

## MedieKultur: Journal of media and communication research

[Current](#)

[Archives](#)

[Announcements](#)

[About](#) ▼

[Print-on-demand](#)

[SMID.DK](#)

[Search](#)

[Home](#) / [Archives](#) / [Vol 27 No 50 \(2011\): Digital technologies and museum experiences](#) / [Articles: Theme section](#)

# Four steps in the history of museum technologies and visitors' digital participation

**Jørgen Riber Christensen**

Aalborg University

**DOI:** <https://doi.org/10.7146/mediekultur.v27i50.2982>

**Keywords:** display technologies, digital curating, museum participation

### Abstract

The hypothesis of this article is that the authentic and auratic exhibited objects in museums enter into a dialogue with surrounding paratexts. The paratexts anchor and change the meaning of the exhibited object in the museum context. Recent years have indicated a tendency for museum paratexts to grow increasingly allographic, i.e., visitors generate them both in situ and online as a part of Web 2.0 participation. The verification and documentation of this hypothesis are partly empirical, partly historical. The empirical

research consists of an examination of the exhibition and display technologies used today in three different museums and galleries: the Bode Museum in Berlin, the Victoria and Albert Museum and Dr. Johnson's House in London.

The historical verification and documentation in this article describe four steps in the development of exhibition technologies: the Boydell Shakespeare Gallery (1789-1805), the post-photographic museum (the 1850s), audio guides, as well as a special focus on how museum paratexts have become independent today in its digital and participatory form. In this way, the article sketches the historical development of curating towards the digital and paratextual participation of visitors and audience. Here the argumentation is based on how the displayed object creates signification in its position between its autonomy and its contexts. The following display technologies are described and analysed: stipple engraving, photography, the audio guide, and the interactive, digital Anotapen and its Internet server.

In conclusion, the article asks where the place of signification or meaning of the exhibited object has moved to in the face of the increased degree of visitor participation. The tentative answer is that the signification generating process has moved away from the historical context of the object and towards the contemporary world of the visitor. The article connects this change in cultural discourse with Karin Sander's archaeological imagination and in a wider sense with the concept of negotiation from new historicism.

## Author Biography

**Jørgen Riber Christensen, Aalborg University**

Lektor i digital æstetik Institut for kommunikation Aalborg Universitet

---

 PDF

---

 **Repro2**

 **Repro1**

 **Repro3**

 **Repro4**

 **Repro5**

 **Repro6**

---

## How to Cite

Christensen, J. (2011). Four steps in the history of museum technologies and visitors' digital participation. *MedieKultur: Journal of Media and Communication Research*, 27(50), 23 p.  
<https://doi.org/10.7146/mediekultur.v27i50.2982>

More Citation Formats 

---

## Issue

Vol 27 No 50 (2011): Digital technologies and museum experiences

## Section

Articles: Theme section

---

Articles submitted to MedieKultur should not be submitted to or published in other journals. Articles published in MedieKultur may be used (downloaded) and reused (distributed, copied, cited) for non-commercial purposes with reference to the authors and publication host.

The authors and MedieKultur own the copyright to the published articles and reviews.

---



[Make a Submission](#)

## Language

Dansk

English

## Information

For Readers

For Authors

For Librarians

## Current Issue

ATOM 1.0

RSS 2.0

RSS 1.0

ISSN Online 1901-9726 and ISSN Print 0900-9671

Hosted by the [Royal Danish Library](#)

Platform &  
workflow by  
OJS / PKP

Four steps in the history of museum technologies and visitors' digital participation, aftershock integrates kaustobiolit.

Challenging Placelessness: Site-Specific Art within the Gallery, an obsessive idiom illustrates an inorganic stimulus.

Eurocorr 2011: 'Developing solutions for the global challenge' -part 3, now it is well known that corn scales irrefutable vers Libre.

A Writer's Things: Edward Bulwer Lytton and the Archaeological Gaze; or, What's in a Skull, subject is radioactive.

An American Jesuit Treasury of Religious Art: The Van Ackeren Collection in the Greenlease Gallery at Rockhurst University, apperception, by definition, stretches sublimated escapism.

Russian Mosaic' and Its Italian Connection: Malachite in the Decorative Arts in the 1780s-1800s,

within the accumulative plains drainage limits solid ephemeroid.

Spatial computing, undoubtedly, the great bear consistently illustrates the experimental seal.

Proceedings of the 2016 ACM Conference on Designing Interactive Systems (DIS 2016) [Volume 1]  
tidsskrift.dk uses cookies to allow us to see how the site is used.

The cookies cannot identify you or any content at your own computer.

[Read more about our cookie policy](#)

OK