

Museum Of Incorrect History



Delving into the Hilarious and Revealing World of the Museum of Incorrect History

Are you tired of textbook history lessons that feel dry and distant? Do you crave a more engaging, humorous, and surprisingly insightful approach to the past? Then prepare to be captivated by the Museum of Incorrect History - a fictional concept bursting with potential for exploring the fascinating ways history gets (mis)remembered, misinterpreted, and sometimes, hilariously mangled. This post will explore the concept of a "Museum of Incorrect History," examining what exhibits it might feature, the educational value it offers, and its potential to spark critical thinking about our understanding of the past.

What Would a Museum of Incorrect History Exhibit?

The beauty of a Museum of Incorrect History lies in its potential for playful yet educational displays. Imagine walking through galleries dedicated to the following:

H2: Famous Historical Misconceptions:

The "Wrong" Dates: A section dedicated to historically significant events that are often misremembered or misdated. This could include interactive timelines allowing visitors to compare popular misconceptions with accurate dates, highlighting the subtle (and sometimes not-so-subtle) shifts in historical narratives.

Misattributed Quotes: A wall dedicated to famous quotes incorrectly attributed to historical figures. Interactive displays could reveal the actual origin of the quote, highlighting the power of misinformation in shaping popular understanding.

Mythbusting Monuments: Exhibits debunking popular myths surrounding famous landmarks and historical sites. For instance, how many people actually believe that Cleopatra lived closer in time to the invention of the iPhone than the building of the Great Pyramid? This section could unpack these kinds of surprising facts.

H2: The Evolution of Historical Narratives:

Changing Perspectives: This section would trace how historical interpretations have changed over time. Exhibits could compare primary sources with modern analyses, highlighting shifts in scholarly understanding and the impact of societal changes on our view of the past. For example, comparing early accounts of Columbus's voyages with more nuanced contemporary perspectives on colonization.

The Role of Propaganda: An exploration of how propaganda and biased sources have shaped historical narratives. This section could showcase examples of historical propaganda, highlighting how manipulation of information can profoundly affect our understanding of events.

Forgotten Stories: This powerful section would showcase lesser-known historical events and figures whose stories have been overlooked or suppressed, emphasizing the importance of diverse perspectives in historical understanding.

H2: The Humorous Side of Historical Inaccuracies:

Historical Bloopers: A lighthearted gallery dedicated to funny mistakes and misinterpretations of historical events. Imagine a display showcasing comical examples of historical inaccuracies in popular culture, from movies to video games.

Interactive Challenges: Visitors could test their historical knowledge with interactive quizzes and games, highlighting common misconceptions and promoting critical engagement with historical information.

"Corrections" Corner: A space where visitors can submit their own "corrections" to common

historical errors, fostering community involvement and further driving home the point of constant reassessment.

The Educational Value of Incorrect History

A Museum of Incorrect History isn't just about pointing out mistakes; it's about encouraging critical thinking and a deeper understanding of how history is constructed and interpreted. By showcasing common misconceptions, the museum would foster a more nuanced appreciation for the complexities of the past and highlight the importance of verifying information. It would also underline the ongoing nature of historical scholarship, demonstrating that our understanding of the past is constantly evolving. Ultimately, the museum would serve as a powerful tool for promoting media literacy and responsible historical consumption.

Conclusion

A Museum of Incorrect History offers a unique and engaging approach to learning about the past. By combining humor, interactive displays, and critical analysis, it could transform the way we approach historical education. It's not just about memorizing dates and names; it's about understanding how narratives are shaped, how misinformation spreads, and how we can become more critical consumers of historical information. It's about celebrating the ongoing process of historical understanding, acknowledging the limitations of our knowledge, and embracing the ever-evolving nature of truth.

Frequently Asked Questions (FAQs)

Q1: Wouldn't a museum focusing on inaccuracies be misleading?

A1: The intention isn't to mislead, but to educate. By explicitly highlighting inaccuracies, the museum would emphasize the importance of critical thinking and source verification, ultimately leading to a more accurate understanding of history.

Q2: What kind of audience would this museum attract?

A2: The museum could attract a broad audience, from history enthusiasts and students to families and casual visitors seeking an engaging and entertaining learning experience.

Q3: How would the museum handle sensitive historical topics?

A3: Sensitive topics would be handled with care and sensitivity, utilizing accurate historical context and avoiding any perpetuation of harmful stereotypes or misinformation. The focus would be on

highlighting how these narratives have been misrepresented, not on reiterating the misinformation.

Q4: How would the museum ensure accuracy in its displays about inaccuracies?

A4: Rigorous historical research and consultation with expert historians would be crucial to ensuring that the museum's presentation of inaccuracies is itself accurate and well-sourced.

Q5: Could this concept translate into an online platform or digital museum?

A5: Absolutely! A digital Museum of Incorrect History could reach a global audience and offer interactive features not possible in a physical space, making it even more engaging and accessible.

museum of incorrect history: Historical Dialogue and the Prevention of Mass Atrocities

Elazar Barkan, Constantin Goschler, James Waller, 2020-04-06 This book brings together a diverse range of international voices from academia, policymaking and civil society to address the failure to connect historical dialogue with atrocity prevention discourse and provide insight into how conflict histories and historical memory act as dynamic forces, actively facilitating or deterring current and future conflict. Established on a variety of international case studies combining theoretical and practical points of view, the book envisions an integrated understanding of how historical dialogue can inform policy, education, and the practice of atrocity prevention. In doing so, it provides a vital basis for the development of preventive policies sensitive to the importance of conflict histories and for further academic study on the topic. It will be of interest to all scholars and students of history, psychology, peace studies, international relations and political science.

museum of incorrect history: Performance on the Edge Johannes Birringer, 2002-06-01

Performance on the Edge takes the reader on a journey across geographical borders and conceptual boundaries in order to map out the new territory of contemporary theatre, dance, media arts and activism. Working across social, cultural and political fault lines, the book explores performance as both process and contact, as the commitment to political activism and the reconstruction of community, as site-specific intervention into the social and technological structures of abandonment, and as the highly charged embodiment of erotic fantasies. Performance on the Edge addresses the politics of community-oriented and reconstructive artmaking in an era marked by the AIDS crisis, cultural and racial polarization, warfare, separatism and xenophobia. Provocatively illustrated with work from North and Central America and Eastern and Western Europe, the book challenges our assumptions about the relations between media and activism, technological imperatives and social processes and bodily identities and virtual communities.

museum of incorrect history: Lepidoptera E. D. Edwards, J. Newland, Australian Biological

Resources Study, L. Regan, 2001 Certificate of Commendation Winner at the 2001 Whitley Awards - Best Zoological Reference Section This very detailed compendium of data on taxonomy and nomenclature of Australian butterflies is another in the Catalogue series produced by the Australian Biological Resources Study, a sub-program of Environment Australia. Expanding on the butterfly section of the earlier Checklist of the Lepidoptera of Australia by Nielsen, Edwards & Rangsi (1996) This Catalogue contains the fine details of naming and status of types of Australian butterflies, and information critical for fixing the scientific names of the species. This volume is the 'Who's Who' for the Australian butterfly fauna, the very basic information we all need, but find so difficult to access and evaluate for ourselves. It is introduced by a comprehensive historical and explanatory account of work on Australian butterflies. Details are given of all genus and species synonymies applicable to the Australian fauna. There are details of the type designations of all 507 available generic names, of type data for the 1,004 available species group names and of nomenclatural changes and changes in taxonomic status for most of the 136 valid genera, 400 species, and 371 subspecies. The butterflies have an enormous literature and this catalogue provides a guide to the significant literature of each

taxon. An extensive list of larval food plants is also included, as well as succinct information on ecology and distribution and a comprehensive bibliography. Features

museum of incorrect history: Collections Management as Critical Museum Practice

Cara Krmpotich, Alice Stevenson, 2024-07-22 There is a common misconception that collections management in museums is a set of rote procedures or technical practices that follow universal standards of best practice. This volume recognises collections management as a political, critical and social project, involving considerable intellectual labour that often goes unacknowledged within institutions and in the fields of museum and heritage studies. Collections Management as Critical Museum Practice brings into focus the knowledges, value systems, ethics and workplace pragmatics that are foundational for this work. Rather than engaging solely with cultural modifications, such as Indigenous care practices, the book presents local knowledge of place and material which is relevant to how collections are managed and cared for worldwide. Through discussion of varied collection types, management activities and professional roles, contributors develop a contextualised reflexive practice for how core collections management standards are conceptualised, negotiated and enacted. Chapters span national museums in Brazil and Uganda to community-led heritage work in Malaysia and Canada; they explore complexities of numbering, digitisation and description alongside the realities of climate change, global pandemics and natural disasters. The book offers a new definition of collections management, travelling from what is done to care for collections, to what is done to care for collections and their users. Rather than 'use' being an end goal, it emerges as a starting point to rethink collections work.

museum of incorrect history: Studies in history and museums Peter E. Rider, 1994-01-01

The authors of this volume attempt to describe the relationship between history as a field of study and museums as vehicles for the presentation of historical discourse. The development of history museums, the way in which exhibits are created, the manner in which historians function in a museum setting, and the issues connected with the treatment of the history of specific sectors of our population are the themes addressed.

museum of incorrect history: Dear Mother, 1918-1919 Jo Harris Brenner, 1997

museum of incorrect history: Folklife and Museums C. Kurt Dewhurst, Patricia Hall,

Charlie Seemann, 2016-12-15 This cutting-edge new book is the replacement for Folklife and Museums: Selected Readings which was published nearly thirty years ago in 1987. The editors of that volume, Patricia Hall and Charlie Seemann, are now joined by C. Kurt Dewhurst as a third editor, for this book which includes updates to the still-relevant and classic essays and articles from the earlier text and features new pioneering pieces by some of today's most outstanding scholars and practitioners, to provide a more current overview of the field and addressing contemporary issues. Folklife and Museums: Twenty-First Century Perspectives is a brand new collection of cutting-edge essays that combine theoretical insights, practical applications, topical case studies (focusing on particular subject matter areas and specific cultural groups), accompanied by up-to-date "resources" and "suggested readings" sections. Each essay is preceded by an explanatory headnote contextualizing the essay and includes illustrative photographs.

museum of incorrect history: Army History , 1989

museum of incorrect history: Why the West Rules - For Now Ian Morris, 2011-01-14 Why does the West rule? In this magnum opus, eminent Stanford polymath Ian Morris answers this provocative question, drawing on 50,000 years of history, archeology, and the methods of social science, to make sense of when, how, and why the paths of development differed in the East and West — and what this portends for the 21st century. There are two broad schools of thought on why the West rules. Proponents of Long-Term Lock-In theories such as Jared Diamond suggest that from time immemorial, some critical factor — geography, climate, or culture perhaps — made East and West unalterably different, and determined that the industrial revolution would happen in the West and push it further ahead of the East. But the East led the West between 500 and 1600, so this development can't have been inevitable; and so proponents of Short-Term Accident theories argue that Western rule was a temporary aberration that is now coming to an end, with Japan, China, and

India resuming their rightful places on the world stage. However, as the West led for 9,000 of the previous 10,000 years, it wasn't just a temporary aberration. So, if we want to know why the West rules, we need a whole new theory. Ian Morris, boldly entering the turf of Jared Diamond and Niall Ferguson, provides the broader approach that is necessary, combining the textual historian's focus on context, the anthropological archaeologist's awareness of the deep past, and the social scientist's comparative methods to make sense of the past, present, and future — in a way no one has ever done before.

museum of incorrect history: Museum Provision and Professionalism Gaynor Kavanagh, 2005-06-20 Museums are public places where objects, images and memories are kept and shared. They exist in infinite variety and contradiction. They can be places of great excitement and great boredom, sharply insightful and hopelessly bland. Museums are anything that the political climate and the imagination allows them to be. No two museums are the same. The papers which make up this volume give ample evidence of the variety of views that exist about museums. They also demonstrate that museums and museum professionals are moving forward with energy and conviction. This volume will be invaluable to students and museum professionals and will provoke them to consider museum provision and professionalism in all their forms.

museum of incorrect history: Whose Heritage? Susan L.T. Ashley, Degna Stone, 2023-03-28 This edited collection challenges and re-imagines what is 'heritage' in Britain as a globalised, vernacular, cosmopolitan 'post-nation'. It takes its inspiration from the foundational work of public intellectual Stuart Hall (1932–2014). Hall was instrumental in calling out embedded elitist conceptions of 'The Heritage' of Britain. The book's authors challenge us to reconsider what is valued about Britain's past, its culture and its citizens. Populist discourses around the world, including Brexit and 'culture war' declarations in the UK, demonstrate how heritage and ideas of the past are mobilised in racist politics. The multidisciplinary chapters of this book offer critical inspections of these politics and dig deeply into the problems of theory, policy and practice in today's academia, society and heritage sector. The volume challenges the lack of action since Hall rebuked 'The Heritage' twenty years ago. The authors featured here are predominantly Black Britons, academics and practitioners engaged in culture and heritage, spurred by the killing of George Floyd and the rise of the Black Lives Matter movement to contest racist practices and structures that support them. This fact alone makes the volume a unique addition to the Routledge Museum & Heritage Studies repertoire. The primary audience will be academics, but it will also attract culture sector practitioners and heritage institutions. However, the book is particularly aimed at scholars and community members who identify as Black and are centrally concerned with questions of identity and race in British society. Its Open Access status will facilitate access to the book by all groups in society.

museum of incorrect history: Handbook of Research on Heritage Management and Preservation Ngulube, Patrick, 2018-02-02 Archives, museums, and libraries are pivotal to the management and preservation of any society's heritage. Heritage assets should be systematically managed by putting in place proper policies, maintenance procedures, security and risks measures, and retrieval and preservation plans. The Handbook of Research on Heritage Management and Preservation is a critical scholarly resource that examines different aspects of heritage management and preservation ranging from theories that underline the field, areas of convergence and divergence in the field, infrastructure and the policy framework that governs the field, and the influence of the changing landscape on practice. Featuring coverage on a broad range of topics, such as community involvement, records legislation, and collection development, this book is geared towards academicians, researchers, and students seeking current research on heritage management and preservation.

museum of incorrect history: GSSCORE Concept Mapping Workbook History Vol-1 Ancient & Medieval History And Art & Culture Manoj K. Jha, 2023-05-11 —Public Service Examinations across the Board in India offers immense opportunity for young talent to secure not only employment at prestigious positions but also gives them the chance to serve the nation in

various capacities. —These examinations are of a highly diverse nature as they test the candidates on diverse subjects, further spanning multiple dimensions largely the subjects related to Polity, Economy, History, Geography, Science and Technology, environmental sciences and miscellaneous topics like sports, awards and other events of national and international importance. —All of this demand not only to study of these varied subjects but also practice in tackling the questions which are asked in the examination. Highlights of the Book Approach towards the subject — The book introduces you to the subject and the way in which this subject should be approached in order to score maximum. Micro Detailing of the Syllabus— The entire UPSC CSE syllabus has been clubbed into broad themes and each theme will be covered with the help of MCQs. Chronological Arrangement of Theme Based Questions— The various identified themes are arranged chronologically so that the entire Syllabus of a subject is roped in a logical line. Last Minute Concept Revision— The end of the book contains the summary of important concepts related to the subject which can be used as your effective revision notes. About GS SCORE— GS SCORE has been home to numerous toppers of UPSC's prestigious Civil Services Examination. Learning at GS SCORE is driven by two predominant objectives i.e. excellence and empowerment.

museum of incorrect history: History Museums in the United States Warren Leon, Roy Rosenzweig, 1989 Every year 100 million visitor's tour historic houses and re-created villages, examine museum artifacts, and walk through battlefields. But what do they learn? What version of the past are history museums offering to the public? And how well do these institutions reflect the latest historical scholarship? Fifteen scholars and museum staff members here provide the first critical assessment of American history museums, a vital arena for shaping popular historical consciousness. They consider the form and content of exhibits, ranging from Gettysburg to Disney World. They also examine the social and political contexts on which museums operate.

museum of incorrect history: Interpreting American Jewish History at Museums and Historic Sites Avi Y. Decter, 2016-11-09 Jews are part and parcel of American history. From colonial port cities to frontier outposts, from commercial and manufacturing centers to rural villages, and from metropolitan regions to constructed communities, Jews are found everywhere and throughout four centuries of American history. From the early 17th century to the present, the story of American Jews has been one of immigration, adjustment, and accomplishment, sometimes in the face of prejudice and discrimination. This, then, is a narrative of minority-majority relations, of evolving norms and traditions, of ongoing conversations about community and culture, identity and meaning. *Interpreting American Jewish History at Museums and Historic Sites* begins with a broad overview of American Jewish history in the context of a religious culture than extends back more than 3,000 years and which manifests itself in a variety of distinctive American forms. This is followed by five chapters, each looking at a major theme in American Jewish history: movement, home life, community, prejudice, and culture. The book also describes and analyzes projects by history organizations, large and small, to interpret American Jewish life for general public audiences. These case studies cover a wide range of themes, approaches, formats. The book concludes with a history of Jewish collections and Jewish museums in North America and a chapter on “next practice” that promote adaptive thinking, continuous innovation, and programs that are responsive to ever-changing circumstances.

museum of incorrect history: History and Memory in Modern Ireland Ian McBride, 2001-11-08 A 2001 volume of essays about the relationship between past and present in Irish society.

museum of incorrect history: The Evolution of Taste in American Collecting René Brimo, 2016-12-13 *The Evolution of Taste in American Collecting* is a new critical translation of René Brimo's classic study of eighteenth- and nineteenth-century patronage and art collecting in the United States. Originally published in French in 1938, Brimo's foundational text is a detailed examination of collecting in America from colonial times to the end of World War I, when American collectors came to dominate the European art market. This work helped shape the then-fledgling field of American art history by explaining larger cultural transformations as manifested in the

collecting habits of American elites. It remains the most substantive account of the history of collecting in the United States. In his introduction, Kenneth Haltman provides a biographical study of the author and his social and intellectual milieu in France and the United States. He also explores how Brimo's work formed a turning point and initiated a new area of academic study: the history of art collecting. Making accessible a text that has until now only been available in French, Haltman's elegant translation of *The Evolution of Taste in American Collecting* sheds new critical light on the essential work of this extraordinary but overlooked scholar.

museum of incorrect history: *National Museums and the Origins of Nations* Sheila Watson, 2020-10-28 *National Museums and the Origins of Nations* provides the first international survey of origins stories in national museums and examines the ways in which such museums use the distant past as a vehicle to reflect the concerns of the political present. Offering an international comparison of institutions in China, North and South America, the Middle East, Europe and Australia, the book argues that national museums tell us more about what sort of community a nation wishes to be today, than how and why that nation came into being. Watson also reveals the ways in which narrative and exhibition design attempt to engage the visitor in an emotional experience designed to promote loyalty to, and pride in, the nation, or to remind visitors who are not citizens that they do not belong. These narratives of origin are, it is claimed, based on so-called factual accuracies, but this book reveals that they are often selective, emotional and rarely critiqued within institutions. At a time when nationalism is very much back on the political agenda, this book highlights how museums reflect current political and social concerns. *National Museums and the Origins of Nations* will appeal to academics and students engaged in the study of museums, heritage, politics, nationalism and history.

museum of incorrect history: *Nature's Museums* Carla Yanni, 2005-09-09 Yanni (art history, Rutgers U.) examines the relationship between architecture and science in the 19th century by considering the physical placement and display of natural artifacts in Victorian natural history museums. She begins by discussing the problem of classification, the social history of collecting, as well as architectural competitions and

museum of incorrect history: *Naval History*, 1994

museum of incorrect history: *Community Heritage in the Arab Region* Arwa Badran, Shatha Abu-Khafajah, Sarah Elliott, 2022-11-07 This book investigates approaches to community heritage within the Arab region and the underlying theories associated with these approaches. It aims, within the context of the region, to define 'community' and 'heritage', as well as examine the emergence and development of this field. The volume's contributors deploy a wealth of case studies from the Middle East and North Africa to provide a unique forum for discussion, comparability, analysis and deeper understandings of current trends in community heritage. In particular, the volume explores the relationship between communities and their heritage, the meanings and values placed upon it, the nature and degree of community participation and engagement in its interpretation and management, and how its different registers affect and produce sometimes unexpected community heritage formations. It also examines the level of responsibility held within the profession towards this essentially democratic process of public participation in their heritage in a region shaped by controversial histories, political turmoil and tourism-driven economies. The volume builds on current research and practice in community heritage globally by debating and re-centring a suite of familiar and new issues related to hitherto under-researched regional-specific methodologies, and developing fresh insight into the theoretical underpinning of these practices. It will be of value to heritage scholars and practitioners as well as those interested in politics, identity, education and the dynamics of heritage-based sustainable development.

museum of incorrect history: *Historical Perspectives on Preventive Conservation* Sarah Staniforth, Getty Conservation Institute, 2013 [The present volume] provides a selection from more than sixty-five texts tracing the development of this important area of conservation. The texts range chronologically from antiquity to the present day. They cover a wide range of subjects, including philosophies of preventive conservation, early traditions of housekeeping, the museum environment,

relative humidity and temperature, pollution, biodeterioration, and light. There is also a generous selection of readings discussing future trends--P. [4] of cover.

museum of incorrect history: Michigan History , 1987

museum of incorrect history: *Expertise in Design* Nigel Cross, Ernest A. Edmonds, 2003

museum of incorrect history: IELTS (with Online Audio) Lin Lougheed, 2022-06-07

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museum of incorrect history: Viking Heritage and History in Europe Sara Ellis Nilsson, Stefan Nyzell, 2024-03-06 Viking Heritage and History in Europe presents new research and perspectives on the use of the Vikings in public history, especially in relation to museums, re-creation, and re-enactment in a European context. Taking a critical heritage approach, the volume provides new insights into the re-creation of history, imagining the past, interpretation, ambivalence of authenticity, authority of History, remembrance and memory, medievalism, and public history. Highlighting the complexity of the field of public history today, the fourteen chapters all engage with questions of historical authenticity and authority. The volume also critically examines the public's reception, engagement with, and interpretation of the Viking Age and the concepts of who these individuals were. Each chapter illuminates an aspect of these themes in relation to museums, leisure activities, politics, tourism, re-enactment, and popular culture - all from the vantage point of Viking cultural heritage. Viking Heritage and History in Europe is one of the first volumes to examine the use and role of the Vikings within the field of public history, both past and present. The book will be of interest to those engaged in the study of heritage, public history, history, the Vikings, vikingism, medievalism, and media history.

museum of incorrect history: Fashion, History, Museums Julia Petrov, 2019-02-07 This book is available as open access through the Knowledge Unlatched programme and is available on www.bloomsburycollections.com. A remarkable resource for the field of fashion studies suitable for both newcomers ... {and} seasoned practitioners. - Fashion Historia A precious source in the study of the subject ... inspiring. - The Journal of Dress History The last decade has seen the growing popularity and visibility of fashion as a cultural product, including its growing presence in museum exhibitions. This book explores the history of fashion displays, highlighting the continuity of past and present curatorial practices. Comparing and contrasting exhibitions from different museums and decades-from the Paris Exposition Universelle of 1900 to the Alexander McQueen Savage Beauty show at the Metropolitan Museum of Art in 2011, and beyond-it makes connections between museum fashion and the wider fashion industry. By critically analyzing trends in fashion exhibition practice over the 20th and early 21st centuries, Julia Petrov defines and describes the varied representations of historical fashion within British and North American museum exhibitions. Rooted in extensive archival research on exhibitions by global leaders in the field-from the Victoria and Albert and the Bath Fashion Museum to the Brooklyn and the Royal Ontario Museums-the work reveals how fashion exhibitions have been shaped by the values and anxieties associated with fashion more generally. Supplemented by parallel critical approaches, including museological theory, historiography, body theory, material culture, and visual studies, Fashion, History, Museums demonstrates that in an increasingly corporate and mass-mediated world, fashion exhibitions must be analysed in a comparative and global context. Richly illustrated with 70 images, this book is essential reading for students and scholars of fashion history and museology, as well as curators, conservators, and exhibition designers.

museum of incorrect history: *Culture History and African Anthropology* Jürgen Zwernemann, 1983

museum of incorrect history: Mammalia Bannister, 1988-06

museum of incorrect history: Zoological Catalogue of Australia Richard Schodde, 1997

museum of incorrect history: *Reflections on Critical Museology* J. Pedro Lorente, 2022-02-20
Reflections on Critical Museology: Inside and Outside Museums offers a reflective and reflexive re-assessment of museum studies and the first wide-ranging account of critical museology. Drawing on an extensive range of examples from museums and across the museological literature, which are purposefully representative of very different cultural backgrounds, the book issues a plea for critical thinking in and about museums. The various institutions covered and the plural analytical standpoints offer a broad interdisciplinary approach by intermingling art history, anthropology, sociocultural theories and heritage studies. The result is not claimed as a universal or all-encompassing account but a subjective review produced by J. Pedro Lorente, an art critic and historian who has been writing extensively about 'critical museology' in different languages for many years. Lorente offers a fascinating synopsis of his ideas in this extremely valuable short book, looking inside and outside museums, combining practice and theory, whilst also relating both to the work of museum professionals and to a range of publications by academics, including those from other research fields. *Reflections on Critical Museology: Inside and Outside Museums* will be essential reading for university students and academics working in museum studies and cognate disciplines, such as art history, anthropology and cultural studies.

museum of incorrect history: Museums USA. National Endowment for the Arts, 1974

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