s emotional crisis management on the basis of the museums´ special abilities, such as offering a non-commercial, non-confessional place for reflection on existential matters in a historical and cultural perspective´ (Silvén and Björklund 2006: 256). Such a commitment by museums may also entail a moral imperative to function as a zone for collective processes of re-narration of the meaning of ethical responsibility.

The educational aim of the museum to teach ethical responsibility is not made explicit in the exhibition, but it is communicated in the 'Teachers Guide' and the web-exhibition. Still, the museum provides no guides as to how to act responsibly in a contemporary context. Although this may appear as a shortcoming, what Elizabeth Ann Ellsworth[24] maintains in relation to her analysis of the appeal of the US Holocaust Museum, which aims `precisely at staging responsibility as an indeterminate, interminable labour of response´ (Ellsworth 2002: 25) is that, while refusing to ultimately suggest how one should respond, the museum does not leave one 'free'. Rather, it leaves the visitor with a feeling of empathy towards the victims while essentially avowing that `There is no responsible act that I could perform that would put an end to the Holocaust´ (Ellsworth 2002: 24). Similarly, *To Survive* is staging the history of surviving as a complex drama, which is a scary story, but also a story of heroines and role models for ethical engagement worth imitating.

Biographies of Surviving

When applying an educational approach focused on the material objects and accounts of the women´s life stories, the intention of the museum was to present the history of surviving as something tangible, nearby, and to create a sense of proximity to history in its viewers. The curator Maria Marcus explains that the aim was to show that history is not an abstraction, but about concrete human beings in flesh and blood:

> When you look at these artefacts, and read the texts it comes so close to you. You have read that so and so many people died in the concentration camps, but here it is about human beings, not just numbers´ [25]

The personal life stories put human faces on history. The objects, in many cases objects which are part of our everyday life (e.g. scissors, dolls, pens), while inserted into the 'odd' arrangement of the exhibit, 'speak' to their viewers in an intimate or familiar way, making the connection between our own mundane life and the extraordinary circumstances of the subjects in the exhibition.

The biographical notes in the exhibition represent the women´s voices, the first person perspectives. The first names of the women are mentioned in connection to the excerpts and, while in Ravensbrück, women were deprived of their names and were identified publicly only by numbers, in the exhibition, they get their back their names, and identity, in a public space. However, the exhibition never 'fleshes out' the individual women as whole persons. There are

no references to their last names provided, no pictures of them, and no information, which might help the visitor to get an idea of the women and their personal contexts. The 'Teachers Guide', however, shows photos of the women, and provides biographical information on their life trajectories before and after the Holocaust. Not providing this information in the exhibition but in the Teachers Guide was a way of the museum to guarantee the women some kind of anonymity. [26] In addition, it can be related to the strategy of the museum to make it possible, in this case for teachers, to measure out the information provided in proportion to the emotional impact of the exhibit on the students. However, you may speculate if the strategy of not providing information on the life courses of the women in the exhibit poses risks of not making visible for the viewer how the trauma of the event and experience of the Holocaust stretches out in time and place.

When offering relatively little information on the individual women, a point could be that the museum personalizes history without individualizing the women and their recollections. In effect, the exhibition expresses the collective, and shared memory of the women, while at the same time showing how women - rather than just numbers - are human beings with distinct voices. In the exhibit the voices from Ravensbrück, in their various tones and styles, turn out to produce a polyphonic choir, or noise, disturbing the quiet atmosphere in the reflection room. Similarly, the unique artefacts appear as connected rather than singled out in the display: the excerpts from interviews, and the informative texts made by the museum explain the meanings of clusters of things, not particular artefacts in themselves.

Drawing attention to surviving not as an anonymous but rather as a personal - yet jointly lived - experience of what it means to cling to life in the camp, the exhibition appeals to viewers´ sense of proximity, or relatedness, to other human beings, and feelings of proximity to a history they, too, are part of. On this point, the exhibition - as a transfer point, or a node, between past and present - may have the potential to encourage the viewer´s sense of being implicated, and responsible.

As the educational method of the museum is centred on persons, and distinctive objects, rather than general or abstract matters, it has its starting point in pathos in its attempt to appeal to visitors´ feelings in order to create engagement. The method of personalizing and sentimentalizing the history of survival permeates the whole design of the exhibition; it even sustains the story of the collection told in the prologue to the exhibition on the panels at the entrance. Here Lakocinski is performing the role of the main character, and, contrary to the women in the exhibition, he is not 'effaced': a picture shows him strolling along hand in hand with his wife. By use of this educational modus operandi the museum performs a gesture of gratitude to Lakocinski and his relatives for donating the collection to Kulturen as well as indicating the dependence of collective memory on personal devotion, and the ability to imagine future needs in order to illuminate the past.

Lakocinski´s love story keys into the narrative thread running through the exhibition. Walking clockwise through the room as suggested by the design, and the 'Teachers´ Guide´, you will at the same time walk a story beginning with a description of the horrible conditions in the camp and ending with chest of drawers showing 'Treasures and Gifts'. The very last drawer at the bottom ties together the narrative yarn by displaying tiny items, which the prisoners gave each other as presents. This closing of the exhibition conveys the importance of hope, faith and love[27] expressed in the care and generosity of the women and materialized in the objects. By use of this educational method the museum suggests that 'love' is a key term in understanding what it means to survive as a human being, and fundamental to ethical responsibility. Even surviving is characterized very specifically as linked to acts of care and courage. The argument is that making the exhibition, it was of central importance to the museum to create a distinct angle on the material.[28]

It is worth noting here that, since the women are categorized as generalized figures of the 'survivor', the attempt to personalize the history of surviving, ironically, appears also as a way to de-personalize, or stereotype, the past. By making the women play the role of the general 'survivor', and refraining from more 'thick' descriptions of the characters, the unique traits of the particular first person, or eye-witness perspectives tends to evaporate. In relation to the educational aim of the museum to teach ethical responsibility, this is problematic, because from the point of view of Lévinasian ethics of vulnerability (Lévinas 2008, 2009), it is

attentiveness and response to the specificity of the other human being, and her/his life story, which grounds ethical responsibility.

Linenthal identifies a recent interest in survivors as 'sacred figures', and sees this as part of a larger fascination with mass violence, which reveal a continual state of being troubled by atrocities of the Nazis (Linenthal 2001: XV).[29] To be sure, *To Survive* represents another example of being disturbed by the inhumanity of which the Holocaust has become a similitude, but at the same time it is more preoccupied with scrutinizing the question of love and care, than it is absorbed by 'feeding' contemporary attractions to mass violence. The exhibition in this sense represents 'sacred good' as opposed to 'sacred evil'. The mass violence, though touched upon directly or indirectly in the texts, and photos, rather 'peeps in' from the 'holes' or the 'margins' of the stories of creating things and communities, and of collecting practices, which were narrated as acts of care and courage, and which, in the context of the exhibition, signify as operations of ethical responsibility. This general tendency may reflect a contrast in Sweden's historical memory of the war, and specifically of the Holocaust when contrasted, for example, to parallel memory sites in European countries, which were actively complicit in mass murder.

In addition, the exhibition performs specific narratives of the experience of surviving. It shows extracts from interviews with six different women from Ravensbrück. Four of the women had been arrested for being active in a resistance movement, one of them was arrested because her brother participated in a resistance movement, while one women was sent to Ravensbrück because she was Jewish. This means that - out of six - five of the interviewees were connected to the underground movement, and had to wear the special triangle showing they were political prisoners. You may ask if their background influenced the way the women experienced life in the camp life and how they understood the objects, which the museum asked them to explain the meaning of. Would other women have voiced the experiences of Ravensbrück differently? The exhibition, however, does not offer any answers to these questions.

Further, when discussing the representation of the voices of surviving in the exhibition, one may ponder if the exhibition expresses a specific 'female' universe. Not only does the exhibition display the stories of female survivors, and show objects, and practices which have conventionally been interpreted as belonging to some sort of a female world (e.g. knitting, make up), but the exhibition itself was primarily managed, produced and researched by women while the designers were male.[30]

Conclusion

In creating *To Survive* the museum made an effort to encourage an empathetic sense of responsibility on the part of the young audience to be active participants in making a better world. In essence, it produced a specific history of surviving Ravensbrück combined with a certain perspective, which appeals to a certain kind of empathy. As a result some traits of the past have been made visible, while others have been erased. Narrating the story of surviving the museum brought into focus Lakocinski and the women as role models, but while Lakocinski is fleshed out as an individual in the exhibition, the women are primarily shown as 'types', even as they are given voices and names. The distinct educational angle of the museum on the material also means that the women and things from Ravensbrück are characterized as symbols, or the very proof of survival. Ultimately, the voices and objects on display appear as emblems of Lakocinski´s work, which represents the ethical work that the museum is teaching.

In order not to overwhelm the audience emotionally, the museum chose to focus the story of surviving on hope, love and care. The educational strategy was to make a bright performance, and avoid stirring up visitors´ feelings, yet also turning the women into empathetic subjects. The hopeful approach of Kulturen was also grounded in a moral choice centred on the aim of teaching a very specific understanding of ethical responsibility with Swedish humanitarianism as a role model. The figure of Lakocinski incorporates ideals of Swedish care, and help for the victims of the Third Reich. This presentation of public history can be seen as a continuation and addition to an image deeply rooted in Swedish society of the country´s neutrality and extensive humanitarian work during Second World War.[31] Furthermore, the narrative of Lakocinski´s action to rescue the small things from being burned by the authorities

adds to the understanding of ethical work as a responsive practice grounded in a face-to-face meeting, which transgresses prevailing rules.

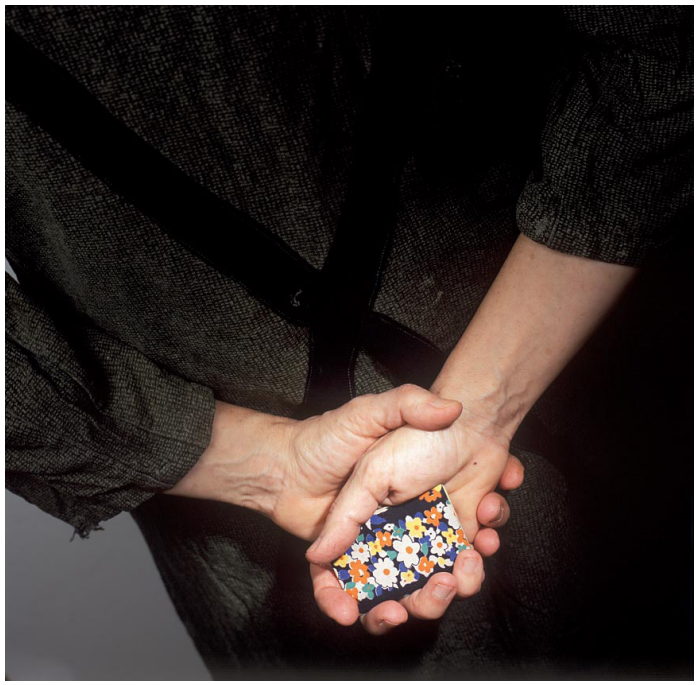

Image 3: Small items were kept in secret. © 2014, Viveca Ohlsson, Kulturen. Used with permission.

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Notes

1 Kulturen is a museum of cultural history founded in 1892. It is Sweden´s (and the world´s) second largest open air museum. It also has several permanent exhibitions e.g. on the cultural history of Scania, as well as various temporary exhibitions. It is founded by the Region Scania and the Municipality of Lund.

2 Throughout the year 1945-1946 Lakocinsky was the leader of a working group established in order to collect evidence of the crimes of the Nazis against the Polish People. In order to do so, Lakocinsky and his helpers conducted 500 in-depth interviews with survivors. Also, the working group collected data about the concentration camps, e.g. lists of SS-officials in the camps, catalogues of prisoners and their stays in various camps, and registers of executed persons and persons used in surgical experiments. They also collected material made in the camps, for example, prisoners' letters to each other, their relatives and friends, prisoners' notes on executed co-prisoners, files of persons, chronological descriptions of trends of events, as well as prisoners' poems, and prayer books. They also collected descriptions on the camp prisoners journey to Sweden and their first time there (Rudny, Paul (2015) *Polski Instytut* Źródlowy *w Lund (PIZ). Polska Källinstitutet i Lund. En Presentation av Arkiv*et, Lund: Lunds Universitets Bibliotek. http://www3.ub.lu.se/ravensbruck/piz-eng-presentation.pdf accessed 25 February 2015).

[3] The women had also brought with them original documents, which gave witness to the violence of the Nazis. Lakocinski collected the testimonies, and several of them have been preserved and kept in storage at the University Library in Lund.

[4] Schönberg, Karin (2015) Personal conversation with author, Lund, Spring 2015.

[5] Some of the objects were put on display by Lakocinski´s group in 1966. From 1993 to 1998 some of the objects were shown in the permanent exhibition at Kulturen named `Lund after 1658´. In 1998 the collection was shown in a temporary exhibition entitled *To Survive: Memories from Ravensbrück* in connection to a national government sponsored campain to increase the awareness about the Holocaust named The Living History Project. This was an educational operation, and a response to a perceived lack of awareness among young people in Sweden about the events of Second World War, and the Holocaust in particular.

[6] For literature dealing with 'difficult knowledge' in museum contexts see Bennett 2005; Silvén & Björklund 2006; Bonell & Simon 2007; Macdonald 2009; Cameron & Kelly 2010; Lehrer, Milton & Patterson 2011; Simon, Rosenberg & Eppert 2011; Macdonald 2011; Tinning 2013.

[7] While not explained in the exhibition, the 'Teachers Guide' to the exhibition by Marcus and Forsell 2006, explains that women working in the industries got hold of all sorts of materials, for example toothbrush handles, which they used in the fabrication of artefacts.

[8] Following up on the interviews made with female survivors from Ravensbrück in connection with the temporary exhibition in 1998, Anita Marcus (who was in charge of research, text and content in relation to the permanent exhibition), did further interviews together with Sara Forsell. In the permanent exhibition excerpts from interviews with six women who had survived Ravensbrück and were still alive in the late 1990s (Maria, Apolonia, Alice, Zofia, Inger, and Anika) are presented. These women represent the voices from Ravensbrück.

[9] Arriving at the camp, the women were classified into groups and marked with numbers and symbols. Each prisoner had to wear a triangle, which showed which category they belonged to. About 25% of the women in Ravensbrück were Polish, and many of them were marked as political prisoners, because they had worked against the Nazis or had been arrested as a substitute for a relative who was member of the resistance movement.

[10] The producer of the exhibition, Karin Scönberg, explains that the museum in most cases does not know who created the object (Schönberg, personal communication with author, Lund, Spring 2015).

[11] Schönberg, personal communication with author, Lund, Spring 2015.

[12] Schönberg, personal communication with author, Lund, Spring 2015.

[13] The incident today, given the fairly opaque circumstances surrounding it, appears like a myth told and re-told in the museum.

[14] Anita Marcus, quoted from Bonnell and Leroux 2005: 18.

[15] Margareta Alin, quoted from Bonnell and Leroux 2005: 18. Alin here refers to the developers´ efforts to grapple with 'difficult history', curatorial attempts, which, as Bonnell and Leroux note, `are not particularly evident in the exhibition´ (Bonnell and Leroux 2005:18).

[16] Schönberg, personal communication with author, Lund, Spring 2015.

[17] Schönberg, personal communication with author, Lund, Spring 2015.

[18] Schönberg, personal communication with author, Lund, Spring 2015.

[19] Schönberg, personal communication with author, Lund, Spring 2015.

[20] Schönberg, personal communication with author, Lund, Spring 2015.

[21] Schönberg, personal communication with author, Lund, Spring 2015.

[22] See: http://ravensbruck.kulturen.com/r3.htme, accessed 16 February 2015.

[23] See Todd 2003 for a discussion on Lévinas´ ethics of responsibility in educational contexts.

[24] Ellsworth is here inspired by Emmanuel Lévinas´ ethics of vulnerability.

[25] See Blomqvist, Lillian (2011) Röster från Ravensbrück (Voices from Ravensbrück), Lund: Lunds Universitet, p. 6 (author´s translation from Swedish). http://lup.lub.lu.se/luur/download?func=downloadFile&recordOId=2335642&fileOId=2335645, accessed 25 February 2015

[26] Schönberg, personal communication, Spring 2015.

[27] One cannot ignore how this ending echoes Paulus´ letter to the Corinthians: 'Love is patient, love is kind... bears all things, believes all things, hopes all things, endures all things. Love never fails... now faith, hope, love, abide these three; but the greatest of these is love' (E-bible. Paulus´ Letter to the Corinthians. http://ebible.org/web/1Cor.htm, accessed 16 February 2015). Paulus´ letter to the Corinthians. E-bible).

[28] Schönberg, personal communication with author, Lund, Spring 2015.

[29] For a discussion on heritage sites, and the fascination with mass violence see also literature on so called 'dark tourism', e.g. Lennon and Foley (2000); Sharpley and Stone (2009).

[30] Margareta Alin (Project leader), Karin Schönberg (Producer), Anita Marcus (research, text, content), Anita Marcus & Sara Forsell (authors of the Teachers Guide), Peter Holm (Design), Björn Hegelund (Cabinet Design).

[31] The ambiguous role of Sweden in Second World War (for example, how the country exported iron ore to Nazi Germany, and simultaneously conducted extensive attempts to rescue the Jews) is treated in various publications, see e.g. Bruchfeld and Levine 1998; Linder 2002; Åmark 2011.

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Paper II

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Vulnerability as a Key Concept in Museum Pedagogy on Difficult Matters

Katrine Tinning[1]

Abstract In recent years there has been an increasing interest in museum studies in exhibitions on what is termed Difficult Matters (Silvén and Björklund 2006)—such as rape and mass murder—and how such exhibitions may evoke ethical change. This raises the question about the conditions on which such exhibitions can lead to an ethical change. By developing a conceptual framework this article contributes to museum studies on Difficult Matters demonstrating how vulnerability can work as a key concept in a relational pedagogical understanding of the conditions for ethical change. Inspired by feminist ethics the article suggests that there is an "ambivalent potentiality" of the concept of vulnerability (Murphy, in Violence and the philosophical imaginary, State University of New York Press, Albany, 2012) and forwards a double perspective on vulnerability as condition: vulnerability is inherent to the human condition and always situational. From this point of departure vulnerability is fleshed out as a key concept in museum pedagogy via pedagogical thinkers inspired by the philosopher Emmanuel Lévinas' ethics. Concepts like heteronomy, incarnation, Face and Saying/Said are introduced to define vulnerability and the relation between exhibition and visitor is defined as a *teaching–learning relation* conditioned by vulnerability. Vulnerability is defined as openness to an encounter with the Other as being different, which is conditional of an ethical transformation of existing perceptions of self, others and the world. Finally, inspired by feminist philosophy (Butler, in Precarious life the powers of mourning and violence, Verso, London, 2006) a norm critical is introduced. It is argued that displaying Difficult Matters in order to evoke an ethical transformation museum professionals need consider critically the norms of vulnerability at play in particular situations. On this basis, the concept of vulnerability can serve as a lever for discussions on the pedagogy of exhibitions on Difficult Matters and the ethical responsibility of museum professionals in public museums in this regard.

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In 2006 Silvén and Björklund open the discussion on Difficult Matters in museum studies in Sweden with their book *Difficult Matters. Objects and Narratives that Disturb and Affect*. The book built on experiences from a travelling exhibition—a mobile trailer containing 54 objects—moving through Sweden in 1999–2000. The design of the exhibit was a response to a perceived lack of attention to the "darker sides" of cultural heritage. The designers wondered 'who saves objects that testify to the obscene, to what is dirty and disgusting, to the politically dangerous?' (Silvén & Björklund 2006, 249). Swedish museums were asked to contribute to the exhibit and select objects from their collections which they found were difficult in the meaning of evoking 'thoughts of a different reality from the well ordered "normality" (Silvén & Björklund 2006, 249).

Exhibiting Difficult Matters in the museum raises a set of ethical issues to museum professionals. Introducing the concept of vulnerability in museology offers the opportunity of developing existing understandings of ethical and pedagogical challenges involved in displaying Difficult Matters. By clarifying and re-defining the difficulties of exhibiting it becomes possible to discuss the ambivalent potential of representing and learning from Difficult Matter—how it may become an opening to growth as well as to harm. It underscores how curatorial practice and visitor involvement are pedagogical issues which are intimately linked to the question of ethical responsibility.

While some studies primarily look at the difficulties of Difficult Matters as being connected to the universal condition of openness to the Other and as concerning a general experience of "being touched" (Simon e.g. 2000, 2005, 2014), others focus on difficulties of particular socio-cultural situations of involvement with such matters (Silvén and Björklund 2006). The double perspective put forward for consideration in the article integrates the insights into the condition of openness to the other, which must be viewed as inherent and as situational. It also develops the notion of openness to an encounter with the Other as a possibility of "being touched", which must be considered in relation to an ethical transformation of self, others and the world, i.e. as a transformative learning experience. It points out that vulnerability as openness is the basis for "being touched" and as such it is a matter of heteronomy as the learning experience of the other, which evokes an ethical transformation, depends on the teaching of the Other. The concept of incarnation develops the understanding of embodied experience of being touched in regard to ethical transformation, and the concepts of Face and Saying/Said offer a path for museum professionals to critically discuss the difficulties of representing, communicating or depicting Difficult Matters.

The article follows Simon's assumption (2011) that exhibitions on Difficult Matters are associated with pedagogical issues, but expands the understanding by developing the concept of teaching–learning relationships as being contingent upon vulnerability. It underscores that both poles in the pedagogical relationship—teaching and learning—must be considered critically in relation to exhibitions on Difficult Matters. When Simon addresses the pedagogy of witnessing historical trauma in museums, he talks about visitors' involvement in terms of learning, but uses the term of curatorial practice instead of teaching (Simon 2014). Basically, viewing curatorship as a pedagogical activity, the article suggests that the concepts of teaching and learning are used consistently. The focus on the

two poles of the pedagogical "entanglement" contributes to a development of a relational perspective, which Witcomb (2013) maintains is of central importance to understanding processes of change in relation to Difficult Matters. Linking the visitors' experience of "empathic unsettlement" in and by the encounter with Difficult Matters (Witcomb 2013) to an idea of transformation is important in order to counteract the risk exhibitions on Difficult Matters leading to "empty empathy" (Zembylas 2014). The problem entailed is that the exhibition may tickle visitors—produce a lightly touch in a way that causes mild discomfort—but lead to no substantial change after all. In the article a relational perspective on processes of change becomes linked to a pedagogical philosophical and ethical level, which Witcomb does not do, but which helps defining the conditions of change and determining change more precisely in terms of ethical transformation of existing perception of self, others and the world.

It is generally assumed that Difficult Matters affect visitors: Simon talks about "the touch of the past" (2005) and Silvén and Björklund about Difficult Matters that affect. The advantage of Simon's intervention into museum pedagogy is that he frames the experience of "being touched" as a pedagogical matter and inspires the idea of being-affected or touched in the double meaning of sensuous-affective contact and ethical caring-for. The article develops this idea further via the concept of vulnerability of incarnated being grounding the understanding of the predicament of embodiment in museum pedagogy and offering concepts to discuss the opening to inspiration and the non-conscious and conscious layers of teaching and learning.

It appears, then, that exhibitions on Difficult Matters raise a number questions about ethical transformation in museum pedagogy and that vulnerability can act as a prism for museum professionals to look at these. With the notions of heteronomy, incarnation, face/saying/said, the stage is set for discussions in museum pedagogy on the complexity of representing the Other in order to evoke an ethical change. While the condition of vulnerability is put at the centre of teaching–learning relations as the possibility for a moment of opening of being to the other and thus to inspiration of ethical transformation of perceptions of self, others and the world, it is also shown that teaching–learning relations are permeated by social norms. Thus, the article connects to Witcomb's assumption (e.g. 2013) that the encounter with the other, which evokes an experience of the other as signifying beyond existing frames of meaning and language, must be seen also as being in some kind of contact with existing horizons of meaning. With the concepts of Face and Saying/Said as well as the norm critical perspective, the article contributes to the debate on Difficult Matters in museum studies and provides a conceptual framework for discussions among museum professionals about their ethical responsibility for the other's vulnerability when staging teaching–learning relations in exhibits on Difficult Matters.

In the following, the article first describes the emergence of the field of Difficult Matters in museum studies situating the case of Difficult Matters in the larger context of New Museology and the debates on learning and representation. It introduces what is "difficult" in the term Difficult Matters and how it relates to the notion of difficult knowledge in pedagogy giving a brief genealogy of the terms. On this basis, it is argued that the concept of vulnerability offers new opportunities for museum pedagogy for approaching exhibitions on Difficult Matters. Secondly, the concept of vulnerability is unfolded in a double perspective. The understanding of vulnerability as inherent to the human condition and as such to teaching and learning is defined via pedagogical thinkers inspired by Emmanuel Lévinas, and the view on situational vulnerability is developed via feminist ethics of vulnerability's call for a norm critical view (Butler 2006).

The Emergence of the Debate on Difficult Matters

Evolving around the responsibility of the museum for the representation and learning opportunities it offers to the public the studies Difficult Matters (e.g. Silvén and Björklund 2006; Cameron and Kelly 2010) connect to the debates of so-called New Museology—which is no longer that "new".[1]

New Museology and the Issues of Representation and Learning

In the early stages of New Museology the focal point was a critique of the Modern Museum as a museum associated with the modern era and the rise of the nation state—a museum defined as being authoritarian, in favour of the institution and its message and enforcing visitors' obedience to the authority of the state while giving little attention to the visitor as an agent (Bennett 1995). Here a socio-cultural and societal view on the relation between museum, state, and citizen is developed and helps to shed a new light on museums as educational institutions in society. The Modern Museum is seen as extension of the state, which uses cultural history and heritage as educational tools for exercising power and control of visitors/the public: "it (the museum) deploys its machinery of representation within an apparatus whose orientation is primarily governmental" (Bennett 1995, 46).

The basic assumption is that power and knowledge go hand in hand and that museums are not neutral arenas that convey objective knowledge, but places that use representations of a historical past as a tool for evoking special forms of self-conduct for (state-) purpose. It is even shown how the museum reproduces social structures demanding certain cultural capital and habitus in visitors' engagement with heritage (Bourdieu and Darbel 1991) and that the museum is a powerful ritual space in society (Duncan 1995), where visitors can celebrate and become familiar with heritage in a ceremonial way in a prescribed order.

New Museology becomes a response to a perceived need for re-thinking the museum as an educational institution (Andersson 2005), and the focus is now on visitors' learning (e.g. Hooper-Greenhill 1994, 2007) and the social responsibilty of museums (Sandell 2003). Learning, inclusion, and representation become key words in defining the hope for a new relation between museum and visitors in which the museum is to emerge as the "contact zone" (Clifford 1997) and "forum" rather than a temple for admiration of exemplary heritage (Chinnery 2012). Still, the museum is imagined as the place which makes various groups and individuals connect by fostering them to become democratic citizens. Museums are, for example, envisioned as being responsible for teaching about the past in ways which inspire and open the public to re-imagination, to "the future we desire" (Janes 2007).

Hooper-Greenhill (e.g. 1994, 2007) and George Hein (1998) introduce constructive learning theory in museum studies, which becomes an influential frame of reference for visitors' processes of meaning-making. Hooper-Greenhill (1994) connects the notion of constructive learning to critical pedagogy showing that learning may lead to empowerment of visitors enforcing their "identity-building" as citizens.

The constructivist perspective on learning is also merged into socio-cultural theories of learning that help show how learning in the museum must be understood as a contextual and relational phenomenon aimed at making meaning in the world—as an infinite dialogue between the learner and the physical and socio-cultural surroundings (Falk and Dierking (1992, 2013). The new perspectives on learning are important to the re-thinking of museum

[1] The term "New Museology" was introduced by Peter Vergo in (1989) in the book entitled *The New Museology,* London: Reaction Books.

pedagogy and meaning-making in the arena of museum exhibitions, because they show that museum pedagogy, while it may be turned into a socio-political machine for governmentality (along state objectives), it may also assume the role of facilitator of visitors' active processes of identity building and participation in society.

Further, museum studies show that the responsibility of museums for teaching ethics and the visitors' relational learning, which evoke ethical responsibility is connected to the response given to "the other" in museums' representation and inclusion and visitors' participation in exhibition contexts. In Western societies which are increasingly being seen as multicultural the need to respond to diversity and difference will be a long-lasting issue in New Museology to be discussed (Acuff and Evans 2014; Johansson 2015). While acknowledging the need for including otherwose excluded individuals and groups, the difficulties of representing the other—and the ethical and normative issues involved—are still troubling; e.g. Sandell argues that representation in museums in multicultural society is dependent on the ability of museums to subvert dominant (discriminatory, oppressive, stereotypical) representations of the other and represent more diverse narratives (Sandell 2011). This suggests that there is something to be gained from developing a norm critical level in museum studies. Also, in order to understand how processes of subversion of existing—dominant—views can become transformative the level of pedagogy has something to offer, because pedagogy is the activity which is concerned with creating a change. Developing the relational pedagogical level can enhance the understanding of conditions for teaching ethics and learning from the other in ways that are responsive to diversity and difference and evoke change.

Although New Museology since its rise and first cycles has spread into many branches, which help highlight many different aspects of representation and involvement in museums such as affect (Watson 2016; Witcomb 2013), body (Leahy 2012), materiality (Dudley 2010) and gender (Hein 2011a, b) so that it may no longer be meaningful to speak of an overall paradigm, many museum studies still relate to the issue of the ethical responsibility of museum professionals for how they communicate, teach or represent the other in exhibitions, and the learning experiences of the visitor in relation to the other remains a central issue in museum studies. This is illustrated by the case of museum studies on Difficult Matters.

What are the Difficulties and Possibilities of Displaying Difficult Matters?

Studies on Difficult Matters continue in the footsteps of New Museology concerning the issue of the responsibility of the museum for representing and including a variety of people, narratives, and objects in ways which teach about the past and "open a future", but demonstrate that there are matters which are difficult to represent, include and communicate in the public space of museums. Silvén and Björklund (2006) talk about Difficult Matters and associate the difficult to how it may evoke thoughts of a different reality—a life that goes beyond the limits of general norms, conventions and standards. In this article I use the term Difficult Matters as a point of departure, yet develop the understanding of the difficulties involved.

In other recent museum studies Difficult Matters have been addressed in terms of e.g. challenging history (Kidd et al. 2014), difficult knowledge (Lehrer et al. 2011; Simon 2005, 2006, 2014), hot topics (Cameron and Kelly 2010), difficult heritage (Macdonald 2009), difficult histories (Rose 2016), difficult exhibitions or difficult histories (Witcomb 2010, 2013) or objectification of suffering (Williams 2011). Despite the different ways of naming the issue, it is a shared assumption that these matters are normally marginalised or

excluded from public life, but also that museums have an ethical responsibility for representing these matters in their exhibitions, because museums—as societal institutions—must be representative of all kinds of experiences and events in society.

It is generally assumed that such matters evoke experiences of risk, danger, loss of security, and exposure on the part of visitors—experiences which are normally seen as negative—and also challenge visitors' conceptual framework of understanding (Simon et al. 2000; Simon 2005, 2014; Cameron and Kelly 2010; Lehrer et al. 2011, Kidd et al. 2014). Rather than defining Difficult Matters as a heritage to be celebrated as an established ceremonial practice, they are discussed as scare images of suffering, pain, trauma and inhumanity.

What can visitors possibly gain from an involvement in exhibitions on such Difficult Matters? It is generally assumed that exhibitions on Difficult Matters can work as a kind of ethical transformative "tool" as they may act as an instigation to active participation in the present in creating a more responsible future social life. For example, Williams—in his discussion of Holocaust memorial museums—argues that: "with a common mission to prevent future horrific suffering—the 'never again' imperative instigated by Holocaust remembrance—memorial museums attempt to mobilize visitors as both historical witnesses and agents of present and future political vigilance" (2011, 220). Here the aspiration of museums to perform an ethical demand to visitors to "prevent suffering" is connected to a hope for civic engagement.

If heritage in the Modern Museum was used as "the social glue", which binds society together and creates social stability and harmony in accordance with certain interests—then Holocaust is here presented as the "social glue" pasting together people in joint action towards a better world. However, Cameron and Kelly in defining what they term "hot topics" as matters, which are forbidden in social discourse and practice and which stimulate revision of attitudes to existing and accepted situations and points of view, find such topics give rise to public disagreement and conflict (Cameron and Kelly 2010). The perspective prolongs the socio-cultural, political, and societal perspectives on museums of New Museology.

On the level of pedagogical thinking, in his critical pedagogy of remembrance and witnessing of historical trauma, Roger I. Simon throughout his career develops a pedagogical and ethical perspective on what he terms Difficult Knowledge. He takes inspiration from Emmanuel Lévinas' ethics and from Deborah Britzman's psychoanalytical approach.

Britzman introduced the term difficult knowledge in pedagogy arguing that it "requires educators to think carefully about their own theories of learning and how stuff of such difficult knowledge becomes pedagogical" (Britzman 1998, 117). Three issues are of central importance in Britzman's theorization of what makes difficult knowledge difficult. First, the difficulties of representation: representations can never signify completely or adequately the events and experiences of difficulty (1998). Secondly, difficult knowledge is not only about a traumatic social event, but connected to the learner's own psychic history (1998, 119)—the encounter between the individual inside and an outside makes the learner experience an affective dissonance (i.e. negative emotions), which leads to feelings of loss (of meaning, of agency, of emotional tranquillity), which makes the learner struggles to learn from this loss (2000, 202), i.e. the difficult is traumatic and what makes trauma traumatic is "the incapacity to respond adequately, accompanied by the feelings of profound helplessness and loss, and the sense that no other group or person will intervene. What makes trauma traumatic is the loss of self and other". Simon picks up this thread arguing that (2011, 434): "Difficulty happens when one's conceptual framework, emotional attachments and conscious and unconscious desires delimits one's ability to settle

the meaning of the past". Thirdly, the question is how trauma can be made pedagogical and how the curriculum can be represented in ways so that it opens up possibilities for reparation of traumatic experiences (Britzman 2000: 33–35). In the field of museum pedagogy, Julia Rose (2016) has followed in the psychoanalytical footsteps providing a universal model of learning from what she terms Difficult Histories with a focus on how such stories evoke visitors' feelings of melancholia and loss and how museums can help visitors go through such emotional states and gain self-awareness.

Simon also takes inspiration from Emmanuel Levinas' ethics of face in order to develop the understanding of ethical responsibility arguing (2014, 37) that "for a pedagogy of witness to unfold through an exhibition, the images of past events must retain what Emmanuel Levinas referred to as their 'face', their summons, their uncompromising time of otherness. The past in this sense must retain that which does not expend itself as information, in order to teach us and face us as past, in order to be something different than the present". He maintains that an exhibition— e.g. on lynching photographs—not only informs (tells on the level of knowledge transmission), but "arrive in the present making an unanticipated, likely unwanted, claim that may wound and haunt those who have engaged this exhibition"… and does so "through its power to interrupt one's self-sufficiency, demanding an attentiveness that resists reduction to the terms one holds for comprehending and determining the significance of what one sees in the images presented" (2014, 36). Difficulties of Difficult Matters, then, become related to the ethical responsibility to respond to the other as being different and the difficulties of such a response.

Discussing pedagogy of trauma (2000) and pedagogy of witnessing (2014) Simon has his point of departure in critical pedagogy (2000), which he also defines as public pedagogy (2014), where engagement in the past in museum exhibitions is connected to contemporary "real world" civic engagement parallel to New Museology (Hooper-Greenhill e.g. 1994). The article follows this line of thought in Simon's work, yet develops the relational pedagogical and ethical level in order to flesh out the ethics of vulnerability involved.

A difficulty in Difficult Matters detected in museum studies is related to the very communication of these matters in the exhibition—they may be hard to tell about and understand from existing frames of meaning and language—we may lack words and they may appear incomprehensible. Witcomb (2013) suggests that a difficulty in Difficult Matters is about communication of what signifies—ultimately—beyond the limits of existing horizons of meaning, which she finds aspects of Difficult Matters often do. Borrowing Dominique LaCapras' concept of "empathic unsettlement" she defines a kind of empathizing with the suffering of others, which acknowledges the difference of others and suggests a kind of middle road between more conventional ways of communicating cultural history, which allow visitors to understand the represented other and "disrupting techniques"—and here she turns to art—which she finds can illustrate how our understanding of the other can never be complete in order to evoke "empathic unsettlement". With this she argues that various ways of communication must be combined, because they can re-enforce each other. The conceptual framework of the article i.e. combining the notion of vulnerability as a key concept with concepts of Face and Saying/Said elaborates on the understanding of the problems and possibilities of representation of and response to the other on a relational-pedagogical level attentive to the conditions for teaching and learning from difference.

The Need for a New Approach

Cameron argues that a change has indeed taken place over the past twenty years:"hot topics such as homosexuality, sexual, racial and political violence, mental illness, massacres, lynching, drugs, terrorism and climate changes are now all part of museological culture", but, in the same breath, she notes that many museums hold back in fear of the consequences (Cameron 2010, 1).

The article contributes to the on-going discussions in museum studies on the self-other relation in regard to exhibitions on Difficult Matters showing how vulnerability can be used as a lever for a relational-pedagogical and ethically sensitive view. The pedagogical view is important, because it offers a basis for approaching the question of transformation. Given the societal role of museums as public educational institutions, the pedagogical view is indispensable. Important studies (Silvén and Björklund 2006; Cameron and Kelly 2010; Williams 2011) help carve out a sociocultural and societal level and argue for the need for social inclusion and responsibility. This way they follow up on important debates in New Museology, but they also dissociates the issue of responsibility from the educational view, which New Museology emphasised (Hooper-Greenhill 1994).

The article re-establishes the line of connection between ethics and pedagogy—that the practice of curatorship and displaying involves a set of pedagogical and ethical issues, which are entangled. It develops the pedagogical and ethical level by taking a close look at the fundamental conditions of possibility for teaching ethics and learning from the other in museum exhibitions in ways, which evoke ethical transformation. Looking at these basic pedagogical and ethical conditions for teaching and for learning, the article takes its point of departure in vulnerability as being inherent to the human condition and as such it is universal and situational (Mackenzie et al. 2014).

When Simon defines Difficult Knowledge as a "terrible gift", because it entails an experience of disturbance and of loss of one's normalised frames of understanding, this definition runs parallel to Silvén and Björklund's idea of Difficult Matters, but Simon situates the "terrible gift" as a pedagogical gift or legacy, because the disturbance it effects is assumed to offer a possibility for a deepened sense of responsibility for the other—which to be sure may be felt as a heavy weight on one's shoulders—but all things considered it is worth receiving (Simon 2005, 2006). The gift, then, ultimately has positive connotations—it is pedagogically productive (offers a needed change) and it is a normative good thing for everyone involved—providing "the opportunity to reconsider what it might mean to make a relation to and with the past, opening us to a reconsideration of the terms of our lives now as well as in the future" (Simon 2006, 189). Simon maintains that exhibiting Difficult Knowledge is a "hopeful practice", because it holds the promise to raise all visitors' consciousness towards a future of democracy and solidarity (2014, 5).

Lehrer et al. (2011) use the term Difficult Knowledge discussing "violent pasts in public spaces", yet have primarily a socio-cultural—not pedagogical—perspective on collective knowledge about violent, gruesome, horrific, and painful experiences of e.g. war, genocide, and human rights violations. They define Difficult Knowledge as "knowledge that does not fit, it therefore induces a breakdown in experience, forcing us to confront the possibility that our lives and the boundaries of collective selves may be quite different from how we normally, reassuringly think of them" (Lehrer et al. 2011, 8). This way they correspond to Silvén and Björklund's point of departure. Also, the definition relies heavily upon an "us" and it provokes the question who this "us" is to which Lehrer and Milton refer? Taking the "us" for granted is problematic, because it has an ethical import, which is defined as "us",

and it demonstrates the need to carve out more carefully a situational perspective in museum studies on Difficult Matters. The ethical problem of generalisation is involved in other interventions into Difficult Matters e.g. Simon (2014) and Rose (2016). Looking at exhibitions on Difficult Matters through the lens of vulnerability allows museum pedagogy to discuss the ethical responsibility involved in self-other relations in exhibitions on Difficult Matters, e.g. how vulnerability is a condition for transformation, yet is lived differently.

In the field of feminist ethics defining vulnerability as a key concept and calling for a re-framing of the concept, Erin Gilson defines vulnerability as "a condition of openness… to being affected and affecting in turn" (2014, 310) while Adriana Cavarero (2007, 20) sees it as a receptivity to "wounding" *and* to "caring" and both, like Murphy (2012, 86), maintain that, consequently there is an ambivalent potentiality of the concept. It is not ultimately something negative to be avoided, but may be an opening to growth and to an involvement in a caring relation to others. In this sense vulnerability is not only "a condition that limits us, but one that can enable us" too (Gilson 2011, 310). The turn to ethics of vulnerability in feminist philosophy is sustained by the assumption voiced by Martha Albert Fineman that "vulnerability presents opportunities for innovation and growth, creativity and fulfilment" (2012, 126).[2]

The feminist turn to ethics of vulnerability is broad and defined by many different voices. Alyson Cole (2016, 274) has criticised this and called for further definition, but she also underscores that the turn to ethics of vulnerability has something very important to say, because it questions conventional understandings of vulnerability as being associated to dependency, passivity, and weakness (and as such as something normally seen as negative) by emphasising the enabling aspects or potentialities of vulnerability. As Cole points out, an important contribution of recent reconfigurations of vulnerability in feminist ethics is how it reveals the dangers and futility of the search for invulnerability (Cole 2016, 274); invulnerability or resilience may affect an ethical closure or insensitivity to the other and her needs.

Re-framing vulnerability, then, seems timely and necessary (Cole 2016), but as Cole calls attention to, it also implies a need to be mindful of how this re-framing of vulnerability by "emphasizing its universality and amplifying its generative capacity" may "dilute perceptions of inequality and muddle important distinctions among specific vulnerabilities" and also imply a risk of neglecting the differences between those who are injurable and those who have already been injured. From this follows that carving out the ambivalent potentiality of vulnerability as a universal condition must always be followed by a sensitivity in museum pedagogy to the meaning of specific vulnerabilities, which would also imply that when acknowledging constitutive vulnerability in regard to exhibitions on Difficult Matters, museum professionals also need to address the possible" concrete injustices" (Cole 2016), which vulnerability may entail in particular situations. In the last section of the article, Judith Butler's norm critical view on precariousness of life is suggested as an axis in debates among museum professionals on situational vulnerability and its concrete manifestations.

Vulnerability in Teaching–Learning Relations in the Museum

Pedagogical thinkers inspired by Lévinas ground their pedagogical understanding of vulnerability as something inherent and as such a shared human condition of profound import to teaching and learning and therefore it should inspire museum professionals to carefully

[2] See also Cole (2016, 263) for a summary of some basic notions in feminist ethics of vulnerability.

consider vulnerability as a key concept in museum pedagogy. In the following, the article defines inherent vulnerability as a pedagogical concept with an ambivalent potentiality via the concepts of heteronomy, incarnation and Face plus Saying/Said. From this basis, the article develops the concept of teaching–learning relations in museums and places vulnerability in the centre as the opening to an encounter with the other as being different, which conditions ethical transformation.

Heteronomy

The educational thinker Ann Strhan, inspired by Lévinas, points out that ethics and evocation of ethical change in pedagogical contexts are not based on an autonomous subject—ethical change is not ascribed to self-determination, personal freedom, and morality: "rather than a subject who choses, autonomously, to accept responsibility for others, I am responsible for and to the other person, before I am capable of choice, and only become a subject in heteronomy"(Strhan 2012, 82). Strhan argues for the need to acknowledge the relation of heteronomy as the underlying condition for the freedom of being (Strhan 2012, 81). The etymological definition of heteronomy is to be governed by—or subjected to—the other, which within an ethics of vulnerability would mean that I am demanded by the other to engage in a non-reciprocal relation of responsibility (Strhan 2012, 82). Heteronomy defines the fundamental self-other relation of dependency in pedagogy—a relation in which the learning self is "governed" by the other and thereby vulnerable to the other as a teacher. Thus, teaching and learning is about a relation—a teaching–learning relation—of dependency.

We can define this relational nature of pedagogy further by looking at how Gert Biesta (2013) distinguishes between learning-from and being-taught. Finding that the influence of constructivist learning theory has lead to a notion of teaching as facilitation of learning rather than "a process where teachers have something to give to their students" Biesta connects constructivist ideas to the Socratic idea of teaching as maieutic—a process "immanent to learning" centred on "bringing out what is already there" (Biesta 2013, 449). Instead Biesta suggests that we view teaching in terms of transcendence, i.e. that "teaching brings something radically new to the student" as in a "revelation"—a disclosure of a surprising "truth" inspired by the Other (Biesta 2013). Biesta then argues that teaching thus can be understood as a process of 'truth giving", which will also imply that the "gift" of teaching lies beyond the powers of the teacher—"truth" is always a "subjective truth", yet not in a relativistic sense, but as an existential truth—a truth that matters for one's life (Biesta 2013).

From this point of view, the teaching–learning relation is about transcendence of the self through an encounter with the Other revealing something, which was previously secret or unknown in ways, which transform the truths one lives by, one's perceptions of self, others and the world. The museum pedagogical insight to be extracted from this is that the visitor, being taught, is involved in the teaching–learning relation, which makes her vulnerable in the sense that it implies that she transcends the truths she lives by going beyond the limits of existing perceptions towards the previously unknown. Museum professionals as teachers must carefully attend to this vulnerability as an ambivalent potentiality involved in being taught.

Emphasising that teaching matters may be obvious, but in light of the history of New Museology—its confrontation with the education of the Modern Museum as being authoritarian (Bennett 1995) and its response in the form of an overall focus on "learning" (Hooper-Greenhill 1994)—the concept of the teaching–learning relation focuses on the

need to attend carefully to both poles of the pedagogical entanglement, when considering the vulnerability involved in museum pedagogy in exhibitions on Difficult Matters.

The vulnerability of the teaching–learning relation, which evokes ethical transformation is further defined by the fact that it is centred on an encounter with the Other as being different—non-identic to existing perceptions of self, others and the world. Sharon Todd (Todd 2003, 29) explains that 'teaching is about staging an encounter with the Other, with something outside the self, whereas learning is to receive from the Other more than the self already holds' (Todd 2003, 29). What we can conclude from this is that the teaching in the museum, which happens or is performed in and through the exhibition, must stage an encounter with the Other—something outside the visitors' perceptions, while visitors in order to gain new knowledge must be open to difference. In the space of the teaching–learning relation openness to the encounter with difference, then, is pivotal. This openness, i.e. vulnerability, and the kind of learning it is connected to can be further unfolded via the concept of incarnation.

Incarnation

Like Biesta, Todd (2015) has defined ethical transformation as grounded in the alteration of the self through an act of "sensible transcendence"—the self transcends itself, its known world. What Todd adds is the notion of transcendence as being based in the sensibility of incarnated being. Transformation is grounded in the sensuous openness of being to the Other.

What is incarnation like? Lévinas describes how the body is "neither an obstacle opposed to the soul, nor a tomb that imprisons it, but that by which the self is susceptibility itself" (OB, 195). It implies the notion that the subject is always incarnated and as such always vulnerable: "the subjectivity of a subject is vulnerability, exposure to affection, sensibility… and exposedness always to be exposed the more" (OB 50). Taking inspiration from Lèvinas, Todd maintains that sensibility of incarnated being is "rooted in a relational context of change and alteration of the subject—a process through which one becomes someone beyond one's previous incarnation" (Todd 2015, 407). Incarnation—and thus the inherent condition of vulnerability—is here intrinsically linked to alteration of the subject due to its fundamental relationality.

From this point of view transformation can be defined as the "alteration of the self", which is grounded in the act in which incarnated, vulnerable being transcends itself, its known world (2015). What Todd then argues is that the distinctive aspect in Lévinas is that he turns the "pedagogical (transformative) moment of subjectivity, with all its sensations, into the very condition of responsibility" (Todd 2015, 414). Transformation, then, is the condition of ethical responsibility—and vice versa: ethical responsibility implies transformation.

Joldersma (2008, 52) argues that there is an immediacy of the sensible to incarnated being, which gives rise to a sense of urgency and excitement. This immediacy is ambivalent as it is defined by enjoyment, nourishment, and dwelling in one's world, *and* vulnerability. On the level of enjoyment, learning is about possessing—mastering the elements of the matter (material, cognitive), and about identifying and associating oneself with something. It is in this process of enjoyment, identifying the exhibit with one self, feeling at home and nourished that the visitor engages with the environment of the exhibit. On this level learning is about assimilation of the subject matter to the known world, to the already existing perceptions of self, others and the world. Learning here is about

incorporation and understanding. This is also the level of consciousness, awareness of something—be it by the mind or by the body.

Yet, what Joldersma takes from Lévinas is that enjoyment as a process of "possessing" knowledge and including meaning into one's world is also vulnerability, exposure to outside disturbances, which gives learning "an interpretation deeper than assimilation, opening another condition for learning, namely, that learning requires exposure, disturbance, the possibility for rupture" so that because "learning from a teacher requires being influenced by that teacher, then the possibility for being influenced at all requires vulnerability to that influence" (2008, 52). As much as learning is about assimilation, it is about the interrupting the subjects—"assimilating complacency" and "disturbance becomes a condition for learning from a teacher, since that requires the possibility of being influenced by that teacher" (2008, 52). Also, Joldersma underlines how learning in ways which evoke a critical view and thus implies a transformation of one's perceptions is rooted in the inspiration from the other as demanding one's responsibility in a way, which "changes the nominative 'I' into the vulnerable 'here I am'" (2008, 52).

Critical pedagogy, then, begins on a pre-conscious level: "a critical stance towards oneself rides on the possibility of being disturbed by a teacher as other, even before one has the conscious awareness to judge its propriety" (Joldersma 2008, 52). For example, Joldersma emphasises that "listening" as a passive receptivity or openness to an encounter with and inspiration from the Other as teacher "happens" before one can recognize (and judge) the content of that influence and thereby is defined by the vulnerability of uncertainty (Joldersma 2008, 52).

Vulnerability of the Face of History

Lévinas maintains that ethical responsibility and its transformative potentiality are situated in the encounter "face-to-face" (2008, 202) in which the subject experiences proximity—a nearness—to the ethical demand of the other. Yet, defining the other as "Face" (2008), he shows how Face cannot be seen in any straightforward manner in which one gets to know all about the other. Rather, an insurmountable distance, a hiatus, marks the face-to-face. Face is encountered otherwise than in a chronological or historical order—it is "torn up from the world, from horizons and conditions" (2009, 91), and it is but "a trace of itself" (2009, 91) and expresses itself as an undeniable "presence"—a proximity experienced to the ethical demand of Face—which nevertheless does not mean that Face can be reduced to images or ideas in one's head (2008, 50). Face is infinitely other—marked by a "trace of infinity which *passes* without being able to enter… a trace of an absence, as a skin with wrinkles" (2009, 93). That means, Face is irreducible to finite (bounded) entities or categories over which one has power—it is ultimately pre-representational or beyond representation.[3]

[3] In connection to the particular pedagogical context of museum exhibition, which involves both human and non-human entities, a question can be raised to the Lévinasian understanding of Face. We must ask if not various objects, mise-en-scenes and design features—and not only human faces—can be the face of history and have a Face to which we have an ethical responsibility to attend and respond in teaching–learning relations in exhibitions on Difficult Matters in order to evoke ethical transformation? Silvia Benso (2000) has developed an ethics of things, in which she argues that there is an alterity—a radical difference or otherness—of things and, accordingly, Benso calls for tenderness—a sensitivity and kindness—to the Face of things. What museum professionals can take from Benso is the ethical need to attend to how material things may have a Face and accordingly how things are involved in teaching–learning relations on Difficult Matters re-saying or re-framing and thus transforming existing understandings.

To museum pedagogy on Difficult Matters this adds to the understanding of representation, i.e. that which is shown, named, and narrated in exhibitions are "merely" the "face of history" as the "Face of history"—its difference—cannot be represented directly or contained in what is said, named, narrated and categorised. In order to understand the "way" of communication of Face, Lévinas develops the concept Face into Saying/Said. He writes, 'Saying is communication, to be sure, but as a condition for all communication, as exposure' (2009, 48), and that saying is 'the risky uncovering of oneself, in sincerity, the breaking up of inwardness and the abandon of all shelter, exposure to traumas, vulnerability' (2009, 48). Saying is in an intricate relationship with that which Lévinas calls "the said"—with the exchange of information communicated on the level of content, what is present as named, categorised, and defined on the level of meaning making and content in a teaching–learning relation in the exhibition. Saying that signifies interrupts the said, though it remains beyond the content exposed in the said (2009, 48). Lévinas inspires to see how a 'reduction' always takes place in the process from the Saying to the Said in communication (2009, 43–44) and thus how representation as communication in pedagogy implies a reduction and that the difference of the other, Face, is vulnerable to our representations of it in exhibition contexts. This insight runs parallel to Witcomb (2013) about the non-representionality of Difficult Matters, but emphasises the ethical and pedagogical challenges and possibilities in relation to teaching–learning relations.

The idea of un-representability is of ethical significance, because it reminds us of our ethical responsibility to see the limits of existing perceptions—how they are bound to a specific time and space—and how our representations are always incomplete and at risk of violating the otherness of the other, who is vulnerable to the meaning we make. It is of pedagogical significance, because it inspires museum professionals to stage a teaching based on a continual questioning of existing perceptions—rather than providing fixed answers and developing methods for saying and re-saying. This, however, implies that museum professionals pay careful ethical attention to how they attempt to involve visitors as vulnerable beings in such teaching–learning relations on Difficult Matters, which may tear a hole in the fabric of existing perceptions, while providing no fixed ground in return.

Lévinasian inspired pedagogy is important to museum pedagogy in exhibitions on Difficult Matters, because it grounds the understanding that relational learning, which evokes ethical transformation of perceptions of self, others and the world is rooted in a relational context of dependency of incarnated, vulnerable being to the inspiration from the other. From this vantage point, ethical transformation in teaching–learning relations can be discussed in connection with exhibitions on Difficult Matters as being difficult. Relational learning is difficult as it implies a relation of dependency on the influence (ethical demand and inspiration) of the other involving the whole incarnated being of flesh and blood in processes beyond cognition. Teaching ethics is difficult because it implies an involvement of the visitor as a vulnerable other and staging encounters with the Face of history, which is vulnerable to the representations and responses of it in exhibition context. Teaching ethics and learning in the museum imply acknowledging the non- or pre-representionality of the other, yet having a sense of proximity to the ethical demand of the other as different and as such inspiring.

Understanding the fundamental conditions for teaching ethics and for relational learning on a pedagogical-ethical philosophical level does not provide fixed answers or a guide to "how to do". Neither does it promise a specific "learning outcome". What it may offer is a fundamental insight into how vulnerability is the basic condition for teaching–learning relations—what they are like, when they concern ethical transformation.

The Need for a Double Perspective on Vulnerability

Defining vulnerability, Mackenzie et al. (2014) has developed a taxonomy, which defines vulnerability as inherent to the human condition *and* as situational (2014). Likewise, Butler (2006) distinguishes between ontological and situational vulnerability—vulnerability as a condition of life (precariousness) and as situational in the specific sense that vulnerabilities are incorporated in specific structures of power (precariousness), which work through social norms.[4]

While pedagogical thinkers inspired by Lévinas can help unfold the pedagogical understanding of the ambivalent potentiality of vulnerability as inherent to the human condition, more attention is needed as to why vulnerability as a condition in teaching and learning is always unfolded in the particular circumstances in which we live a social life together. In this regard the norm critical oriented approach of Butler (2006) can serve as a lever for the situational perspective demanded by e.g. Mackenzie et al. (2014) and inspire discussions on vulnerability on a relational philosophical and normative level in museum pedagogy. Butler's intervention (2006) illustrates how vulnerabilities involved in particular relations are attached to particular sociocultural frames of being and have an ethical import to the unfolding of human life.

Situational Vulnerability and Social Norms

Butler (2006), discussing vulnerability in terms of precariousness,[5] maintains it is conditional to the human existence, yet argues that it is situational and responded to differently in public space according to social norms. She argues that there are social norms of vulnerability, which establish hierarchies of vulnerability, meaning that lives are supported and maintained differently across the globe (2006, 32). While she appeals to an apprehension of a common human vulnerability, she maintains this should not lead us to ignore how "vulnerability is differentiated, that it is allocated differently" according to social norms (2006, 31). This assumption runs parallel to Zembylas' argument in relation to the concept of vulnerability in education, i.e. that we need to acknowledge that "some individuals and groups are clearly more vulnerable than others due to societal structural inequality and this is something that needs to be constantly kept in mind" (Zembylas 2013, 517).

[4] The double perspective also opens a possibility for bringing the pedagogical understanding of vulnerability into conversation with feminist ethics of vulnerability on the notion of vulnerability as an opeing of being to others enabling a caring relation to others (Gilson 2014). For example, Gilson (2014) argues for the need to displace many of the dichotomies associated with the concept of vulnerability refering to conventional understandings of vulnerability as almost exclusively negative as they are associated to e.g. dependency, passivity and weakness—which Gilson maintans vulnerability need not be. The pedagogical philosophical view developed contributes to the conversation showing that "negative" associations like dependency and passivity can be re-configured and acknowledged as ressources, like heteronomy and passivity entails an enabling "weakening" being—of existing perceptions—which opens the possibility for inspiration and ethical transformation of being.

[5] Gilson (2014) finds the concept of precariousness used by Butler is narrower than vulnerability. However, this article use the words synonymously finding precariousness as well as vulnerability associates to events and experiences of uncertainty, risk, danger and unsettlement basically related to human corporality and relationality. It should be mentioned also that Butler (2006) is highly influenced by Lévinas in the work on Precarious Life (2006) disscussed here and connects to the Lévinasian approach to vulnerability in the context of the article.

Who are perceived as vulnerable humans in public space of museum exhibitions? On which normative terms? Butler, attending to sexual minorities, finds that for example intersected people are "often marked by unwanted violence against their bodies in the name of normative notion of what the human must be" (2006, 33). Social norms—working intendedly or unintendedly through normative schemes, strategies, action and arrangements—operate according to Butler "not only by producing ideals of the human that differentiate those who are more or less human. Sometimes they produce images of the less than human" (2006, 146). Such images of the "less than human" are produced both "in the guise of the human, to show how the less than human disguises itself" and by "providing no image, no name, no narrative, so that there never was a life, and there never was a death" (2006, 146). For example, on a norm critical level leaving out representations (objects, pictures and narratives) of the perpetrator in an exhibition—signals that "there was never a life" or the perpetrator's vulnerability is "less than human", not worth an ethical response.

Are there kinds of vulnerabilities, that should be disrupted? In a North American context, Robin DiAngelo has developed the notion of "white fragility" (2011). He argues that the fragility of white people in North America living in a social environment that protects and insulates them from race-based stress and builds white expectations for racial comfort, while at the same time lowering their ability to tolerate racial stress, needs to be disrupted (DiAngelo 2011, 1). Fragility here appears as a condition of socio-cultural vulnerability, which—if protected and respected—may lead to an exclusion of a caring relation to others.

In the field of feminist ethics of vulnerability it has been argued that the recognition of common vulnerability will lead to an ethical response to vulnerability. For example, Butler takes the shared human condition of vulnerability as a principle by which we vow to protect others from the kinds of violence, we have suffered (2006, 30). Yet Murphy charges that there is no guarantee that the recognition of a common human vulnerability—and accordingly an admission of one's own vulnerability—will "motivate an attempt to respect the vulnerability of others" (2012, 68). The Lévinasian perspective add to this conversation that—given the difference of the other—vulnerabilities of others cannot be understood on the basis of one's own experience of vulnerabilities. Rather, one's ethical response must acknowledge that the vulnerability of the other may be very different from what one expects or is familiar with—and then—in this—inspire new perceptions of what it means to be vulnerable.

A critical view on norms in museum pedagogy enables transparency in regard to conceptualisations of vulnerability carried out in exhibitions on Difficult Matters. It makes it possible to museum professionals to critically question and clarify how the exhibition appeals to various experiences of vulnerability and which kinds of transformations an exhibition may possibly inspire. For example, when displaying personal stories of rape exhibitions may present something unexpected or new about the past to visitors, who have been shielded from involvement with such events and experiences, but they may be strangely affirming to viewers who have been e.g. victims of rape. This way, visitors are vulnerable in different ways and accordingly the difficulties involved are not the same for all kinds of viewers. Further, some visitors, who are victims of rape, may experience that the cruelties they have gone through are out in the open and acknowledged, no longer hidden from historical narrative, while others may experience the exhibition as a kind of re-traumatisation, which is distressing in an unwanted way. The ambivalent potentiality of vulnerabilities is defined by the different circumstances in which one finds oneself. Museum professionals have an ethical responsibility for carefully considering the

vulnerabilities involved in particular pedagogical circumstances of exhibitions on Difficult Matters.

In museum studies, the discussions on exhibitions on Difficult Matters are generally broad and often lack attention to the social norms of vulnerability involved in teaching and learning from Difficult Matters. For example, Lehrer and Milton assert that difficult knowledge "induces a breakdown in experience, forces us to confront the possibility that the conditions of our lives and the boundaries of our collective selves may be quite different from how we normally, reassuringly think of them" (Lehrer et al. 2011, 8). From the point of view of situated vulnerability and orientation to social norms, the question must be: who is the "us" here? The appeal to "us" reveals the underlying assumption that museum visitors are not people whose lives may already be far from reassuring, may already be very vulnerable. The assumption seems to be that the museum visitor is not someone, who has already experienced first-hand the violence, brutality, and trauma that is exhibited in the museum.

When Lehrer and Milton continue elaborating on difficult knowledge as the kind of knowledge that "points to more challenging, nuanced aspects of history and identity potentially leading us to re-conceive our relationships with those traditionally defined as others'" (Lehrer et al. 2011, 8), then once again we have to ask—*who* are these visitors, whose sense of self is supposedly unsettled by a confrontation with Difficult Matters? Most likely not those who have already encountered these same Difficult Matters in their daily lives and to whom these matters are thus no surprise at all? This perspective is essential to the argument about vulnerability as a key concept: is it justifiable to ask those who are already thoroughly aware of their vulnerability (because of poverty, racialization, immigration status, etc.) to open themselves to an encounter with the other, when that other may be the very person who renders them vulnerable in their daily lives? Museum professionals cannot leave out considerations on situational vulnerability if the exhibitions on Difficult Matters that the museums create and ask visitors to learn from are the very ones that create situational vulnerability to some. Clearly, situational vulnerability positions museum visitors unequally. Here, it is relevant also to remember that—in the responsibility for the visitor as the other and as such as different—the museum professional cannot ask from the visitor what she asks from herself.

Vulnerability as a Key Concept in Museum Pedagogy

Situating vulnerability as a key concept in museum pedagogy calls for a new approach to the difficulties of Difficult Matters in the context of museum exhibitions. What is difficult is about a pedagogical relation and the pedagogical questions concerning the ambivalent potentiality of vulnerability as an opening to ethical transformation it entails. When teaching ethics museum professionals have an ethical responsibility for the vulnerability of the visitor—and the face of history—which may be seen as being difficult, because it involves ethical considerations often of a mixed nature—and contradictory possibilities for growth and harm, which cannot be easily answered or finally determined. Vulnerability is an ambivalent potentiality for being-taught, which may imply growth—and violence—and as such it is a difficult condition for relational learning, which demands ethical attention.

Together, the pedagogical philosophical and ethical view on the fundamental inherent condition of vulnerability and the norm critical view on vulnerability put forward for consideration in the article contribute to an understanding of the difficulties of teaching–learning relations as related to the ambivalent potentiality of the concept of vulnerability. The ambivalent potentiality of vulnerability concerns both how the condition of

vulnerability as being inherent and situational involves pedagogical ethical challenges and possibilities *and* how the use of the concept in museum practice demands ethical sensitivity. The ambivalent potentiality of vulnerability requires museum professionals to think carefully about whose vulnerabilities are supposed to be an opening for growth. Which kinds of vulnerabilities are acknowledged? On what terms? Whose normalised frames of understanding are considered in need of ethical transformation through openness to the other?

The teaching–learning relation can be defined as the "contact zone" for the pedagogical encounter with the other as different—infinitely beyond existing horizons of meaning. Also, teaching–learning relations in exhibitions on Difficult Matters are integral part of existing horizons of meaning as they are permeated by social norms. The teaching–learning relation connects the inspiration from the other and existing perceptions and is a zone where perceptions of self, others and the world are both established and re-established. From this vantage point, the turn to ethics in museum pedagogy does not imply that we minimize the political aspects. The insight to be extracted from New Museology is that the educational relation between museum and visitor is charged by the question of power (e.g. Hooper-Greenhill 1994)—an insight re-occurring in museum studies on Difficult Matters (e.g. Camron and Kelly 2010). Placing vulnerability as a key concept in museum pedagogy implies ethical attention to what the fundamental self-other relation is like, when it is ethical. It implies the acknowledgement that ethical responsibility for the other and the vulnerability which conditions it is the foundation of knowledge, judgement and political activity.

Developing a double perspective on vulnerability as a condition, defining ethical transformation as a leitmotiv in exhibitions on Difficult Matters, and connecting museum pedagogy to an action-oriented norm critical approach offers a way out of the risk of "empty empathy" entailed in education on Difficult Matters (Zembylas 2014). It prompts museum professionals to question the ways in which exhibitions may disturb and affect visitors and discusses how Difficult Matters can be made pedagogically productive in ethical ways—mindful of the ambivalent potentialities of the vulnerabilities involved.

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Paper III

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Museum pedagogy and the evocation of moments of responsibility

Katrine Tinning*

> "If [...] cultural criticism has a task at the present moment, it is no doubt to return us to the human where we do not expect to find it, in its frailty and at the limits of its capacity to make sense."
>
> (Butler 2006:151)

Abstract: *In 2010–11, an exhibition entitled* It's not Your Fault! *was on display at The Women's Museum in Denmark. The museum aimed to contribute to the prevention of rape by giving young people, who were the target group, a sense of shared responsibility for the prevention of rape. In this article, the museum's hopes regarding the prevention of rape are read as a hope of deepening of responsibility. The exhibition is approached as a conglomerate of didactic materials and contents that may encourage visitors to engage in educational relations with the museum regarding traumatic events of sexual violence. The potential of the design and dramaturgy of the exhibition to evoke moments of ethical responsibility is explored. Inspired by Emmanuel Lévinas, the article discusses the joint emergence of learning and responsibility, and approaches ethical responsibility in the double sense of response and care. This particular point in grounding ethics in education is discussed in relation to central features of the exhibition. It is suggested that such features, like the poetic re-interpretations in the exhibition, have the potential of meeting and unsettling the visitor and lay the grounds for ethical responsibility and for critical re-thinking. However, it is also discussed how the exhibition represents controversial issues in regard to displaying the subject.*

Key words: Museum education, difficult exhibitions, sexual violence, responsibility, learning, sensibility.

Can exhibitions in museums of cultural history encourage young people to become ethically involved in controversial issues and difficult heritage? What is the role of poetic or artistic re-interpretations of lived experiences with violence in appealing to visitors' sense of responsibility? These are the fundamental questions addressed in the following discussion of an exhibition for young people entitled *It's not Your Fault! (Det er ikke din skyld!)* displayed at The Women's Museum, (*Kvindemuseet*) in Aarhus, Denmark, in 2010–11.

The exhibition was placed up under the roof of the museum, and to get to the exhibition area you had to climb a narrow staircase. Entering, you would be standing in a large room crisscrossed by collar beams from ceiling to floor, which gave the room a rough look. Here, you were met by human faces on a video screen that occupied a considerable space of one of the white walls. The spatial arrangement was like an agora in which visitors could move around, and the video screen served as the visual and auditive axis around which the rest of the exhibition evolved. In front of the screen were huge letters – the letters corresponding to F., A., U., L. and T. in Danish – in different colours lying on the floor, overturned. On a table with chairs was a TV where you could turn on a movie about a young boy being sexual abused by his football coach. At the back of the room was a workshop: scissors and paper were placed on a table, and visitors were encouraged to create their own words and expressions – both those with meaning and nonsense – and paste them on a nearby wall, where other visitors could come and look at them. A tiny door in a white wall with letters on it led into a small hidden room, which was set up like a "kids' bedroom". Here, a little bedside lamp had fallen onto the floor.

In the exhibition, the cultural histories, collective memories and personal narratives about rape were displayed in artistic or poetic interpretations, but also in more realistic ways. Close to the entrance of the exhibition, visitors were met by informative posters with pictures and texts explaining general aspects of the cultural history of rape. In this way, the exhibition provided cognitive knowledge-based mediation of cultural or collective memories and discourses on rape, which interacted with the poetic installations. Brochures were also available on a table in the exhibition offering pragmatic information about "what to do" in situations of sexual violence. In the following discussion, the focus is on the artistic re-interpretations and the presentation of personal life stories in the exhibition. It explores how a critical exhibition such as *It's not Your Fault!* about a difficult subject matter like rape can be said to work in order to produce sensory (emotional and bodily) experiences that may stimulate a young audience to critical engagement and reflection.

The Women's Museum is a politically involved institution that wishes to bring women's conditions of life into debate. It was founded in the mid-1980s and recognised by the Danish state as a special mandate museum in 1991. The museum maintains a practice of reaching out to women in need of a helping hand, offering them different kinds of employment in the institution. The aim of the museum is to conduct research, build collections and spread knowledge about women's lives and work as part of Danish cultural history.

During the last 15 years, in the wave of so-called "new museology", the role of museum institutions as agents of change in contemporary society has met with great

Fig. 1. Scenery from the exhibition entitled It's not Your Fault *shown at The Women's Museum in Aarhus, Denmark 2010–11. Photo: The Women's Museum.*

interest. The question of the social responsibility of museums has been raised, and attention has been paid to the ways museums communicate with their audience, how they work with inclusion, representation and participation, e.g. how some things are shown while others are left out, and how some people are invited, while others are marginalised (Sandell 2003, 2007, 2011, Janes 2007, 2009, Goodnow & Akman 2008, Marstine 2011 for example). Parallel to these discussions, it has been discussed whether and how museums can contribute to life-long learning (see for example Hein 1998, Hooper-Greenhill 2000, 2004). Lately, focus in the field of museology has been on the involvement of museums with hot or controversial topics of different kinds (Silvén & Björklund 2006, Cameron & Kelly 2010), and the creation of visitors' critical engagement (see for example Witcomb 2010, 2013).

In this context, the exhibition entitled *It's not Your Fault!* is interesting, because it was created as an attempt made by the museum to contribute to visitors' learning and assuming of responsibility by presenting an exhibition on a theme that otherwise often tends to be excluded or marginalised from discourse. Raising the issue of rape can be linked to the current interest within the museum world to address the more difficult, controversial and darker or taboo-laden aspects of heritage and human life.

In the following, it is suggested that the exhibition – as a conglomerate of didactic

materials and contents – can be seen as an attempt to evoke educational relations between the museum and its visitors regarding traumatic events of sexual violence. The potential of the exhibition design and dramaturgy to evoke moments of ethical responsibility for other human beings and our interpersonal relations is discussed.

The museum's explicit educational intention with putting on this exhibition was to create a change in society, and to contribute to the prevention of rape by offering young visitors the opportunity to share in a sense of responsibility for rape taking place in society (Ipsen 2010). The museum also hoped that the exhibition would help puncture myths about rape by inviting the young audience to reflect critically on rape, victims, perpetrators and their own attitudes to rape, and to stimulate such a sense of involvement by drawing attention to the complex problems involved (Ipsen 2010). In this sense, the exhibition is a political act aiming at social change. The aim of the museum – to contribute to the prevention of suffering – can be associated with the attempts made by Holocaust memorial museums to "mobilize visitors as both historical witnesses and agents of present and future political vigilance" (Williams 2011:220).

In this article, the intention is to discuss some basic premises for a critical exhibition pedagogy that intends to encourage ethical involvement by teaching a difficult subject matter. The exhibition in the Women's Museum is used as a case for this discussion. The article sets out to "read" the exhibition through the lens of Emmanuel Lévinas' definition of ethics as *being-for-the-other* (1993, 2008, 2009). With his central concept of the face, Lévinas offers a perspective on responsibility that can be used to explore the teaching of ethics in this exhibition specifically, and the conditions of teaching ethics in museums more generally. In addition, the exhibition will be discussed in relation to Judith Butler's (2006) concept of *effacing*, which is helpful in showing what happens when you teach ethics, but wipe out certain faces. Furthermore, the exhibition is related to Sharon Todd's (2003, 2008) idea of the importance of listening, which can contribute to an understanding of the potential of artistic re-interpretation to evoke responsibility. This article does not set out to provide a traditional exhibition critique, but will use the exhibition as an occasion for discussing how ethics, in Lévinas' sense of the term, can be achieved in an exhibition setting.

From this perspective, it is argued that teaching ethics in the museum exhibition must be based on evoking moments of being-for-the-other, which are the grounding moments of responsibility. These moments are welcomings of the other as being different from one self. It is argued that teaching ethics in the museum is tied to a re-thinking of prevailing discourse and praxis, and to a re-creation of the sense one has of self, others and relations. The museum exhibition must offer a zone for visitors to approach the other as being different or radically other, because this is the condition of possibility for critique i.e. critical re-thinking of personal and collective experiences and memories.

Being-for-the-other

Emmanuel Lévinas provides a theoretical framework for discussing educational relations between the visitor and the exhibition in the perspective of ethics of responsibility (1993,

2008, 2009). To Lévinas, the foundation of ethics consists of the obligation to welcome. This means showing responsibility in the double sense of the word – to respond to and be responsible for the other (*autrui*), the neighbour, which he calls *face*. Face is important, because our unique humanity is expressed in our faces. Face is also an important metaphor and, as Mieke Bal (2009:19) draws attention to, in our everyday language "to face" is both the act of looking someone else in the face, to come to terms with something that is difficult to live with by facing it (instead of denying or repressing it), and making contact. Jacques Derrida (1997) describes this foundation of ethics as the one-for-the-other, or hospitality.

Following Lévinas, it is the relation to the other which is fundamental: "the relationship to the other man seemed to me to be the definition, the main feature, the grand mystery, if you will, of humanity and even man [...] what we call transcendence, the exit from oneself. Is the human. And this exit from oneself is always the relationship we have with the other man" (Lévinas in an interview with Michel Fields, Ina.france on 29 June 1993). To Lévinas, it is the relation to the other that gives meaning to everything.

Learning from the other must be approached as a sensory experience, which transforms subjectivity. It is a continual transgression of subjectivity towards the other, the beyond or elsewhere. This understanding entails a definition of learning as being transformative; the sense one has of oneself, the other and one's relations are re-created. Following Lévinas, it is through the responsibility for the other that the visitor can be critical: it is from the being-for-the-other, the *"il y a"* (which here can be understood as *here I am*) said to the neighbour, that the visitor can come to see the limitations of his/her own world and can recognise that things could be different and otherwise, and thus engage in critique as a critical and creative re-saying of current conditions.

As is important to the understanding of museum education on responsibility, Lévinas establishes a link between ethics and learning. As the philosopher and educator Sharon Todd (2008:171) maintains: "What is truly extraordinary about his ethics, and consequently what is highly relevant for readers in the field of education, is that this ethical welcoming takes on the characteristics of a pedagogical relation. Lévinas describes welcoming of the Other as the Self's capacity to learn from the Other as the teacher. At the core of his philosophy, then, lies a theory of learning – one that is not so much concerned with how the subject learns content, but with how the subject learns through a specific orientation to the Other." In this perspective, learning about cultural heritage in the museum exhibition will imply being-for a difficult heritage, and experiencing this heritage not as a settled matter, not as something to gain certain knowledge of in the first place, but as a relation of caring, which is a tenderness to the other, a being touched by otherness. Learning, then, is to engage with the heterogeneity of cultural history.

FACE-TO-FACE

In the exhibition entitled *It's not Your Fault!*, the cultural history of sexual violence was rendered by human faces telling their different personal narratives in a movie shown on a large screen in the centre of the room. In this zone of the exhibition, the visitor was offered

the possibility of face-to-face meetings with victims' stories. The installation raised questions as to whether this method of teaching ethics in the exhibition was purposeful in relation to representing sexual violence and inviting visitors to face-to-face meetings, which could encourage respons-ibility.

The large video screen in the exhibition room acted as a cinematic presentation of close-ups of different human faces, which in turn told personal life stories about experiences with rape. Here, cultural history of sexual violence was expressed as a multiplicity of micro-narratives. This was in line with the general approach of the exhibition, i.e. not primarily to display rape in terms of sexual violence taking place in relation to war or other exceptional events in macro-perspective, but in relation to rape as a watershed event for human beings as they go on living their relations to others.

The video screen offered openings of spaces for face-to-face meetings or proximity to unique (individual and singular) faces. Bonnell & Simon's (2007:78) research on exhibition practice from a Lévinasian perspective shows that the specificity or uniqueness, and the detail of certain objects within the *mise-en-scène* of an exhibition, can invite visitors into a space where proximity to the face of the other becomes possible.

According to Lévinas (2009:91), "face is a trace of itself, given over to my responsibility, but to which I am wanting and faulty. It is as though I were responsible for his morality, and guilty of surviving. A face is a straightforward immediacy more tense than that of an image offered in the straightforwardness of an intuitive intention". The educational relation of face-to-face "works" in a pedagogical and ethical sense, not due to intentionality, but to its "immediacy" or its invitation to care and to question oneself and one's relations: "We name this calling into question of my spontaneity, by the presence of the Other, ethics" (Lévinas 2008:43). The difficulties of dealing with ethics in a museum exhibition, in the perspective of Lévinas, consist in the fact that in the moment face shows itself, one is confronted with one's own limitations and insufficiency to care adequately.

Lévinas maintains that proximity is not a state, but rather a restlessness with regard to faces' expressions of "Thou shalt not kill": do not commit violence (2009:82). The video screen with the faces had the potential to work as an invitation to the visitor to engage in relations of proximity to an otherness not necessarily conforming to existing norms or possibly to control. Teaching in the exhibition in this way could create movements towards the other by evoking both wondering (being receptive to), and wandering (breaking up from one's home). This could entail sensory transformative learning from the other, not as a stable or settled matter, but rather as a nomadic being-for.

The museum had chosen to let actors perform the narratives of sexual violence experienced by the "real" victims. This was to give the victims privacy and minimise any risk of harrassment. However, the concern regarding privacy for victims also posed constraints on the exhibition. One could ask whether letting actors play victims might contribute to the marginalisation of victims and categorisations of them as "outsiders", because their real faces were not included in public space and not presented in the collective and cultural history on display?

The philosopher and gender theorist Judith Butler, re-thinking Lévinas in relation to post-

9/11 America, is helpful in understanding how a face can be "that for which no words really work [...] the face seems a kind of a sound" (Butler 2006:134). Butler draws attention to how expressions other than sonorous vocalisations seem to be figurable as face, such as the human body – the craning of the neck, the raising of the shoulder blades – can "cry", "sob" or "scream" (Butler 2006:133, 144). But – basically – what is human is not represented by faces in exhibitions: "representation must not only fail, but must show its failure. There is something unrepresentable that we nevertheless seek to represent, and that paradox must be retained in the representations we give" (Butler 2006:144). In the exhibition entitled *It's not Your Fault,* this becomes apparent when we notice that the faces on the screen are not "really there", but are mediated by video and performed by actors: this even troubles our ideas of appearance, here and now, and of truth. Revealing the "failure" in different ways of representing "reality" or "truth" further suggests that even one's self-representations could be failures. One can only see one's own face in a mirror as a representation, not as reality or truth.

Most importantly, it is when the exhibition reveals this fundamental failure to represent the other that teaching comes to offer important gifts of revealing how we are cut through by otherness, always failing to arrive at the right time and place. How faces fail to represent, but also how this failure or shortcoming can point to the elsewhere is what Butler maintains, when she talks about pictures of burning children from the Vietnam War and how they "[d]espite their graphic effectivity [...] pointed somewhere else, beyond themselves, to a life and to a precariousness that they could not show" (Butler 2006:150).

However, the exhibition does not only abstain from showing victims – perpetrators' faces are also left out. Butler, concerning herself with the framing of face in media, also talks about a kind of absence, which she terms effacement; effacement happens through occlusion or through representation itself (2006:147). In the exhibition, a form of effacement takes place as the faces of perpetrators are not shown. Despite their facelessness, these are endowed with the intimating power of face to demand an ethical response, appearing as traces of themselves, almost clandestine. Following Butler "[c]ertain faces must be admitted into public view, must be seen and heard for some keener sense of the value of life, all life, to take hold" (2006:xviii). This is an argument against the choice by the museum not to represent the perpetrators – to prevent violence of rape, and deepen responsibility among humans, care must count for all humans. Given that the founding moment of ethics happens otherwise than consciousness or knowledge, hospitality to the other as otherwise than already categorised seems indispensable, but nevertheless highly controversial. The dilemma is that a totalisation of face occurs in the act of already beforehand defining the "perpetrator" as *persona non grata.* On the other hand, one can ask whether showing the faces of perpetrators to visitors, who may be victims of rape, is caring for the vulnerable other – i.e. care as Lévinas explains it?

POETIC SAYING

While the exhibition primarily unfolded in one large room, one could also enter a tiny

space through a small, almost hidden, doorway cut out in a wall on which letters were written in ways that made them vibrate between visible and invisible, between sense and non-sense, illustrating how words can express, fail to catch and evade the meaning of an experience. In the tiny room, there was a rather small bed and a bedside lamp that had been knocked to the floor, the walls were sloping and the room was dimly lit. The atmosphere was claustrophobic and *unheimlich.* You immediately got the feeling that this could have been the scene of very unpleasant events.

In his second major work *Otherwise than Being or Beyond Essence* (2009), Lévinas splits up the concept of face, or develops it further, into the conceptualisation of *saying-said* – a distinction that is useful in understanding expression or response in museum teaching. While the said is the already conceptualised expression, appearing as a theme or category in the prevailing discourse, saying is expression tied to the infinitely other. Saying cannot be reached by consciousness or grasped by already established rationalities. In contrast to said, saying is what troubles or destabilises the said. However, both the said and saying are of basic importance to the existence of society, justice and thinking. They are bound together in an intricate tension: the said keepis a trace of saying and expresses the meaning of being, and saying is a kind of communication of meaning – not primarily as a mode of cognition, however, but rather as sensible exposure. Saying as a way of welcoming the other as radical other, different from the same, is a way of being for the other, which conditions critique.

If we look at the teaching of ethics from this perspective, the exhibition has the potential to encourage visitors' ethical engagement in rape as a difficult heritage, because it offers poetic or artistic re-interpretations of sexual violence. The letters on the wall and the "kids' bedroom", for example, were expressions tht retained traces of otherness, and they worked as a saying on the verge of sense and non-sense. These installations highlighted the difficulties inherited in expressing the other as wholly otherwise, and they had the potential for inducing a breaking-off from inwardness by pointing to the shortcomings, what is left out, which could remind visitors that things could be said differently.

The huge letters spelling S.K.Y.L.D. (Danish for F.A.U.L.T.), thrown pell-mell onto the floor in the large room in front of the video screen with faces, were three-dimensional in order to allow visitors to sit on them, put on headphones and listen to victims' narratives. The difficult and emotionally unsettling content of the stories told in the headphones were mirrored by the constellation of the letters. The letters, like metaphorical and mythical images of chaos, the pell-mell and the un-formed, also conveyed a picture of a world out of (normal) order and control, and "dragged" visitors into a borderland between known and alien. The letters had the potential for inviting visitors to a sensible relation to the other and for calling attention to the zones of the chaotic, which constitute the margins of and the holes in our everyday discourse.

To sum up, from the perspective of Lévinas, teaching ethics in the exhibition entails a risk, because visitors as others cannot be controlled by the museum. This also means that there are no guarantees that visitors will not experience the display in ways that differ from the museum's intention– for example that that

some visitors would feel aroused or even be inspired to commit rape by visiting the exhibition. Furthermore, the sensible ways of appealing to proximity to face involving visitors' vulnerability or tenderness for the other might be considered too provocative for some people. This could be the case for visitors who have themselves experienced sexual violence, which raises the difficult question of how the exhibition can welcome victims as unique visitors. Finally, the museum's arguments for displaying rape may collide with parents' or teachers' ideas of education of youngsters.

RECEIVING A DIFFICULT GIFT

By performing in unexpected, non-conventional and artistic forms, the exhibition asked visitors to re-conceptualise themselves, see faces in different ways, do an "about-face". In this way museum teaching has the possibility of becoming an event, which, as Simon (2005:7) writes, is "a moment in which learning is not simply the acquisition of new information but an acceptance of another's testamentary address as a possible inheritance, a difficult 'gift' that in its demand for a non-indifference, may open questions, interrupt conventions, and set thought to work through the inadequate character of the terms on which I grasp myself and my world". On these terms teaching and learning in the museum are not so much about content, but more about receiving others and being susceptible to difficult recollections. The museum exhibition could then become a place for welcoming questions of relationality, and create moments of radical questioning and learning about the possibilities for responsibility. Learning about cultural history can thus become a transformative process.

Sharon Todd (2003:117 ff.), inspired by Lévinas, raises the pivotal question of whether we always have to act? She discusses how listening and passivity are ways of being susceptible to the other in educational relations, but also how this aspect is underdeveloped in contemporary pedagogy, where the focus is on the active, "doing" subject. Todd suggests that we instead shift the focus to passivity and listening as forms of attendance to "dense plots" (2003:121). This can inspire museum teaching to re-think the special potential of exhibitions to appeal to listening in exhibitions.

The exhibition invited to listening when it offered poetic interpretations such as the "kids' bedroom", which could awaken sensibility and vulnerability, and inspire to listening and receiving. Teaching that evokes a deepening of radical responsibility is a practice of working with "exposure to affection, sensibility, a passivity more passive still than any passivity, an irrecuperable time, an unassemblable diachrony of patience, an exposure to expressing, and thus to saying, and thus to giving" (2009:50). The exhibition had the potential to communicate from the holes and margins in ways that were reminiscent of poetry and in its twisted, weird or dreamlike expressions, or murmurs, which both encouraged listening and invited re-imaginations of how the current conditions are said. Listening can then be a kind of being-for-the-other as the grounding moment of ethics, where the other and her/his story are welcomed as different from oneself. Listening as a way of welcoming is also the foundational moment for critique, where re-creations of the sense one has of self, others and relations can take place.

From what's-in-it-for-me to being-for-the-other

What Lévinas aims at is the discourse before any discourse – the extremely "small" moment of education, the *"me voici"* (here I am) expressed to the neighbour. This being-for-the-other is the grounding moment of ethics, where the other is welcomed as a radical other, which again is the condition of possibility for critique and re-creation of the sense one has of self, others and relations. The uniqueness of the exhibition in evoking moments of deepening of responsibility rested in its artistic or poetic re-interpretations of experiences of rape and its ability to inspire engagement in being in heterogeneous and unruly proximity, "face-to-face", with what is radically other, without taking away its sting. It is in "fidelity" to this being-touched-by-the-other that the visitor can go on re-thinking the traumatic and difficult cultural history of rape.

When the exhibition was pointing to the discontinuity and ruptures of discourse, it had the opportunity to open educational relations on rape as a matter never to be settled, but as a question continually to be re-opened. The exhibition broke with more traditional ideas of the role of the museum as an ultimate rational agent and knower of things, or as an authority that governs the organising principles of the world. It departed from ideas of the museum as a distanced teacher. And it revealed the crisis of representation in museums i.e. the difficulties involved in displaying the horror of trauma, the taboo or the unspeakable.

Teaching ethics in the museum poses several difficulties. The relation to the other breaks up who I thought I was: it confronts me with serious questions such as "Do I have the right to live the way I live?" Also, the other is different from me; I simply cannot identify with her/him, but have to care for her/him as different, maybe contradictory to myself and my world view. Furthermore, a relation of responsibility is a heavy burden on *my* shoulders – the exhibition reveals a responsibility that is mine and mine alone – it depends on me, and as if that was not bad enough, it is a responsibility that can never be fulfilled. I have to live with my inadequacy to fulfill my responsibility, because the other is unruly, beyond my knowledge and control and I can never fully understand her/him. In addition, I cannot rationalise the other, look at her/him from a distracted point of view – instead she/he gets under my skin. Finally, experiencing and expressing the other is difficult, because it is as if current expressions do not fit.

My discussion of the exhibition revealed controversial issues as regards victims' responses, privacy, the diversity of visitors and effacements – issues that point to the difficult nature of putting on a display with a topic such as rape. Nevertheless, the exhibition also showed some possible ways for museums to provide a distinct space, different from the media and the school context, for visitors struggling with questions of sensible being in relation to others, and for discussing difficult matters like rape.

The exhibition was not merely based on a calculation of who the visitor was, and not merely an instrument for reaching a predefined goal. It was informal education *and* space for poetic saying, experience and response. The strength of face-to-face and poetic re-interpretation was that in this case the exhibition presented no ready-made solution or directives for future practice. Also,

there was no measuring of the learning "outcome". The design of the exhibition broke with a dominant trend of neo-liberal educational discourse, i.e. the idea of education as the site for customerisation, managerialism and performativity, where individuals with measurable skills, ready to enter waged work, are produced.

The museum's intentions – to give visitors a share in responsibility – must be considered in relation to caring for and learning from what is other. This exposes the illusion of self-sufficiency of the visitor as a learning subject. Fundamentally, a question raised by the exhibition is how we can shift focus from "what's in it for me" to being-for-the-other. The question concerns how we can deal with the difficulties of engaging in the life of other people and open up a discourse on a change in the dimensions of caring relationality to other beings different from ourselves. Answering the demand of the stories of others in the exhibition is a way of caring-for-the-other and a possibility of shortcutting the perpetuation of violence.

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The Ambivalent Potentiality of Vulnerability

How can public museums design exhibitions on Difficult Matters like war and sexual violence? How can such exhibitions create a change of existing perceptions of self, others, and the world and evoke a deepened sense of responsibility, i.e. an ethical transformation? This study claims that designing exhibitions on Difficult Matters is an important pedagogical task for museums being public educational institutions in society. They offer a possibility of contributing significantly to ethical transformation, for instance by putting a face on history or creating poetic representations of the past in a display. Also, the study emphasizes that vulnerability is a key concept when designing exhibitions on Difficult Matters. Vulnerability, defined as an opening to the other, entails the very possibility for learning from the other and the other´s life-story in ethically transformative ways. Yet, there is a risk that exhibitions on Difficult Matters may make visitors vulnerable in negative ways by overwhelming or harming them. Further, there is a risk that representations in a display may make historic witnesses vulnerable by exposing them in harmful ways. The "ambivalent potentiality of vulnerability" therefore demands careful consideration from museum professionals.

Developing a theoretical-conceptual framework centred on the concept of vulnerability this study contributes to new pedagogical discussions in museum studies and among museum professionals.

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