



Dr. Diana E. Marsh

I am a museum theorist and practitioner in my second year as an Andrew W. Mellon Post-Doctoral Curatorial Fellow at the American Philosophical Society (APS). My broad area of research explores how changing museum technologies, cultures and values affect the relationship between museums, communities and the broader public. This year, in addition to acting as Lead Curator for an exhibition on the Peale family, I am continuing my collaborative research begun as part of the University of Maryland-Smithsonian Seed Grant project, "Valuing Our Scans." The project, called "Researching the Digital Turn: Documenting the Impacts of Digital Knowledge Sharing in Indigenous Communities," seeks to understand the grounded impacts of digitizing ethnographic collections.

Previously, I was co-curator on the APS exhibition, *Gathering Voices: Thomas Jefferson and Native America* (open through December 2016), which focuses on Jefferson's early effort to collect Native languages and its legacy at the APS. Prior to that, I was a Postdoctoral Fellow in Museum Anthropology at the University of British Columbia (UBC), where I also completed my Ph.D. My doctoral research explored the ways that the production of knowledge through exhibits is impacted by changing institutional, scientific, and public cultures. I analyzed the production of the dinosaur and fossil halls of the Smithsonian National Museum of Natural History (NMNH) as a case study, from their first iteration at the turn of the century to the newest exhibit renewal project—Deep Time. Drawing on archival, oral history, and ethnographic research methods, I argued that the process of negotiating, planning and designing exhibit content is shaped by changes in techniques and technologies for museum communication, the professionalization of museum disciplines, and shifting institutional cultures. These processes, which drive innovation can, I argue, be characterized by “frictions” and “complementarities.”

I have an M.Phil in Social Anthropology from Cambridge University where I focused on the social life of objects, the politics of representation in museums, and how modes of display impacted visitor agency and experience. I hold a B.F.A. in Visual Art with a photography concentration from the Mason Gross School of the Arts at Rutgers University.