

# Museet vid Korsvägen

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Akademisk avhandling för avläggande av filosofie doktorsexamen i vetenskapsteori vid Göteborgs universitet, som med tillstånd av humanistiska fakultetsnämnden kommer att försvaras offentligt fredagen den 20 maj, kl 10.15 i Världskulturmuseet, Södra vägen 54, Göteborg.



GÖTEBORGS UNIVERSITET

## ABSTRACT

PhD. dissertation at University of Gothenburg, Sweden, 2016

Title: *Museet vid Korsvägen*

English title: *The Museum at the Crossroad*

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Language: Swedish with an English summary

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ISBN: 978-91-628-9812-0 (in print)

ISBN:978-91-628-9813-7 (pdf)

The main objective for this doctoral dissertation in the theory of science is to explore, investigate and formulate the contexture for the conditions that make a certain type of “knowing” in and through the Swedish Museum of World Culture (MWC) possible. This certain type of knowing amounts to bildning as a form of knowledge. This form of knowledge is best understood and analysed through Michel Foucault’s notion *Savoir*. The study at hand investigates the contexture needed for these *savoirs* constitution during 2003-2008.

I formulate my thinking *with* Foucault as an *origami of thought*. *Origami* is a variation of the Foucaultian theme of *Doubling*, which is central in his thought, in both its theoretical and methodological aspects. This theme has two theoretical-methodological dimensions: *Doubling* associated with the tailor’s craft of lining, and *doubling* associated with the question of the copy. A decisive notion for the analysis is the *modus* (direction, or guiding principle, of *thought and conduct*), since it is these *modi* that are searched for, compared and related to each other in different constellations, series, chains and layers throughout the empirical material. It is always a moment in Foucault’s studies where the analysis consists in detecting traces of *directions of thought and conduct*, by which a certain procedure is held, in the analysed material, as desired or undesired to organise one’s thought or conduct.

The analysis records a general configuration of *modi* for the *Museum of World Culture’s* *savoirs* on the contemporary world. *Confession* is the primary *modus* for the ordering of these *savoirs*. The confessional practices concern our compliance to the human rights and freedoms. The museum’s configuration, its *modi scheme*, is connected to, and varies a more far-reaching one, the *Borderlands’ schema of thought*. A schema that is to be found in both scientific and non scientific knowledges. A great deal of the controversies about the museum stems from the clash between this schema of thought and another, traditional, one, *the Coherence’s schema of thought*. This is, for instance, the case when the museum project establishes a new organisational principle for museums, based on the *modus transition*, and thus undermines a traditional way of organising museum through the *modus of autonomy*, which is juts one of several ways the museum project, as an enterprise to establish a *citizenry public sphere* as a means of vitalizing the practices of democracy, imposes and inflicts on its surroundings.

Keywords: The Swedish Museum of World Culture, Theory of science of the humanities, museology, bildung, Michel Foucault’s methodology as origami of thought, Foucault and STS, Research policy, cultural policy, democracy policy, world culture, the world citizen, human rights.