

# Sensory approaches to material culture: theories and reality of the imagined sensorially-engaged Museum.

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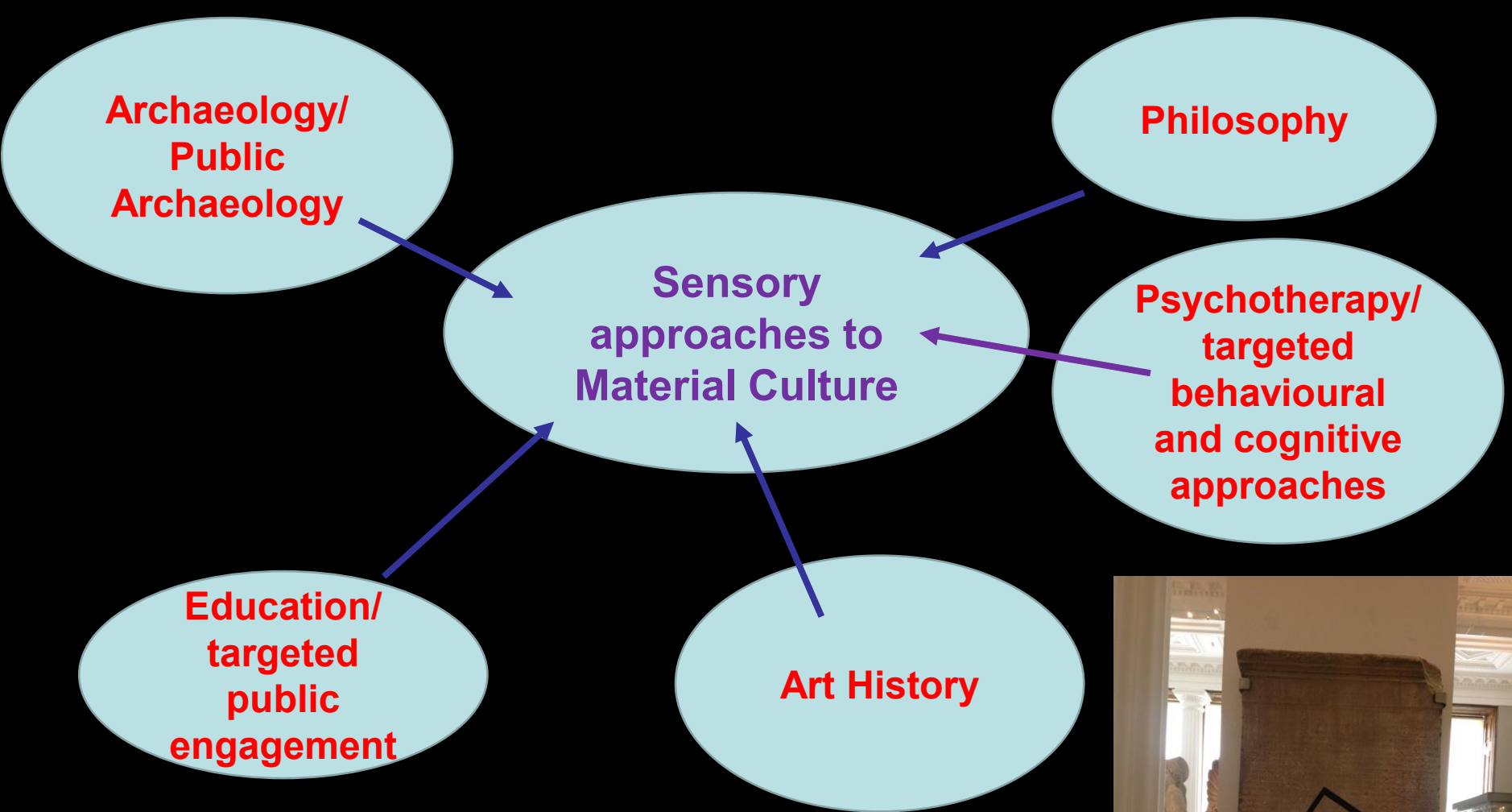
The  
Fitzwilliam  
Museum



“Say you find yourself staring at an old pot. Your brain, being an incredibly sophisticated computer, immediately assesses that it's an old pot, and that old pots are boring. It's not going to dance or sing heartbreaking songs of yesteryear. It won't even rock gently in the breeze. It's just going to sit there being a pot. Probably a broken one at that. If it was on television, they'd at least have the decency to back it with some upbeat techno while zooming in and out, and even then you'd immediately switch over.”

Charlie Brooker

*The Guardian* Monday 22<sup>nd</sup> June 2009





**The Greek & Roman Gallery prior to the 2009  
refurbishment**



The image shows a grand museum gallery with a series of tall, white, fluted columns supporting a decorative coffered ceiling. The floor is made of polished wooden planks. On the left, a large glass display case holds several ancient pottery items, including vases and bowls. In the center, a marble bust of a man with curly hair sits on a dark pedestal. To the right, another glass case displays a large terracotta head and other artifacts. The background shows more columns and a glimpse of the gallery's depth.

# The Greek and Roman Gallery today

# Terracotta finds from the 19<sup>th</sup> ce. CEF excavations in Salamis, Cyprus





**The Cast Gallery, was inaugurated as an independent Museum in 1886, after casts were separated from the Fitzwilliam's Antiquities Galleries.**





On way to turn this  
'heritage into an  
engaging display is to  
Focus on 'people':

- Ancient craftsmen
- Ancient users
- 'Modern' excavators
- 'Modern' collectors
- 'Modern' conservators

Become the  
narrators





Blind and partially  
sighted tours in the  
A.G. Leventis  
Collection of  
Ancient Cyprus ,  
2011-2017

















# Material Cultures in Public Engagement Symposium, Cambridge 2015







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