

Editorial Introduction: “Museum”

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I should mention that I remembered the year 2008, when our university’s Journal of Social Sciences decided to devote an issue to the “Museum”. When we established the Museum Studies Graduate Program under the Department of Art History in 2008, we were both very excited and anxious. Our anxiety stemmed from our desire to provide a specific museology education. Istanbul Painting and Sculpture Museum had been affiliated with the Academy since September 20, 1937, and it comprised Turkey’s art history memory. This museum deserved specialists who studied modern art, contemporary art, and museology altogether. Some supported our desire to provide a specific museology education, and others found it strange. After having accepted our first students in 2009 and produced our first graduates in 2011, we recognized that success is achieved when one believes in a job. Our first graduates are currently working in our museum and program. The graduation of our first students coincided with the change in the location of the museum. The museum was moved from the “Velihaht Residence,” and the process of moving to “Antrepo” began. This process took ten years. During that period of time, our program graduates have held significant positions in different museums and galleries.

The offer to be the editor of the issue devoted to the “museum” coincided with the period when we initiated the inauguration process of our museum, and it held its first exhibition in Antrepo. Most of the articles in our issue focusing on modern and contemporary art museums are a reflection of the education policy we maintain in the museology program. The articles titled “Using Parasitic Architecture to Refunctionalized Historical Industrial Buildings: Santral Istanbul and Müze Gazhane” and “‘De-schooling’ Architecture: France and Contemporary Architectural Museums in the Democratization Process of Architecture Culture” focus on museum architecture. The article entitled “An Introductory Inquiry on Museums’ Educational Role in the Late Ottoman Empire (1839-1915)” approaches the educational function of the museum from a historical perspective. The article titled “Teaching and Technics of Islamic Art in Museums,” offer technical solutions to museum education. It was exciting to see articles about Istanbul Painting and Sculpture Museum in the journal, while we were preparing its permanent collection. The article on “Elif Naci: *The Hiding Kid*” and “Discovery of an Artist in the Inventory of the Istanbul Painting and Sculpture Museum: Nevin Edhem Hamdi” are to be read with pleasure in this context. “A Field in Turkish Museology that Needs Enhancement: Music Museums” reveals the shortcomings of museology in Turkey. The articles entitled “The Formation of the Vehbi Koç Foundation Contemporary Art Collection and Transformation into Arter Museum” and “The South African Gallery (SANG)’s Role in Social Change-Altering the White Cube” examine contemporary art museums. “A New Museum in Edirne: Restoration of Hıdırlık Bastion and Its Transformation into A Museum Through a Novel Function” tells the story of how the mentioned place is transformed into a museum. The article titled “The Transfer of Ancient Artifacts in Karaman to the Müze-i Hümayun and Karaman Details in Osman Hamdi Bey Paintings” examines Osman Hamdi Bey who is also the founder of museology in Turkey, both as a painter and a museologist.

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The article titled “Museum as Spaces Carrying Social Memory” focuses on the memory-constructing aspect of museums. “Paradigm Shifts in Science Museums” examines a specific type of museum. The article titled “Behind the Display: The Ideology of Exhibitions in Turkey from Empire to Republic” examines museums in the context of exhibitions.

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