

CAMOC MUSEUMS OF CITIES REVIEW

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CAMOC ANNUAL CONFERENCE 2019

“City Museums as Cultural Hubs – Past, Present and Future”

Kyoto, Japan,
September 2-5, 2019



DOSSIER: LISBON WORKSHOP • THE AVANT-GARDE CENTRE IN MOSCOW
• CITY MUSEUMS: REFLECTIONS ON A MISSING DEFINITION

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CAMOC MUSEUMS OF CITIES REVIEW



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Gastev. *How to Work*

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From the Chair

Dear CAMOC members,

This is a special issue of the CAMOC Museums of Cities Review, not only because it is the annual issue with a printed version, but also due to having relevant information on the two major events of the year for us: the Lisbon Workshop results, and the annual Conference programme.

In addition to this issue, we prepared a special edition of the Review on Japanese City Museums, as a celebration of CAMOC 2019 being held in Japan, to be distributed to the Kyoto conference delegates. The dossier includes articles written about city museums and other municipal institutions in Japan, like the city museums of Kyoto, Osaka and Tokyo, related both to the conference programme and the CAMOC post-conference tour.

The workshop *Towards a City Museum Watch* was held in Lisbon, Portugal, during two very busy days in early May. One of the invited speakers at the Workshop, Francesca Lanz, prepared a text for this issue, focusing on the attempts to grasp and define museums of cities, thus being directly linked with the main goal of the workshop: the search for a common ground for a conceptual framework that may allow us to further identify city museums around the globe, embracing their diverse styles and scales. Or, as Joan Roca would put it: to try to discover “how to detect a city museum in 20 minutes”. This work has been prepared while ICOM is discussing new museum definitions, about which Jette Sandhal’s speech was very enlightening.

CAMOC’s annual conference follows the overall theme of the 2019 ICOM General Conference theme, only adapted to our core, city museums: *City Museums as Cultural Hubs – Past, Present and Future*. It will be held on September 2-5 in Kyoto, Japan. Modern city museums are commonly result of developments of traditional municipal museums into more inclusive, diverse and participatory forms. The question of tradition versus innovation will be present all along CAMOC’s conference, as you can read on the programme published in this issue.

We are very happy to be holding two joint sessions with other ICOM committees: one with ASPAC, the ICOM’s regional alliance of museums of the Asia-Pacific region, on the important theme *Cultural Tourism, City Sustainability and Museums of Cities*; and another designed with the international committee for historical houses, DEMHIST, on *City and House Museums in the Context of Revising Museum Definition*, which will certainly provide us new ideas and interesting debates.

Other sessions of the CAMOC conference will embrace paper presentations, ignite sessions and a workshop on themes like *Reconsidering Multiculturalism: Living with Different ‘Diversities’ in Museums of Cities; City*



Museum Trends: Active Collecting and Activating Collections; Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues; and Museums of Cities and Sustainable Urban and Local Community Development.

On top of a great conference programme, CAMOC organized a Post-conference tour to Tokyo, also open to non-members, on the theme *Rethinking the Relationship between the City and the City Museum*, comprising two different tours.

Among all our many partners, I would like to stress the relevance of having the Museum of Kyoto as the host of the off-site day meeting, with a word also to the museums and institutions that will host us at the Post-conference tour, namely the Tokyo Metropolitan Edo-Tokyo Museum, the Tokyo Metropolitan Art Museum, the Tamarokuto Science Center, the Implementation Committee for New Concept “Ueno, a Global Capital of Culture” and Arts Council Tokyo.

The organization of this big conference owes immensely to our local CAMOC expert, the diligent Chuni (Jenny) Chiu. The conference programme, the book of abstracts and the Review are due to the endless perseverance and competence of Jelena Savic, CAMOC’s Secretary.

Last, but not least, we would like to share with our readers that CAMOC had its elections for the new board (2019-2022 mandate), which will take its duties in Kyoto, on September 2nd at the CAMOC Assembly, following the Board Meeting on the September 1st. We have an amazing team, comprising members coming from the previous board and newcomers, too: Catherine C. Cole (Canada), Jelena Savic (born Bosnia, living in Portugal), Jenny Chiu (born Taiwan, living in Japan), Patricia Brignole (Argentina), Sarah Henry (USA), Jan Gershow (Germany), Gegê Leme (Brazil, living in South Africa), Christian Nana (Cameroon), Michal Niezabitowski (Poland), Nicole van Dijk (The Netherlands), and Joana Sousa Monteiro (Portugal). It is a promising board indeed, with impressive city museum professionals coming from a large geographical scope, including North America and Africa for the first time.

Your contributions, suggestions and support are much welcome, as always!

Joana Sousa Monteiro

City Museums: Reflections on a missing definition

FRANCESCA LANZ*

When Joana Sousa Monteiro invited me to attend the Lisbon workshop, she told me about her intention to hold a truly interdisciplinary working session to reflect upon city museum concepts and definitions that might be useful in an operative way. I found this request stimulating and well expressed and started to think how I could contribute and what I could put in for this discussion.

I am trained as an architect. I am from Italy – a country that is, sadly, underrepresented in CAMOC. For about 8 years now, I have been widely researching on city museums: by reading, attending CAMOC and ICOM conferences and other academic meetings and workshops, writing papers, debating with colleagues and museum operators and visiting city museums around Europe and beyond. Looking back, I realised that, actually, the question of what a city museum is and how it can be defined has always been there – either as a recurrent topic for workshops and panels or as a kind of background issue.

So, I started wondering why. What does this mean? Why don't we have a shared definition yet?

Hypothesis 1. The blurred difference between City Museum and city's museums

Maybe we lack a definition of what a city museum is and what it is not because of the blurred difference between an actual City Museum and other city's museums.

Indeed, one can say that almost every museum is, in a way, "a city museum", as far as it is located in the city, held by the municipality, dedicated to the city's inhabitants, exploring a facet of city's history.

In Italy, for example, the English term "city museum" is often (mis)used for civic museums: museums whose collections belong to the municipality. Civic museums, which constitute almost a half of the Italian museums today, are very complex, fragmented and multifarious institutions. They are not necessarily minor local museums; many major cities host civic museums that have national relevance. However, most of the civic museums in Italy are small- or medium-size museums, locally determined and site-specific. They are also

very heterogeneous and take form of picture galleries, archaeological museums, archives, as well as historical museums. Civic museums are usually strongly rooted in the local context and connected with local identity, being part of a network of city's cultural institutions such as libraries and schools, with which they often work with. Their link with the local history and identity is also related with their historical development and the origins and nature of their collections, which usually come from donations by city's private collectors as well as from former local religious orders.

Italian civic museums came into being in the eighteenth century and mainly spread in the nineteenth century, around the decades of the Unification of Italy: in this period, cities created these museums to strengthen the link with their local traditions and proudly affirm their specific identities, which were going to be absorbed into the new nation-state. It is widely recognised that the ratification of the laws that cancelled many religious orders, and the consequent devolution of their goods to the state and the municipalities, marked a very significant moment in the history of Italian civic museums. In particular, the laws enacted by the new kingdom of Italy in 1866 and 1867, granted a significant number of paintings, sculptures, books, and other artistic and historical objects to civic and provincial museums and libraries. These laws caused one of the largest dispersions of Italian heritage, which was de-contextualised, sold – mainly outside the country – or ruined. On the other hand, they undoubtedly favoured the establishment of a peculiar bond between the local museums that received part of these goods and the surrounding cities and regions, where the heritage originated from. This worthwhile relationship made it possible to preserve and pass on a cultural heritage otherwise doomed to get lost, and marked the evolution of civic museums as institutions deeply rooted in the territory and implicated in local identity. This particular relationship with the territory, the local history, the places' identities and the communities' memories, has been one of their main characteristics up to the present times. Quite often, cities have several civic museums, each of which conserves a piece of the city's history in their own way; all together, that might be considered as the tiles of a mosaic, chapters that help one retrace the city's history and its identity. For example, Milan, where many readers of this text

* Francesca Lanz, Department of Architecture and Urban Studies, Politecnico di Milano

attended the 2016 ICOM General Conference, has 15 civic museums but does not have a city museum.

Hypothesis 2. City Museums slip away from standard museums categories

Perhaps, the problem is that the city museum slips away from any standard categorisation. City museums usually used to be identified with historical museums but today this is often not the case for many new and renewed city museums, as they deal more and more with the present and future and as their mission and purpose are being developed beyond their traditional role, towards a more active social involvement within the contemporary city and its communities.

Actually, a city museum is also not necessarily defined by the type of objects it conserves, as they can be very heterogeneous. City museums' collections usually include not only various objects strictly related to the city's identity and history but also some more diverse items, gathered together according to the collecting strategies and the socio-political context of the time. These may comprise archaeological finds, photos, historical art works, garments, furniture, paintings, objects of material culture, private collections and memorabilia, as well as new, recently acquired objects such as digital content, contemporary works of art, audio, video, and much more. Likewise, city museum is also not defined by the ownership of its collections or by its funding sources, which can be national, municipal as well as private. As an example, the Liverpool Museum, opened in 2011, is a national museum; the Palazzo Pepoli, the city history museum of Bologna (Italy), also opened in 2011, is a private museum run by a bank foundation; the Museum of Copenhagen is owned by the Municipality of Copenhagen, being the Copenhagen City Council the museum's main subsidy provider, although it also receives state subsidy from The Heritage Agency of Denmark. In Italy, as already mentioned, the majority of museums are owned by the municipalities, but there are few *city museums*.

Hypothesis 3. Museums are going through radical transformations and former definitions do not apply to them any more

However, I do not think that the reason we are not able to agree upon a definition is that there is no common understanding of what a city museum is: all of us can clearly recognise a city museum once we step into it. Rather, I think that we do not have a fixed and shared definition because museums – as we understand them – are living institutions, deeply rooted in our society, which is always evolving as well; all the museums are today going through radical changes under the impact of deep societal changes. We live in an age characterised by intensive migration flows, accelerated

mobility and fluid circulation of information, cultures, ideas and goods; an epoch molded by the proliferation of the internet and mass-media and by the change in scale produced by space-shrinking technologies and new means of transport. While it is increasingly evident that “globalization is not the story of cultural homogenization” (Appadurai, 1996: 11), contemporaneity is more and more characterised by a high degree of cultural encounters and cross-fertilizations: a “migrating modernity”, as Ian Chambers (2012) defined it, that is multiple and heterogeneous, and in which “the identities of the past are becoming increasingly irrelevant and [...] new identities, and new identity formations, are being created” (Macdonald, 2003: 1). These ongoing social transformations necessarily have impact on museums as “institutions *in the service of society and its development*” (ICOM definition), traditionally implicated in identity work. However, this is not because museums are “mirrors” of society, but rather because they are nowadays widely recognised as non-neutral and active social agents (Sandell).

“A frequent category error is the ubiquitous metaphorical notion of the *museum as mirror*, as though the museum were *reflecting* some out-there thing (the social history of a region, the development of eighteenth-century art, or whatever). In this view, the job of display is to reflect its topic as well as possible, and it is curators' rigorous commitment to displaying (reflecting) the truth that enables this. An alternative view is of the museum as a constructive agent, whose practice produces rather than reveals truth and selects one account of things from many possibilities” (Whitehead, 2016).

In the last twenty years, the traditional understanding of museums and their societal roles has been radically questioned. The interpretation of museums as static repositories of historical and artistic treasures and sites for passive contemplation is being gradually overtaken by their new comprehension of as public services, which have not only a preeminent conservation function but also – and primarily – an important educational, political and social role. In this context, museums today are more and more strongly required to keep up with the society in which they stand, and, in particular, to demonstrate relevance towards contemporary issues. Giving up on the idea of their presumed objectivity and universalism, they are expected to take and declare a political stance, not only by reacting to present-day matters but also through contribution in shaping the society and becoming places for dialogue, able to accept and build on dissent.

“While the need for social cohesion seems as acute as ever in the city, coexistence cannot be built on illusions of sameness, of homogeneity or easy harmony. It has to be grounded in an acceptance of difference, disagreement, conflict, different world views, and on people’s active participation and willingness to get involved directly with each other” (Sandahl, 2012: 92).

In this evolution, we may recognize Clifford’s idea of museums as “contact zones”, based on Mary Louise Pratt’s theories (Clifford, 1997), as well as the notion of “third space”, which, as explored by Homi Bhabha, “enables other positions to emerge” (Rutherford, 1990: 211). In her compendium *New Museum Theory and Practice*, drawing on Hooper-Greenhill (2000), Janet Marstine refers to the implementation of this new type of museum as the “post-museum”:

“The post-museum clearly articulates its agendas, strategies, and decision-making processes and continually reevaluates them in a way that acknowledges the politics of representation; the work of museum staff is never naturalized but seen as contributing to these agendas. The post-museum actively seeks to share power with the communities it serves, including source communities. It recognizes that visitors are not passive consumers and gets to know its constituencies. Instead of transmitting knowledge to an essentialised mass audience, the post-museum listens and responds sensitively as it encourages diverse groups to become active participants in museum discourse. Nonetheless, in the post-museum, the curator is not a mere facilitator but takes responsibility for representation as she or he engages in critical inquiry. The post-museum does not shy away from difficult issues but exposes conflict and contradiction. It asserts that the institution must show ambiguity and acknowledge multiple, ever-shifting identities. Most importantly, the post-museum is a site from which to redress social inequalities. [...] the post-museum can promote social understanding.” (Marstine, 2006: 19).

The upgrade of museums’ mission and *raison d’être*, and their enhanced role towards the societies and communities in which they find themselves, represents core topics for the most recent advancements of both museum theories and practices. Indeed, several museums are reassessing their purposes, approaches and practices today in order to accomplish their role in supporting these changes proactively and even driving them, acknowledging their potential to construct social values, and assuming clearer political and social

responsibilities. City museums are among these.

A museum in the city and about the city

I believe that there is not a fixed definition of what a city museum is exactly because of the following: the definition is in the making, for city museums are in the middle of an ongoing evolution under the effect of radical and fast social changes, as well as the implications of a renewed idea of their own role and mission. More than other museums, city museums are reacting to these changes, because of their origin and development, their peculiar characteristics, and above all because of their core focus: the city.

I won’t elaborate this further now, as we are all aware how much cities are concerned by the ongoing social transformations mentioned above. Extensive research studies, as well as statistical surveys, have already pointed out how the development of European cities is affected from many points of view by the new economic and cultural opportunities offered by globalization, by fluid mobility occurring at the European and world-wide level and by ongoing political, economic and cultural processes of creation of the European Union. In a context where the nation-state seems to get weaker and weaker, we are also facing a reconfiguration of the urban system at a transnational level. On one hand, thus, cities are setting up transnational networks, enabling power relations that go beyond the nation-state organization; on the other hand, they compete among themselves to hold a large share of the market, attract touristic flows and gather economical investments and international events. Many major European cities – destinations of the majority of material and immaterial flux of objects, individuals, information and business – are assuming new crucial roles in a very competitive context. Moreover, cities are nowadays facing a new demographical growth. According to the Eurostat census, in 2010 there were 47.3 million “migrants” in total in Europe, who moved for work, study, economical convenience or were forced by socio-political reasons. Most of them concentrate in urban environments (UN DESA 2012), reconstituting cultural diversity in European cities after a long period of ethnic simplification. Even if all these processes definitely bring further energies to European cities, at the same time they pose exceptional challenges, as they can stimulate the rise of “invisible boundaries” – which may be cultural, social, ethnical, and economical in nature (UN-HABITAT 2008) – and foster the surge of new social issues and frictions.

It is widely believed that, within this complex scenario, city museums as institutions historically in charge of representing the city, recording its transformations and conserving its memory and history, can and should play a relevant role, not only by recording these urban

changes, but also by acting as cultural tools able to influence and drive them. And, after years of paralysis, many of the museums are nowadays working in this direction. The work is done in different ways, also through experimenting with new tool and strategies. All these factors make it difficult to grasp and fix a definitive definition of a city museum today.

I think that one of the most effective definitions of what is a city museum was given by Steven Thielemans in the year 2000 (Kistemaker, 2006: 5): “a museum *about* and *in* the city [...] connected both with the strategy of the city and with its citizens”. What I find the most interesting about this definition is that it explains the museum through its object of investigation and action: the city. It focuses both on museum’s contents – *about* the city, on strategies and proactive role in urban life, and on its physical aspects, *i.e.* being *in* the city, opening up a space for reflection on the role of architecture and urban planning in making a city museum (I already had an opportunity to share some reflections on museum design and planning at the CAMOC conference in Frankfurt 2018). It is precise enough to support us to define the topic of our discussion, the city museum, but it is at the same time open-ended and not exclusive. Indeed, such a definition leaves out many museums located in the city, owned and managed by the municipality, but for which the focus is not the city itself. On the other hand, it covers other museums, such as neighbourhood museums – e.g. the Kreuzberg Museum or the Museum Neukölln in Berlin – whose activities and contents are strictly related to an important part of the city’s identity. Hence, in a way, it enlarges and blurs the boundary of the field, allowing the inclusion of museums that focus on an urban region or a metropolitan area – such as the Ruhrlandmuseum – as well as other museums that do not call themselves “city museums”, but which actually are about their host city, its socio-cultural development and its identity – such as the Galata Museo del Mare, in Genova (the Sea Museum) or the MAS in Antwerp.

This allows us to shift the focus of the debate from the probably never-ending search for a definition of a city museum to its actual implementation.

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<http://network.icom.museum/camoc/>

PROGRAMME

Organiser:



Off-site meeting:



The CAMOC conference and the post-conference tour were made possible thanks to:



Joint Sessions with:



THE PROGRAMME OVERVIEW

September 2, 2019

Inamori Memorial Hall (IMH 208)

- 14h30-16h00 **JOINT SESSION 1 – CAMOC+ASPAC**
Cultural Tourism, City Sustainability and Museums of Cities
- 16h30-18h00 **CAMOC General Assembly**

September 3, 2019

Kyoto International Conference Center, Room F

- 13h30-18h00 **JOINT SESSION 2 – CAMOC+DEM HIST**
City and House Museums in the Context of Revising Museum Definition

September 4, 2019

Kyoto International Conference Center, Room C-1

- 13h30-16h00 **CAMOC Session 3**
Reconsidering Multiculturalism: Living with Different ‘Diversities’ in Museums of Cities
- 16h30-18h00 **CAMOC Workshop**
City Museum Trends: Active Collecting and Activating Collections

September 5, 2019

Off-site meeting day at the Museum of Kyoto

- 10h00-12h30 **CAMOC Session 5**
Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues
- 13h30-16h45 **CAMOC Session 6**
Museums of Cities and Sustainable Urban and Local Community Development
- 16h55-18h30 **Guided tour and visit, Museum of Kyoto**

September 8-9, 2019

CAMOC Post-conference tour to Tokyo
Rethinking the Relationship between the City and the City Museum

CAMOC ANNUAL CONFERENCE 2019

“City Museums as Cultural Hubs – Past, Present and Future”

Kyoto, Japan, September 2-5, 2019

September 2, 2019 Inamori Memorial Hall (IMH 208)			
14h30-16h00 JOINT SESSION 1 – CAMOC+ASPAC <i>Cultural Tourism, City Sustainability and Museums of Cities</i>			
Time Table	Speaker	Title	Note
14h30-14h40	Welcoming speeches	Introductory address - CAMOC and ASPAC representatives	CAMOC and ASPAC
14h40-14h55	Yoshiaki Ishizawa, Japan	<i>Exchange in International Cooperation for the Inheritance of Cultural Properties and the New Role of Museums within ASEAN countries</i>	ASPAC
14h55-15h10	Alvin Tan Tze Ee, Singapore	<i>Community Hubs & Cultural Rejuvenators: Singapore's Community</i>	CAMOC
15h10-15h25	Akatsuki Takahashi, UNESCO Office for the Pacific States	<i>Pacific Islands Museums for Sustainable Development</i>	CAMOC
15h25-15h40	Feng Zhao, China	<i>The Future of Silk as Cultural Heritage in Museum</i>	ASPAC
15h40-16h00	DISCUSSION		
16h30-18h00	CAMOC General Assembly		
September 3, 2019 Kyoto International Conference Center, Room F			
13h30-18h00 JOINT SESSION 2 – CAMOC+DEM HIST <i>City and House Museums in the Context of Revising Museum Definition</i>			
PART 1 – 13h30-16h00			
Time Table	Speaker	Title	Note
13h30-13h45	Welcoming speeches	Introductory address - CAMOC and DEMHIST representatives, Edo-Tokyo Museum representative (Joana Sousa Monteiro, CAMOC / Elsa Rodrigues, DEMHIST / Terunobu Fujimori, Edo-Tokyo Museum Director)	CAMOC and DEMHIST, Edo-Tokyo Museum
13h45-14h00	Junichi Kobayashi, Japan	<i>Globalization and the Role of City Museums</i>	Edo-Tokyo Museum
14h00-14h15	Placido Gonzalez Martinez, China	<i>A Recreation of Life: The Case of the Wuxiliang Shikumen Museum in Shanghai</i>	DEM HIST
14h15-14h30	Yoshinori Kasai, Atsushi Nakagawa, Japan	<i>A Collaboration on Folklore Research between a City Museum and a Private University</i>	CAMOC
14h30-14h45	BREAK		
14h45-15h00	Martina Zerovnik, Austria	<i>Museum as Safe Space</i>	CAMOC
15h00-15h15	Nathalie Bondil, Canada	<i>Towards a Humanistic Museum with Inclusion and Wellbeing</i>	CAMOC
15h15-15h30	Yvonne Ploum, The Netherlands	<i>Integrated Conservation: How Museums Can Play a Meaningful Role on the Way to a Socially Sustainable Society</i>	DEM HIST
15h30-16h00	DISCUSSION		
16h00-16h30 - COFFEE BREAK			

PART 2 - 16h30-18h00			
Time Table	Speaker	Title	Note
16h30-16h45	Fang Hui-shih and Lin, Yi-hung, Taiwan	<i>Modern Architecture and City Museums: National Taiwan Museum System</i>	DEMIST
16h45-17h00	Guy Thewes, Luxembourg	<i>Embracing Change - Digital Disruption in the City Museum</i>	CAMOC
17h00-17h15	Marlen Moulou, Greece	<i>How Many Tales a Historic House Museum Can Tell in/for a City?</i>	CAMOC
17h15-17h30	Bonginkosi Zuma, South Africa	<i>THE EVIDENCE IS IN, THE HUNT IS ON: Reviving Historic House Museum's Relevance in South Africa</i>	CAMOC
15h40-16h00	DISCUSSION		

September 4, 2019 Kyoto International Conference Center, Room C-1 CAMOC SESSION 3 <i>Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities</i>			
Time Table	Speaker	Title	Note
13h30-13h45	Sawako Inaniwa and Tatsuya Ito, Japan	<i>Cultivating Intercultural Communication Through Art and Participation: "Museum Start a-i-u-e-no"</i>	
13h45-14h00	Sarah Henry, USA	<i>Community Voices and the Museum Voice in a Diverse City: Case Studies from the Museum of the City of New York</i>	
14h00-14h15	Alec Coles, Australia	<i>Sharing Diverse Stories in the New Western Australian Museum</i>	
14h15-14h30	Eilat Lieber, Israel	<i>Jerusalem between a Rich Past, a Complex Present and a Promising Future: The Tower of David Museum as the Reflection of the City</i>	
14h30-14h50	DISCUSSION		
14h50-15h00	BREAK		
15h00-15h05	Mariko Murata and Akira Matsuda, Japan	<i>Museums and Multiculturalism in Japan</i>	IGNITE SESSION:5'-PRESENTATIONS
15h05-15h10	Alison Eardley and Serena Iervolino, UK	<i>Our City, Our Memory, Our Museum: Reimagining Diversity and Memory within Museums to Create Powerful City Futures</i>	
15h10-15h15	Antonella Poce, Maria Rosaria Re, Helen Chatterjee, Fulvia Strano, Italy	<i>The Inclusive Memory Project. Museum Education to Promote the Creation of a New Shared Memory</i>	
15h15-15h20	Csilla Ariese, The Netherlands	<i>Inclusive De-colonial Practices: From the Amsterdam Museum and Beyond</i>	
15h20-15h25	Angelita Teo, Singapore	<i>The National Museum of Singapore: Representing the Multicultural Ethos of a City-State</i>	
15h25-15h30	Kim Tao, Australia	<i>The Welcome Wall: Reconsidering a Multicultural Memorial in a Migrant City</i>	
15h30-16h00	DISCUSSION		

CAMOC SESSION 4: Workshop 16h30-18h00 <i>City Museum Trends: Active Collecting and Activating Collections</i>			
Time Table	Speaker	Title	Note
16h30-16h45	Nicole van Dijk, The Netherlands	<i>Active Collecting and Empowerment</i>	CAMOC
16h45-18h00	Workshop activities coordinated by Nicole van Dijk		

CAMOC ANNUAL CONFERENCE 2019

September 5, 2019 Off-site meeting day at the Museum of Kyoto CAMOC SESSION 5 <i>Museums of Cities, Trends and Definitions: Connecting UrbanPast and Present, Responses to Urban Issues</i>			
Time Table	Speaker	Title	Note
13h30-16h00			
10h00-10h10	Welcoming speeches	<i>Introductory address – Keiji Yamada, Director, Museum of Kyoto; Joana Sousa Monteiro, CAMOC Chair</i>	Museum of Kyoto and CAMOC
10h10-10h25	Masakage Murano, Japan	<i>Discovering the Roles of the Museum of Kyoto in Contemporary Society</i>	
10h25-10h40	Patricia Brignole, Argentina	<i>Museum Expanded, the City as a File. Collections in Network</i>	
10h40-10h55	Victoria Campbell, Denmark	<i>Exhibiting the Future: Inclusivity & Relevancy in City Museums' City Labs</i>	
10h55-11h10	Maria Fratelli, Cristina Miedico, Annamaria Ravagnan, Italy	<i>In.Museum-Museum.ouT, Museums as Hubs for Cultural and Personal Services</i>	
11h10-11h25	DISCUSSION		
11h25-11h30	MINI-BREAK		
11h30-11h45	Joana Sousa Monteiro, Portugal	<i>Approaching the Future: An Experience at the Museum of Lisbon</i>	
11h45-12h00	Elena Pérez Rubiales, Spain	<i>Right to the City, Right of the Citizens: For a New Generation of City Museums</i>	
12h00-12h15	Michał Niezabitowski, Poland	<i>The City Museum... A Brief History of Tomorrow</i>	
12h15-12h30	DISCUSSION		
12h30-13h30	LUNCH BREAK		

CAMOC SESSION 6 13h30-16h45 <i>Museums of Cities and Sustainable Urban and Local Community Development</i>			
PART 1- 13h30-15h15			
Time Table	Speaker	Title	Note
13h30-13h45	Teng Chamchum-rus, USA	<i>A Community-Centric Framework for Urban Heritage Conservation and Roles of Museums in Communities</i>	
13h45-14h00	Suin Jeong, South Korea	<i>Sustainability of Exhibitions Co-Created with the City</i>	
14h00-14h15	Christine De Weerd and Lars De Jaeger, Belgium	<i>The Square Kilometre - Zooming in on the City through a Participation Project</i>	
14h15-14h30	Marilia Bonas, Brazil	<i>Museums and the Indigenous Cosmogonies: Paths to the Cities</i>	
14h30-14h45	Elka Weinstein, Canada	<i>Overcoming Colonial History in Ontario's Municipal Museums</i>	
14h45-15h15	DISCUSSION		
15h15-15h40	COFFEE BREAK		

PART 2 - 15h40-16h45			
Time Table	Speaker	Title	Note
15H40-15H45	Noga Raved, Israel	<i>The Contribution of City Museums to Public Culture and to the Sense of Place: Evidence from Israeli Cities</i>	IGNITE SESSION:5'-PRESENTATIONS
15h45-15h50	Giampaolo Nuvolati and Rita Capurro, Italy	<i>City Users, Public Spaces and a Possible City Museum in Milan</i>	
15h50-15h55	Robyn Daw, Australia	<i>Discovering Your Own City: Connecting people, Art and Heritage</i>	
15h55-16h00	Hiromi Takao, Japan	<i>What Can a Science Museum do for the Local Community as a "City Museum"?</i>	
16h00-16h05	Sigrid Bosmans, Belgium	<i>The National Museum of Singapore: Representing the Multicultural Ethos of a City-State</i>	
16h05-16h10	Hongguang Wang, China	<i>Community Museum and Urban Planners - A Community Building Approach to Response to Urban Issues</i>	
16h10-16h15	Chao-Shiang Li, Taiwan	<i>A Curator for the Urban's Historic Locales and Narratives – Kaohsiung Museum of History</i>	CAMOC
16h15-16h45	DISCUSSION		
16h45-16h55	MINI - BREAK		
16h55-18h30	Guided tour and visit, Museum of Kyoto		

September 8-9, 2019

CAMOC Post-conference tour to Tokyo

Rethinking the Relationship between the City and the City Museum



ICOM-CAMOC (International Committee for the Collections and Activities of Museums of Cities) and the ICOM KYOTO 2019 Organising Committee are jointly organising a post-conference tour in Japan's capital, Tokyo. The tour aims to bring together Japan's museum professionals with the participants in ICOM Kyoto 2019. It will include a diverse range of viewpoints on city museums; stakeholders including city museum professionals, curators, researchers, academics, city governance, students, and NGOs. Anyone who is interested in the relationship between a city and its museums will benefit from this opportunity to connect and to see the different faces of Tokyo, and rethink the relationship between the city and the city museum. We are looking forward to your participation.

Organisers:

ICOM-CAMOC, ICOM KYOTO 2019 Organising Committee

Co-Organisers:

Tokyo Metropolitan Art Museum; Edo Tokyo Museum; Tamarokuto Science Center; Implementation Committee for New Concept "Ueno, a Global Capital of Culture"; Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

Support:

Tokyo University of the Arts

Information and registration:

http://network.icom.museum/fileadmin/user_upload/minisites/camoc/_4_ICOM_Kyoto_2019_Post-Conference_Tour_in_Tokyo_For_CAMOC_website0707.pdf

Or <https://icom-kyoto-2019.org/tour.html>

WORKSHOP

Towards a City Museum Watch

*Museum of Lisbon, Lisbon, Portugal
May 3-4, 2019*



At the central storage of the museum. © Jelena Savić

The two-day CAMOC workshop, dedicated to the major trends to watch for in city museums and the identification of what exactly a museum about a city is, took place in Lisbon this May. The workshop was held in collaboration with the ICOM Portugal National Committee and the ICOM MDPP Standing Committee.

We had an opportunity to welcome internationally recognised authorities on city museums, to explore the changing practice of several prominent museums from the host country, Portugal, and to participate in a series of interactive workshop sessions on city museum trends.

Two of the texts in this issue of the CAMOC Review, written by Francesca Lanz and focusing on the intricacies of any attempt to grasp and define museums of cities and cities themselves, are directly linked with one of our principal goals for this workshop – the search for a common ground for a conceptual framework that may allow us to further identify city museums world-wide, in all their diversity, embracing different styles and scales of museums and the concept of museum for the city, not just about the city.

The reports prepared by our grantees, Paola Boccalatte and Elif Çigdem Artan, and the photo-dossier bring the workshop dynamics and the atmosphere closer to the reader, and Cristina Miedico's text on Museum People engages us through connecting the museum and its artefacts, the city, its people, and their memories, experiences and values, all that throughout different epochs.

GRANTEE REPORTS

■ A Human Library Against Prejudice and Intolerance

Paola E. Boccalatte

Museum consultant, Turin, Italy

Part 1: 1938-2018

When we decided, as a curatorial team, on the slant and the main contents for the multimedia installation *Che razza di storia*,¹ we had to make difficult choices, given the limited space and budget as well as the need for a clear interpretation. For example, we chose not to propose explicit analogies between that historical moment – the enactment of anti-Jewish laws by the fascist regime in 1938 – and the present day.

In this regard, the project from which the exhibition emerged, *1938-2018: 80 Years after the Racial Laws*,² coordinated by the Museum of Resistance, Deportation, War, Rights and Freedom (Turin), proposed not to yield to improvised analogies and trivializing parallelisms, nor to fix the past in an inaccessible cloud.

The senator for life Liliana Segre, who survived the concentration camp, explained in an interview: “I do not make comparisons, I do not want to do them, I find them wrong. But, as we were nameless, without the right to have a name, so it happens today. [...] Today we all know, but while the sea closes over the nameless people, nobody intervenes. The link between then and now lies precisely in the indifference.”³

In the access corridor to the exhibition, we put a wallpaper with a word cloud questioning the visitors. That graphic play was inspired by the solution adopted in the exhibition at the Musée de l’Homme in Paris, *Nous et les autres. Du préjugé au racisme* (2017-2018). Among the key questions there were: Why do we need enemies? Is it legitimate to disobey a law we consider unfair? Is racism an opinion or a crime? What are the borders for? What’s the purpose of studying history? Do we all have prejudices?

The outcome of the exhibition proposal, a synthesis of information and emotion, was unpredictable. A few days before the closing date of the installation, the media resonance was rather poor. The exhibition opened at the end of a year full of events on the racial laws in Turin;

there were almost 90, organized or promoted by the 1938-2018 project, so it was feared that the installation, although the result of much work, would have little success.

One day, the Museum received a visit from two young new citizens. They were from Syria and Morocco, respectively. They wanted to let us know that they had visited the exhibition and saw themselves in the stories of those who lived the tragedy of war, persecution, escape from their homes in 1943-1945. Those stories, which at that time mostly aroused indifference, talked about lives; along the exhibition path they were whispers that could only be perceived by approaching the ear to the cold metallic cones spread in a dark and bare space, testimonies on the issues of *family, war, lists, chance, home, solidarity, money, betrayal*.

“We care about the past through remembrance, but, at the same time, we’re passive to its message, witnessing today the same evil”, said one of the two friends, Ayoub Moussaid, with a worried and passionate look. Therefore, thrilled by the chance to express their own feelings about the issues of racism and prejudice, they proposed to the Museum some actions of cultural mediation inspired by the project on racial laws. Encouraged by such a strong and unexpected feedback, the Museum decided to trust them. In a very short time, a performance was organized with a group of friends in the form of the Human Library in the hallway leading to the exhibition.

The Human Library is a simple but concrete activity to promote intercultural dialogue, to face one’s own prejudices and disrupt stereotypes through storytelling and sharing among people differentiated by age, geographical origin, education, gender, etc. The “books” are people with a story to tell, and those who belong to minorities subject to stereotypes and prejudices. The intent is to overcome categories and generalizations by addressing prejudices, facing them and weakening them. So, on the last day of the exhibition, an event took place joining the two chronological ends of the project, establishing an active link between the history of the last century and new stories, connected by the thread of prejudice. The “books” were Muna Khorzom, Ayoub Moussaid, Dawit Borio, Ivana Nikolic, Esperance Hakuzwimana Ripanti and Andrea Lezzi, who gave us their own painful, brave, moving stories, talking

¹ Turin (Italy), Polo del ’900, 22 November 2018 - 3 February 2019.

² www.1938-2018.museodiffusotorino.it. See: CAMOC *Museums of Cities Review*, 2018, 3, 4-5.

³ Segre, L. (2019). Il mare nero dell’indifferenza. Ed. Giuseppe Civati, *People, Gallarate (VA) 2019*, 20.

about colonialism, war, violence, intolerance, prejudice, indifference, escapes, loneliness, release.

Between “book” and “reader”, a reciprocity, a kind of exchange was established, given by the activation of personal memories, sensitivities and awareness. A well-known practice, but not so common in museums: in Italy it has been successfully tested, by ABCittà, at the Museum of the 20th Century and at the Museum of Cultures (MUDEC) in Milan.⁴

The Human Library experience had two relevant aspects: the first was the tight link with the exhibition, of which the Human Library gave an original interpretation; the second was the spontaneity of the initiative, led by young citizens who felt consciously involved and generously told their stories in a light but profound way.

As a conclusion of the 1938-2018 project, the Human Library was an opportunity to experiment new and powerful tools, test the openness of the Museum to new approaches, and work to foster active citizenship and social cohesion.

Part 2: The historical perspective matters

As his contribution to the Lisbon conference, Joan Roca I Albert, by reporting to his personal experience at MUHBA and other projects and approaches, explained in a very powerful way how the historical perspective in urban museums matters. In specific, he recommended that one be careful when “splitting history from the present”, keeping it in a kind of sacred bubble. Significantly, he reminded us of the Barcelona

⁴ Cimoli, A. C. Musei, pregiudizi, empatia. Gettare il corpo nel dialogo. In *RootsRoutes*. Retrieved from: <http://www.roots-routes.org>

Declaration (2013): one particular paragraph seems to be highly meaningful, embracing many of the ideas offered during the Lisbon conference: “City museums collect and keep the material and immaterial heritage, past and present, of their cities and citizens. By shaping the chronicled and living memory of towns, these museums contribute to the dynamic process of writing and rewriting the city’s history, actively involving citizens, who provide their own definitions of their urban history and heritage within a single historical framework”.

This statement links to the contribution made by Elif Çiğdem Artan, who examined the emblematic case of the creation of an archive by citizens, devoted to “the future of the present”, that is to say a very recent heritage that is already history. Both Joana Sousa Monteiro and Chet Orloff pointed out that history is much more than “the past”, and Catherine Cole observed that the museum of the city has to relate to the past and present. Jette Sandahl reported the progress of the ICOM process for the new definition of the word “museum”; from her considerations, the message of the need to face history and its contextualization was clear.

In this difficult and inescapable relationship, connected with the issues of accountability, relevance and democracy, lies one of the challenges and responsibilities of the Museum of the City of the 21st century. Whatever happens in a city – with a resonance in the world as well – is a fact concerning the city museum. Likewise, whatever happens in the world and has an effect on the city. Many urban museums have been working on this challenge and the actions they can take. Coming out of their walls and beyond disciplinary cages, provides an opportunity to embrace precious urban energies, especially among the youngest, and brings confidence in the role of the museum as social agent.

■ After the CAMOC “Towards a City Museum Watch” Workshop

Dr. des. Elif Çiğdem Artan

Introductory notes

On May 3-4, 2019, CAMOC members and friends gathered together in Lisbon for the “Towards a Museum Watch” workshop. As a grant-awarded presenter, I had the opportunity to hear inspiring projects, participate in vivid discussions and get feedback to my dissertation. I have recently completed my doctoral research at TU-Berlin, Center for Metropolitan Studies. Its main focus is on archiving digital-born materials by mainly concentrating on two case studies, Interference Archive

in New York and bak.ma in Istanbul, with an objective of seeking the remaining activist videos from the Occupy Wall Street and the Occupy Gezi Park movements. As it was an ethnographical study, I interviewed more than 50 actors engaged in the selected archives and I illustrated the current debates, challenges, and obstacles in autonomous media archives by asking the following question: how can activist videos contribute to a non-linear and non-authoritarian history-writing? The main argument in my doctoral research: today, history of unprivileged and marginalized communities is recorded



CAMOC Workshop poster. © Museum of Lisbon

by the communities and archived with the communities. Notably, the easy production and free dissemination of video pave the way for a challenge in terms of collecting, curating, storing, and providing access to the enormous amount of data. Today, autonomous archives document, preserve and present the counter-image of the state archives by working as collectives. Based upon the idea of “archiving now collectively” and the question of “too much material”, I concluded my talk by asking the audience about the possible collaboration between city museums and autonomous archives, concerning ICOM’s ongoing project of the new museum definition.

The highlights of the meeting

The discussion regarding posing my research question led us to the keynote speaker of the workshop. Jette Sandahl (ICOM MDPP Chair) gave an amazing talk about the process of writing the new museum definition. First, the new definition is participatory, for ICOM requests definition entries from all around the world; second, it presents excellent transparency for ICOM provides visibility to all of the entries by publishing them online, and finally, it is inclusive for ICOM accepts entries in all languages. After reviewing some of the entries, Sandahl also provided information about the selection strategies. At the end of the submission process, the Executive Board will finalise the new museum definition proposal, and in Kyoto, during the gathering of ICOM 2019, there will be a voting: the current definition vs. the new proposal. Sandahl highlighted that the museum definition is the status of ICOM, and therefore, a status change can only be possible with one alternative rather than having multiple proposals to be voted. The discussion of the new museum definition continued during the presentation of Francesca Lanz (Politecnico di Milano), as her talk focused on the need for a new city museum definition. After comparing a series of

museums with the ideal status of the city museum, Lanz underlined the necessity of reviewing the definition by affirming that a new definition can be helpful for certain institutions which do not have the know-how for sufficiently representing the city.

In the following session, Joan Roca (MUHBA) examined the new museum definition by listing 15 elements to answer the question of “How to Detect a City Museum in 20 Minutes?”. His 13th element, which was asking “How to ensure low-cost practices when collecting the present?” was directly related to my doctoral research. It was such a pleasure to hear Joan’s comments on my research topic, and I also had the opportunity to get his feedback to my findings during our city tours organized by the Museum of Lisbon. As site tours, we visited a series of museums that comprise the city museum. Each visit was accompanied by our Lisbon colleagues working there, who provided detailed information regarding the museums’ collections and exhibitions.

Surprisingly, the second day of the workshop was held in the renovated storage building of the Museum of Lisbon. The day started with the invited speaker, Jan Gerchow from the Historical Museum Frankfurt, who argued that city museums are omnibus museums as they are composed of manifold perspectives. In his opinion, a city museum should be inclusive for all aspects of a city and display transdisciplinary scientific research. Another invited speaker, Catherine C. Cole (CAMOC/CAM), approached to the new definition of city museum by asking the role of city museums: “Museums ‘of’ or ‘in’ cities”. Independent museologist and curator, Paola E. Boccalatte (Italy), who was also awarded a grant, presented her inspiring projects focusing on the notion of race.

Final remarks

In addition to the fruitful discussion, we had the opportunity to develop our collective working and creative thinking skills through the interactive workshops coordinated by Annemarie de Wildt (the Netherlands), Cristina Miedico (Italy), as well as Darry Razen and Vitoria Ramirez Zanquetta (the Netherlands). The workshop, which started with welcoming speeches of Joana Sousa Monteiro (Museum of Lisbon/CAMOC), Afsin Altayli (ICOM Secretariat), Ekaterina Travkina (OECD), and Ian Jones (CAMOC and the future of city museums), was concluded after the final debate session conducted by Joana Sousa Monteiro, Joan Roca, and Jelena Savic (CAMOC Secretary). Consequently, attending the CAMOC’s “Towards a City Museum Watch” workshop was an invaluable experience. I am grateful to be a friend of CAMOC.

INTERACTIVE SESSION

■ People First – Museum People

Cristina Miedico

Civic Archaeological and OpenAir Museum of Angera – Lake Maggiore

Introductory notes

For some years now, the Civic Archaeological and OpenAir Museum of Angera has been reflecting on who were the people who allowed its creation and growth. The Archaeological Museum was opened in 1974, after more than a century of research, and was founded on the basis of the will of the local community even ahead of the scientific one. Today, citizens also collaborate directly in the development of sites of interest in the OpenAir Museum. This is not the context for telling everyone's story, but for the constant, direct and analogical relationship with citizens and visitors; hence, it is particularly effective to make known those who wanted, created or defended the Museum, those who worked there, those who spent time and money there. By analysing the daily life of those people, regardless of age, gender or nationality, one can identify himself with them and understand that the Museum belongs to the whole community, to anyone who benefits from it or wants to take responsibility. In this way, all users have also become Museum People and want to see it grow.

The Civic Archaeological Museum tells the story of the city starting from the first human appearance in the area, about 15,000 years ago. The Roman section tells the story of the *vicus* between the 2nd century BC and the 6th century AD. The OpenAir Museum illuminates the subsequent historical periods by addressing the most significant places and monuments present in the territory and the memories of the community; starting from 2016, every site of interest identified by the community has been recorded and mapped.

We understood that, in order to work together with the people who live around the Museum or who visit it, it was necessary to change the language, to allow everyone to find points of contact and interest in the exhibits and in local history. We began to narrate the objects and works of art by going beyond their description and through an attempt to present the people who made them. We have studied and recounted the cults, clothes, languages and alphabets of those who lived in Angera in the past centuries and millennia: those ancient citizens built the altars, put on the jewels on display, financed hospitals and allowed street artists to paint their walls. We told the stories of grandmother *Cominia*, carefully buried by her nephew 2000 years ago, of *Calventia*, a

slave freed by a certain *Virillieno* of Greek origin, of the Christian *Maraotes*, born in Syria and buried in Angera, among others. We attributed the name *Dervonia* to the woman devoted to the *Matronae Dervonnae* who loved to wear a particular Celtic pendant and dance in a circle under an oak tree, holding her companions by the hand. We retraced the torture of *Sant'Arialdo*, which took place in Angera in 1066. We walked along the paths of religious processions of the 1600s and 1700s. We rediscovered lake fishing and reread the letters of Slovak soldiers stationed in Angera during the First World War.

This year we started new projects, including *Rediscover Angera* and *Homely Glories*, thanks to which we will highlight and thank all those who have contributed to making our town beautiful, interesting and pleasant. We decided to pay attention to the people involved in historical and archaeological research, who saw the participation of great personalities – such as Alfonso Garovaglio, Luigi Pigorini, Alda Levi or Mario Bertolone – in the local excavations of the 1800s and early 1900s. We would like to learn more about the people who created, discovered or studied the objects displayed in the windows and those who commissioned monuments and works of art in the past. We would like to re-read the lives and choices of farmers, artisans and entrepreneurs who modified the natural landscape to transform it into a cultural landscape. We would like to put under the spotlight those who invented and promoted the most representative artisanal and gastronomic products of the territory we enjoy today.

To do this, we invited the visitors and users of the Museum, residents and non-residents, to find a relationship with People who lived millennia or centuries ago, and each was able to identify common feelings or characteristics. Through links to the findings, traditions and monuments, visitors of all ages, cultures and competences have tried to establish connections with the people of yesterday and today: this identification has generated affection and a desire to participate. New stories and opinions have emerged, the desire to participate and invest has grown, the community has expressed the wish for the Museum to have even more tools to protect, enhance and tell local history. Also, participants became aware that local history is closely connected with the human history of many other eras and places in the world.

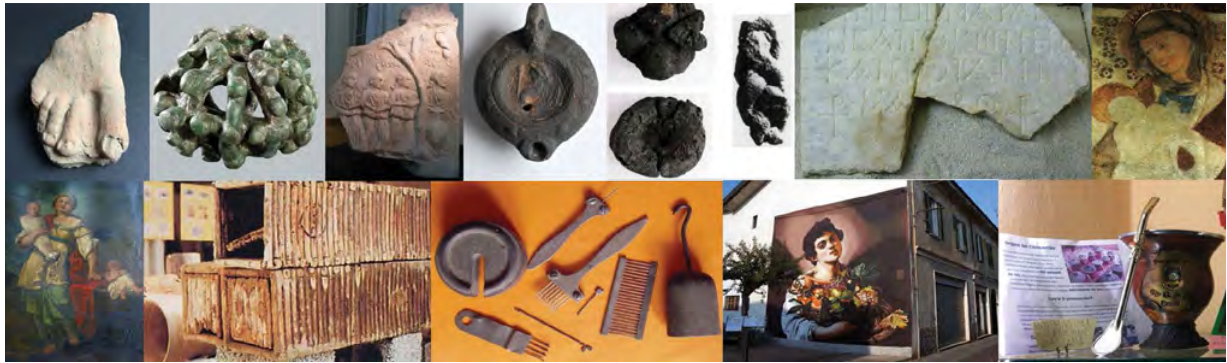


Image 1: Museum Objects. © Cristina Miedico

The proposal for the Lisbon workshop

The workshop proposed at the meeting *Towards the City Museum Watch* in Lisbon arose from the desire to share our experience with colleagues. The objective was to stimulate a reflection on the variety of the people involved in the life of the Museum; this observation generates, in fact, greater awareness for those who work there, but also, and above all, for those who visit it. Telling the story of the Museum through the people who played a role in the life of its objects and structure helps create more effective systems and tools of communication, fruition and participation.

The workshop participants were divided into four groups, where each group had to choose an object to focus on. A set of 24 images related to 12 objects was proposed (**image 1**): archaeological finds, devotional paintings, foods, objects brought to the Museum by the Children or industrial or peasant tools. Each group had a sequence of three tasks - activities, with about 5 minutes per question.

Activity 1 - The person who may have created or used the object displayed in the Angera Museum

Each group, starting from the image, described the person who may have created or used the work or object that is a part of the Museum. They tried to imagine his or her name, age, place of birth, residence, physical appearance, character, attitudes of mind, dreams, fears, personality, passions, interests, activity, family, and so on. They tried to describe a realistic person, nothing extraordinary.

The outcome:

Group 1 (the oil lamp, image 2)

“The object belonged to a 70-year-old woman named Livia, with long curly hair, who loved to dress in white clothes, with colourful belts she made herself. Livia was

a skilled artisan specialized in weaving, and she enjoyed working after sunset, under the light of this oil lamp. She was very afraid of earthquakes and every day she dedicated offerings and prayers to the gods and burned scented oils in the lamp. She had neither husband nor children, and perhaps this is why she was still in excellent health at the age of 70!”

Group 2 (the oil lamp, image 2)

“The object belonged to a 45-year-old freed slave named Caria, who suffered from insomnia. She liked being alone at night, watching the shadows created by this oil lamp. She believed the little flame awakened the spirits



Image 2: Oil lamp depicting Dionysus, of Egyptian production, from the necropolis of Angera. IInd-IIIrd century AD. © Cristina Miedico

Dossier

of the ancestors. Often, on winter evenings, he invited his numerous grandchildren to sit in front of her, in the light of the lamp, to listen and learn the stories of the family. Neighbors often joined, and many said that the lamp had magical powers because it gave the owner great narrative skills. Under the light of this lamp, an important poem was written in Corinth.”

Group 3 (the terracotta fragment of a foot, **image 3**)

“Claudio was a 20-year-old boy, born in *Augusta Taurinorum*. He dreamed of becoming an artist, and he was passionate about Greek art and culture and devoted himself to the God of Health. He had very large feet and was very sure of himself and of the beauty of his foot, so he decided to consecrate himself to the god.”

Group 4 (the terracotta fragment of a foot, **image 3**)

“Wilson was a 35-year-old Brazilian athlete, 190 cm tall. One day, he decided to move from Rio de Janeiro to Angera, on Lake Maggiore, where he often went trekking, wearing his *Havaianas* sandals. Due to a bad foot injury, the doctors had to amputate his leg. Before cutting, Wilson had his foot modelled as a reminder of who he was and to create the exact same prosthesis. He continued to walk, although a little less than before, and took the opportunity to learn how to work with clay; he became a skilled artisan and started making casts to be used as *ex voto*.”

Activity 2 - *The person working for and in the Museum*

Each group, starting from the image, described one person who helped to study and exhibit the object: archaeologist, scholar, art historian, restorer, director, curator, Museum professional, keeper, caretaker, educational worker, other. They tried to imagine the name, age, place of birth, residence, physical appearance, character, attitudes of mind, dreams, fears, personality, passions, interests, activity, family, and so on. They tried to describe a realistic person, nothing extraordinary.

The outcome:

Group 1 (the oil lamp)

“The lamp is one of the favorite objects of this Museum guide. Max is a 27-year-old Afro-Danish boy: he studied art history and cultural heritage management in Germany, and, failing to find work as a curator, started as a Museum guide in Portugal, thanks to a contest found online. One day, observing some Roman lamps, he realized that the caption was wrongly dated and suggested the correction. Shortly afterwards, he became interested in archeology, decided to take a second degree and became a researcher of Roman iconography at a



Image 3: Etruscan votive offering depicting a foot, Pigorini Violini Collection, 2nd century BC. © Cristina Miedico

Spanish university. In Madrid, he met Pablo, they got married and, as wedding tokens, they gave everyone small oil lamps.”

Group 2 (the oil lamp)

“Nuria was the first woman who graduated in archeology from the University of Coimbra, and she discovered the lamp in the early 1900s. She had no children, but she was a loving aunt, often taking her sister’s children to visit Museums and eat ice cream. She often traveled and collaborated in archaeological excavations in northern Italy, excavated with important Italian scholars, discovered a necropolis on Lake Maggiore and thanks to her discovery an archaeological Museum was founded.”

Group 3 (the terracotta fragment of foot)

“Rita is a 42-year-old archaeologist. She moved to Italy from Finland to study and work in archaeological excavations from the Roman era. She specializes in the study of terracotta feet. She fell madly in love with Giulio, the curator of the Museum where the foot is exposed. The two shared a passion for feet in ancient sculpture. They have 3 Italian-Finnish children, they love to travel and appreciate multi-ethnic communities.”

Group 4 (the terracotta fragment of foot)

“Cleo, Wilson’s sister, is the curator of the Angera Museum and decides to show his foot in the Museum so that everyone can remember to go trekking with suitable shoes.”

Activity 3 - *The person visiting the Museum*

Each group, starting from the image, described a person who visits the Museum and lingers

to admire that object, a plausible visitor, with specific needs related to the character and to the context. They tried to imagine their name, age, place of birth, residence, physical appearance, character, attitudes of mind, dreams, fears, personality, passions, interests, activity, family, and so on. They tried to describe a realistic person, nothing extraordinary.

Group 1 (the oil lamp)

“A 6-year-old boy, Tiago, visited the Museum with his family; as soon as he saw the oil lamps of the ancient Romans, he understood that they must have been lamps very similar to Aladdin’s and asked to be able to touch one of them. He was allowed to rub a precise replica preserved in the tactile display case. Tiago then expressed his greatest wish: to eat a huge ice cream!”

Group 2 (the oil lamp)

“A little boy saw the lamp in the window, looked at it and asked: what is this? He looked at the caption and read: *LUCERNA*, but he didn’t know what that word meant. He asked his parents and as they didn’t know the meaning of it either, they decided to look it up on Wikipedia. The boy managed to touch the lamp and Diogenes came out. The child asked him what the lamp was and Diogenes immediately sent him to the house of Caria, the old owner, to see it lit up in the evening and to see for himself what it was for. Returning from his journey through time, the child explained to his parents that the *LUCERNA* is simply a lamp full of oil, with a string that burns in a way similar to that of candles, and that it is nice to listen to tales by lamplight.”

Group 3 (the terracotta fragment of a foot)

“Today’s visitors are two 11-year-old twins from Angera; they love to explore the world and invent stories to tell their friends. They hide in the Museum, and at night, with the torch, each chooses an object and tells a story. They are attracted by the big foot fragment and imagine a horror version of the Cinderella fairy tale, competing to see who can scare the other the most.”

Group 4 (the terracotta fragment of a foot)

“A copy of the foot is taken to a Museum in Brazil. An Argentine scholar discovers that the terracotta foot has the exact same conformation as her father’s foot. She immediately starts a search and discovers that Wilson and Cleo are her brothers; they are sons of the same father, a famous athlete of whom all the Argentine People are very fond. The cast of the foot is then exposed in Argentina.”

The proposal

The same questions could be proposed to visitors of any Museum, choosing suitable objects, in a sort of an analogue role-playing game: the participants simply need a sheet containing the questions, a pencil, an eraser – and a desire to get involved. The activity can also be adapted for online use or prepared in a digital form. In any case, in the Museum, human mediation is preferable: conducted by well-trained personnel, capable of adapting contents and tools periodically, and to the people they meet.

Conclusions

While the exercise perhaps didn’t fully transmit what we wanted to convey, thinking back about the laughter with which the proposed activities were carried out and about the discussions held at other moments during the Lisbon meeting, the conclusion is that the principal message was well received.

Museums are not neutral, as we know, and every object that we decide to exhibit can tell endless stories; every exhibit, ritual object or work of art can tell us about hundreds of people, as told in the novel *The Collector* by Tibor Fischer.¹ Imagining the people involved in the history of an object inevitably leads us to attribute it some of our own experiences and characteristics, or those of our friends, some physical or character aspects that we know well. Imagining these People and their lives allows the visitor to no longer perceive them as anonymous shadows of the past or ghosts of the scientific or academic world. Imagining their feelings, fears or joys generates affection towards objects and therefore towards the Museum, allows us to understand the value of protection and conservation and the sense of Museum narration. The imagination of each visitor can lead to more or less correct storytelling, depending on their knowledge and on the information we are able to provide. Those who manage a Museum must provide for the conservation and research of the exhibits, but also have the task of providing the users with correct information, tools of involvement and spaces of free interpretation, which allow the visitor to understand the function and importance of the work art or artifact, to get excited and identify with it. In this way, the visitor will become attached to the Museum. This will allow the community to understand and share the collective value of memory, art and stories told in the Museums and convince it of the importance of investing in their development.

¹ Here I would like to thank Maria Fratelli from the Milan Civic Museums, who told me about the novel.

Dossier

FROM THE WORKSHOP

Counting on the presence of internationally recognized authorities on city museums, we explore the changing practice of several prominent museums from Portugal, and to participate in a series of interactive workshop sessions on city museum trends. (Photos: Paola Boccalatte and Jelena Savić).



Opening speeches... Ekaterina Travkina, Joana Sousa Monteiro and Afsin Altayli



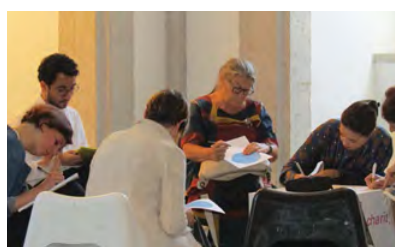
Cristina Miedico and Jan Gerchow - reporting results of an interactive session



Catherine Cole presenting at the Central storage building



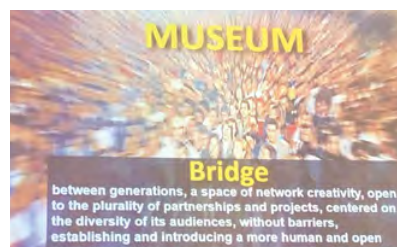
Keynote Jette Sandahl with Catherine Cole, CAMOC vice chair



A moment from one of the interactive sessions



Joan Roca and Ian Jones



From the keynote presentation on the new museum definition



Francesca Lanz



The first day in the Museum's West tower



Detail from an interactive session



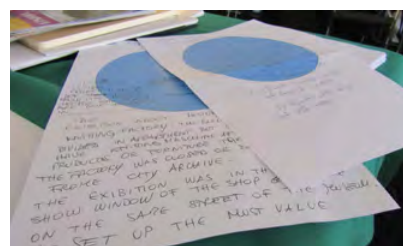
One of the group activities



Visit to the garden of the Pimenta palace



Informal moments...



A detail from one of the interactive sessions

CAMOC present in two recent conferences: Trento and Moscow

JOANA SOUSA MONTEIRO*



Trento Festival of Economics. Source: <https://www.facebook.com/pg/festivaleconomiatrento/posts/>

The 14th Trento Festival of Economics – the session on culture (May 30 – June 2, 2019)

The 2019 Trento Festival of Economics included one session about culture and city museums under the global topic of “Globalisation, Nationalism, and Representation”. The session “Identity of Places: What is the role of culture?” was promoted by the OECD¹ in Trento, Italy, on May 31. The session counted on the efficient moderation of Ekaterina Travkina (Coordinator, Culture, Creative Industries and Local Development, OECD) and the participation of Michele Trimarchi (Professor of Cultural Economics, University of Bologna), Joan Roca (Director of the Museum of the History of Barcelona, MUHBA), and myself (both as director of the Museum of Lisbon and Chair of CAMOC).

It was an extensive and interesting set of presentations and debates in a full conference room, discussing questions such as local identity, social cohesion, wellbeing, cultural diversity, efficiency and failure of specific programmes, among other important topics connecting city museums, research and local development.

As Ekaterina Travkina stated, to renew cities through culture and heritage it is essential to work at multiple

* Joana Sousa Monteiro, CAMOC Chair; Director, Museum of Lisbon

¹ The Organisation for Economic Co-operation and Development (OECD) is an international organisation that works to shape policies that foster prosperity, equality, opportunity and well-being for all. The organization draws on almost 60 years of experience. More information: www.oecd.org. See also: <https://2019.festivaleconomia.eu/>

levels, in a dimension where communities, cities, territories, and institutions come together. The economist Michele Trimarchi added that “the sophisticated complexity of the contemporary society suggests the need for hybridisation and cross-fertilisation of arts and culture with ordinary urban life, as the main stakeholder of cultural values, considering the growing cosmopolitanism and the rich interaction between the analogic and digital dimensions”. Joan Roca focused

on the polycentric structure of many of the city museums of new generation, conceived as network museums, which can be particularly effective if they maintain the historical perspective in their narratives. We presented a series of examples from the Museum of Lisbon, showing how city museums can promote local identity values that connect the uniqueness of the heritage, the urban place, history and the present. Another issue that was also stressed was the potential relevance of city museums to counterbalance some of the globalisation trends, by acting in a way rooted in the reality of their places and promoting diverse local identities.

The InterMuseum Festival in Moscow (May 30 – June 2, 2019)

The Russian Ministry of Culture and the city of Moscow promote an impressive annual conference and fair on museums in Russia and abroad, designated InterMuseum – International Festival of Museums.² This year, on the last conference day, a discussion on the topic “Museum as a dialogue space. Work with migrants and refugees” took place. Ivan Grinko, Head of the Museum and Tourist Development Department of “MOSGORTUR”, efficiently moderated the debate session. The speakers were: Polina Zhurakovskaya (Researcher of Modern Moscow, Museum of Moscow), Alexandra Filippovskaya (Inclusive programmes department, Garage Museum of Contemporary Art), Matthijs Bakker (Public Relations, Foam Photography Museum, Amsterdam), Nicole van Dijk (CAMOC /

² More information about the InterMuseum festival available at: <http://imuseum.ru/en/>



The InterMuseum Festival in Moscow. Source: <https://www.facebook.com/intermuseumfestival/>

curator, Museum of Rotterdam), and myself (CAMOC / Museum of Lisbon).

The discussion involved a multitude of points of view over social inclusion, participatory projects, migrants in museums, translation and communication issues, theory and practice in Russian and Western European museums.

Our presentation was about the CAMOC's project entitled "Migration: Cities – (Im)Migration and Arrival Cities", referring to the three workshops held in Athens, Mexico (both in 2017) and Frankfurt (2018), and to online available resources. The other topic tackled were the two projects with migrants, the first of this kind, that the Museum of Lisbon has been working on; not only good results were shared but also questions and difficulties.

The diversity of experiences shared over the discussion session was certainly an added value to the 2019 InterMuseum Festival.

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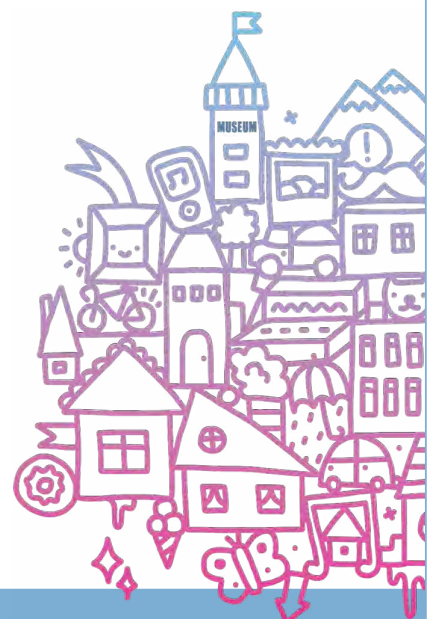
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<http://network.icom.museum/camoc/get-involved/become-a-member/>



BECOME A MEMBER.

The Avant-Garde Centre in Moscow: Rediscovering the architectural heritage of Russian avant-garde

ALEXANDRA SELIVANOVA*



The permanent exhibition at the Museum of Avant-garde. © The Museum of Avant-garde

Introductory notes

The idea of organising a cultural centre dedicated to interdisciplinary research and popularisation of the 1920-1930s heritage appeared in 2008. It started in the “New Moscow” club in Bulgakov’s museum with monthly open seminars involving young researchers – art historians, historians, literature specialists, sociologists, philosophers.

Between January 2013 and August 2014, the project and its core team changed address and format. It transformed into the newly created Avant-garde Centre in the Jewish Museum, located in the constructivist monument, the Bakhmetevsky Bus Garage by Konstantin Melnikov. During that time, the Centre retained the concept based on seminars, engaged new speakers, and held over 200 lectures and two international conferences (“The 2nd Khan-Magomedov readings” and “Soviet Modernism: Time Forms”). The Centre also organised numerous film screenings,

excursions, and exhibition projects, such as: *The Constructivist Project*, *Architecture of Modernism*, *Noise Orchestra of the 1920s*, *Unknown Music of the Proletariat*, *Vasily Maslov*, *The Avant-garde of Labor Communes*, and *Avant-garde and Aviation*.

In the summer of 2014, the team of the Avant-garde Centre lost its place due to a change in goals and objectives of the Jewish Museum’s educational program.

The Avant-garde Centre at the new address

The new address of the Avant-garde Centre wasn’t chosen by chance – the attempts to save the Shukhov’s tower from being deconstructed and removed concentrated the team’s attention in Shabolovka area. The concept of the “cultural cluster” in Shabolovka was gradually formed – a network of cultural and educational institutions (colleges, schools, universities), small and medium businesses located directly in or near the avant-garde monuments, which would become “museum points” and represent the neighbourhood as a whole.

* PhD, Senior fellow at the Museum of Moscow, curator of the Na Shabolovke gallery and the Avant-garde centre

MUSEUMS OF CITIES

The area's axis and starting point is the Shukhov Tower – the Comintern Radio Tower (1919 – 1922). It was the first symbolically significant construction built by the Soviet government: Vladimir Shukhov's engineering work was to be higher than the Eiffel Tower and meant to broadcast the new state's messages throughout the world. Around the tower and oriented towards it, new working class neighbourhoods began to emerge, the most famous of which was the Khavsko-Shabolovskiy housing estate, developed by ASNOVA – Association of New Architects. The new neighbourhood of red and white volumes, diagonally arranged, became an example of avant-garde urban planning. Close by, directly along the Shukhov Tower's axis appeared the first communal house in the country – the "1st Zamoskovoretskiy Association" housing cooperative. At the end of the 1920s, another experimental building was erected nearby – a communal house and dormitory for students of the Textile Institute was conceived by Ivan Nikolaev (1929 – 1930) as a conveyor system with complete communalization of everyday life for 2000 students. The airplane-shaped building with ribbon windows became a symbol of the Soviet architectural avant-garde and is known all around the world. Located just a short distance away from the Shukhov Tower is an exemplary giant school with an observatory, a theatre hall, and workshops (1935), the elegant Mostorg department store in the art deco style (1929 – 1936), the first crematorium in Moscow (1927), and the Academy of Sciences maternity clinic. In a concentrated area, this district presented an ideal model of the new Soviet life: from birth until death.

The Centre's reopening

The Centre's reopening took place in the fall of 2014, at Serpukhovskiy Val, 24, building 2, in the filiation of the library "Enlightenment of Workers" (until 2014, the Volodarsky athenaeum). The house itself is a historical and architectural monument of regional significance, and it was the community centre of the Havsko-Shabolovsky housing estate since the 1920s. In 1920–1930s, along with the Shukhov Tower and the first Moscow commune house, this quarter was regularly presented to tourists as a new model district of Moscow. This area still attracts the attention of everyone who is interested in avant-garde architecture in Moscow, but its touristic potential is still not fully realized.

The public building housed children's and adult libraries, a club, a dining room, a registry office, a nursery. In the 1980s, the house was altered and turned into a residential one, with the exception of the ground floor, which retained public functions. The library "Enlightenment of Workers" has been operating in the ground floor ever since 1936. In the 1990s, it was divided into an exhibition hall and a district library. The exhibition hall has become part of the Moscow City Galleries Network under the name Gallery *Na Shabolovke*.

In addition to the traditional lectures and film screenings, a Children's Studio was established in the newly created Centre, working with the pedagogical experiments of Bauhaus and VKHUTEMAS.

The local cultural cluster. Exhibitions and projects

The Avant-garde Centre, together with the Gallery *Na Shabolovke*, initiated partnership projects with cultural and educational institutions of the neighbourhood, developing the project of the local cultural cluster. Since winter 2017, the Avant-garde Centre teamed up with the gallery and began to concentrate on major exhibition projects, which led to thematically combining educational programs with exhibitions. Topics range from monographic ones, dedicated to individual personalities (*Bulgakov vs. Mayakovsky*, 2016), to synthetic ones (*Constructivism for Children*, 2016; *Surrealism in the Country of Bolsheviks*, 2017; *Sverdlovsk Towns*, 2017; *Agitation Trains*, 2017).

Since summer 2017, a permanent exhibition was established: the Avant-garde Museum in Shabolovka. The project was implemented due to a grant from the Garant Centre for Social Technologies.

For many years, the residents of the district dreamed of creating a museum of local lore dedicated to the history of this place. The exhibitions *Topography of Happiness* and *Model for a New Life on a 1: 1 Scale*, as well as materials, documents, testimonies, objects from the personal archive and recorded interviews of tenants, made it possible to tell the realities of Soviet utopia and its transformation throughout the 20th century, through personal experiences.



Preparations for an exhibition at the Museum of Avant-garde.
© Olga Alexeenko



Preparations for an exhibition at the Museum of Avant-garde.
© Olga Alexeenko

Seven blocks of the architectural part of the exposition are seven selected key objects, significant for locals and the city as a whole. Each of them consists of a round window with exhibits, storage room with photos and drawings, layout of the building, multimedia section (interviews with residents – video and audio, archive chronicles). The main sites include: the Shukhov Tower, Communal House, Mostorg, Textile Institute Dormitory, School №600, Khavsko-Shabolovskiy Housing Estate, Crematorium. The shelving with drawers expands the collection with people’s stories – these are interchangeable micro-expositions of personal things, documents, memorial items. Residents of the district can constantly participate in the replenishment of the museum collection and the formation of these exhibits. One of the walls is an “inventory” of typical equipment for the interior of a 1926 communal house: from door numbers to standard kitchen shelves and “samovar outlets”.

The museum is organised based on the principle of open storage and exists in the “in progress” format,

which allows to regularly supplement and change the exposition, and also attracts new participants and visitors.

The Centre plans to distribute “micro-museums” in avant-garde monuments in the neighbourhood (schools, colleges, libraries, cafes, etc.). At the moment, such a micro-museum “point” was created at the central staircase of the Danilovsky department store, which recently marked its 80th birthday.

The future of the avant-garde heritage

Currently, the legacy is in a deplorable state: many buildings of the 1920-1930s are demolished or being rebuilt beyond recognition. The only way to preserve them and change the attitude of city authorities and residents towards them is to popularize this heritage – lectures, exhibitions, excursions. Educational and exhibiting activities of the Avant-garde Centre are aimed precisely at creating such a “constructivist cluster” in Moscow, which could become a model for other regions and cities.



The permanent exhibition at the Museum of Avant-garde.
© The Museum of Avant-garde

CALL FOR CONTRIBUTIONS

Send us news about your museums, new exhibitions and projects!

CAMOC Museums of Cities Review looks forward to receiving news about your city museums, new exhibitions, projects and initiatives! Selected texts will be published and also shared on our website, thus reaching the entire international network of city museums, our individual members and friends around the world.

CAMOC Museums of Cities Review has four issues per year, and proposals for the following ones can be submitted by:

- September 30th, 2019
- December 30th, 2019
- February 28th, 2020
- June 1st, 2020

The texts should be concise (up to 1000 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

For text proposals and submission, for questions or clarifications you might need, please write to the editor, **Jelena Savić** at:

jsavic.bl@gmail.com or secretary.camoc.icom@gmail.com



Rem Koolhaas, "Countryside: Future of the World - Pink Farm". © The Solomon R. Guggenheim Museum

EXHIBITION THEME

Countryside

Dates & Place

28 February, 2020 – summer, 2020

The Solomon R. Guggenheim Museum, New York, USA

Information online at

<https://www.guggenheim.org/exhibition/countryside>

Description

According to architect and urbanist Rem Koolhaas, the fact that 50 percent of the global population now lives in cities has become an excuse to ignore the other 98 percent of the world's surface: the countryside. The Solomon R. Guggenheim Museum has invited Koolhaas and AMO, the think tank of the Office for Metropolitan Architecture (OMA), to collaborate on a project that explores the radical changes occurring in the countryside, extending work underway by AMO / Koolhaas and students at the Harvard Graduate School of Design.

On view through the summer of 2020, the rotunda exhibition *Countryside* will present speculations about tomorrow through insights into the countryside today. More than any city, the vast nonurban territories of the countryside have become the frontier of transformation. The exhibition will explore artificial intelligence and automation, the effects of genetic experimentation, political radicalization, mass and micro migration, large-scale territorial management, human-animal ecosystems, subsidies and tax incentives, the impact of the digital on the physical world, and other developments that are altering landscapes across the globe.

Exhibition Alert

EXHIBITION THEME

Sebastião Salgado: *Declarations*

Dates & Place

8 December, 2018 – 11 November, 2019
Musée de l'Homme, Paris, France

Information online at

<http://www.museedelhomme.fr/en/exhibitions/exhibitions-galerie-lhomme/declarations-photo-exhibition-sebastiao-salgado-3975>

Description

This exhibition presents about thirty large-format images of Sebastião Salgado and is part of the Saison *En droits!* which commemorates the 70th anniversary of the Universal Declaration of Human Rights, signed at the Palais de Chaillot on December 10, 1948.

For this exhibition, Sebastião Salgado's photographs illustrate some of the articles of the declaration, such as the right to asylum, freedom of thought, conscience and religion, the right to work, and others. These articles particularly reflect the humanist values carried by the Museum since its creation in 1937 and which the photographer illustrates by taking a retrospective look at his work.

The photographs were taken throughout his 40 years of career in some 20 countries: Afghanistan, Angola, Algeria, Bosnia, Brazil, Ethiopia, France, Hong Kong, India, Indonesia, Italy, Kenya, Mexico, Mozambique, Philippines, Rwanda, Somalia, Sudan and Tanzania.

"I don't want us to appreciate the light or the palette of tones. I want my photos to inform, provoke debate."

Sebastião Salgado



Humanist photographer Sebastião Salgado - Exposition "Déclarations" © MNHN - J-C Domenech

EXHIBITION THEME

Paris - London. *Music Migrations (1962-1989)*

Dates & Place

12 March, 2019 – 5 January, 2020

Musée national de l'histoire de l'immigration – MNHI, Paris, France

Information online at

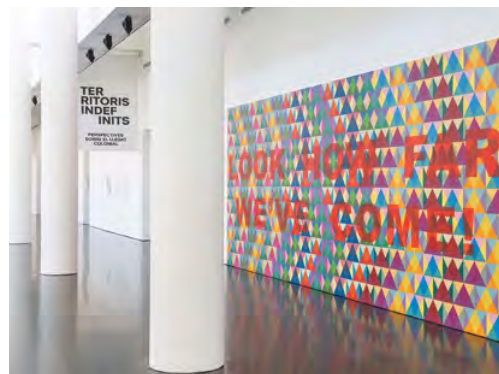
<http://www.histoire-immigration.fr/agenda/2019-01/paris-londres>

Description

Paris-London. Music Migrations explores the dense and complex links between migration, music, anti-racist struggles and political mobilizations. The exhibition shows how several generations of immigrants, in these two former colonial powers, seized music to make their rights equal, claim their place in the public space and contribute to transformations both urban economic and cultural aspects of both countries.

EXHIBITION THEME

Undefined Territories: *Perspectives on Colonial Legacies*



'Undefined Territories: Perspectives on Colonial Legacies', exhibition views, 2019. © Roberto Ruiz / MACBA

Dates & Place

17 May – 20 October, 2019

MACBA, Barcelona, Spain

Information online at

<https://www.macba.cat/en/exhibition-undefined-territories-reflections-on-postcolonialism>

Description

In April 1955, representatives of 29 newly, and struggling-to-be, independent countries from Asia and Africa gathered for a conference in Bandung, Indonesia, to champion common interests of national sovereignty, decolonisation, anti-imperialism and economic development. The international meeting of new geopolitical alliances represented 54% of the world population at the time and

signaled a pivotal moment for postcolonial political order. From this encounter emerged the Non-Aligned Movement (NAM) formed by nations that embraced the above and shunned the polarities of the Cold War – the Third World. At the centre of the exhibition is Naeem Mohaiemen's (b. 1969) acclaimed film *Two Meetings and a Funeral* (2017), which meticulously weaves together both archival footage and new shots with the narration of historian Vijay Prashad (b. 1967), to articulate the momentum and solidarity of the NAM's leftist ideologies and unravel the complexities behind its unfortunate failure. Other works in the exhibition look further back from this historic moment to address the imprint of colonial repression and dispossession, as well as the ways in which imperial powers have exerted control through epistemic structures, such as political mapping and language. Through the works of artists from varied geographies and diasporas, the exhibition also points to the challenges of independence and the postcolonial condition. As the first President of Indonesia, Ahmed Sukarno (1901–1970) warned in his opening speech to the attendees of the Bandung Conference: "Colonialism has also its modern dress, in the form of economic control, intellectual control.... It is a skillful and determined enemy, and it appears in many guises."

EXHIBITION THEME

Romantic Paris 1815-1848

Dates & Place

22 May – 15 September, 2019

Petit Palais, Paris, France

Information online at

<http://www.petitpalais.paris.fr/en/expositions/romantic-paris-1815-1848>

Description

This large-scale exhibition plunges us into the effervescence of Paris in the romantic era. After Paris 1900: La Ville Spectacle, the Petit Palais is presenting Romantic Paris, a further episode in its overview of the great periods that have shaped the city's identity. This is both an exhibition and a cultural event: a sweeping panorama of the French capital during the Romantic years from the fall of Napoleon in 1815 to the revolution of 1848.

Over 600 works – paintings, sculptures, costumes, objets d'art, furniture – plunge the visitor into the artistic, cultural and political ferment of the time. The exhibition's immersive design takes the form of a tour of the period's emblematic Paris sites

EXHIBITION THEME

Gastev. How to Work

Dates & Place

3 September – 24 November, 2019

Na Shabolovke Gallery, Moscow, Russia

Information online at

<https://www.nashabolovke-gallery.com/>

Description

Even though Aleksei Gastev's experiments and theories are quite research and his biography is still not complete. For the first time Aleksei Gastev will guises — as theorist, writer, journalist, politician, and the founder The interdisciplinary project working group included historians, art historians, literary critics, sociologists. Poet and translator Aleksei Tkachenko-Gastev, the great-grandson of Aleksei Gastev, is the scientific consultant.

A significant section is devoted to the Central Labor Institute:

its creators and laboratories, psychotechnical and biomechanical research, Solomon Nikritin's Projection Theater, the cinema photo laboratory, etc. In addition to archival documents and photos, CLI will be presented with reconstructed "installations" and "machines" – experimental instruments and simulators from the Institute laboratories. The presentation method itself refers to the principles of the scientific organisation of labor and the methodological manuals of A. Gastev. Similarly to the educational museums of the 1920s, the exhibition will also allow visitors to work on their own with the archive and publications.

The exhibition will be accompanied by a festival initiated by the Gallery. The programme includes curator tours, poetic sessions, lectures, workshops, concerts, performances. These events will fully reveal Aleksei Gastev's versatile heritage.



*Aleksei Gastev was the proletarian bard of the Machine Age... Gastev considered the sound produced by factory work to be the new kind of poetry. The poet in action during 1920s..
© www.nashabolovke-gallery.com*

EXHIBITION THEME

Private Lives Public Spaces

Dates & Place

21 October, 2019 – 20 July, 2020

MoMA, New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/5074>

Description

Long before camera phones, the 1923 introduction of small-gauge film stock heralded the unofficial birth of affordable home moviemaking. Over the subsequent decades, many thousands of reels of amateur film shot around the world amounted to one of the largest and most significant bodies of moving-image work produced in the 20th century.

Artists, celebrities, world travelers, and the public at large, using 16- and 8-millimeter equipment, employed this unregulated, ▶



Father and Kid. 1934. Unidentified filmmaker. From Super 8mm. Museum of Modern Art. Image part of Private Lives Public Spaces program. © MoMA

democratic form of personal filmmaking to produce work that is by turns vigorous, sentimental, frank, and sometimes transgressive. Sadly, these films were also rarely preserved and commonly abandoned, often ending up as flea market curios or stock footage as more consumer-friendly video formats arrived in the 1980s. Private Lives Public Spaces, the Museum's first gallery installation of home movies and amateur films drawn exclusively from its collection, shines a light on a seldom-recognized cinematic revolution.

This 100-screen presentation of virtually unseen, homemade works dating from 1907 to 1991 explores the connections between artist's cinema, amateur movies, and family filmmaking as alternatives to commercial film production. Staged as an immersive video experience, the exhibition reveals an overlooked history of film from the Museum's archives, providing fresh perspectives on a remarkably rich precursor to the social media of today.

EXHIBITION THEME

Japan in Architecture: Genealogies of Its Transformation

Dates & Place

25 April, 2018 – 17 September, 2019

Mori Art Museum, Tokyo, Japan

Information online at

<https://www.mori.art.museum/en/exhibitions/japaninarchitecture/>

Description

Japanese architecture today attracts attention from all over the world. Numerous architects, from Tange Kenzo to Taniguchi Yoshio, Ando Tadao, Kuma Kengo, Sejima Kazuyo and other young upcoming architects have received great international acclaim. Founded on rich traditions that have stretch back to ancient times, contemporary Japanese architecture encompasses exceptionally creative and original ideas and expressions.

In the 150 years following the Meiji Restoration of 1868, architecture presented immense opportunities for experimentation in Japan. How did the long and rich Japanese tradition of wooden architecture evolve, among a great number of practices? What did the West find attractive about architecture in Japan, and how did Japanese architecture then respond to this interest? The transitions of such things invisible to the eye as everyday life and views of nature also provide important elements for understanding Japanese architecture.

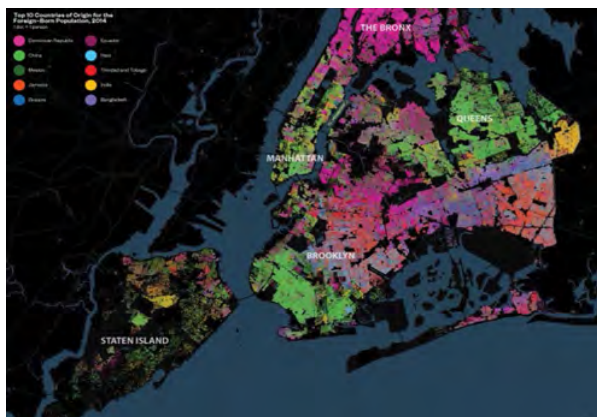
Structured around nine sections based on key concepts for interpreting architecture in Japan today, this exhibition traces the lineage of architecture from ancient times until the present, and explores the elements of genealogy undermined by modernism and concealed beneath, yet undeniably vital still. Featuring 100 projects and over 400 items that include important architectural materials, models, and interactive installations, the wide-ranging exhibits will illuminate not only the state of Japanese architecture in the past and present but also a vision of the future.



Top: No.1 Kitagawara Atsushi KIGUMI INFINITY. Bottom: Japan in Architecture: Genealogies of Its Transformation". © Koroda Takeru / Mori Art Museum, Tokyo

EXHIBITION THEME

Who We Are: Visualizing New York by the Numbers



Who We Are: Visualizing New York by the Numbers.
© www.mcny.org

Dates & Place

opening 22 November, 2019

Museum of the City of New York, USA

Information online at

<https://www.mcny.org/exhibition/who-we-are-visualizing-new-york-numbers>

Description

Who We Are: Visualizing New York by the Numbers is a major new multimedia exhibition exploring, celebrating, and highlighting the importance of data as a tool for understanding New York and its residents. Presented to mark the 2020 Census, the exhibition reveals the importance of the population count, not just for ensuring fair political representation and funding education, infrastructure, and social programs, but also in helping us explore complex questions of identity in a rapidly changing world. *Who We Are* showcases the creative and artistic use of mapping and information design to shine a light on how New York has changed over time and who New Yorkers are today.

Conference Alert

CONFERENCE THEME

Museum Ideas 2019

Dates & Place

11 – 12 September, 2019

London, UK

Information online at

<https://museum-id.com/category/conference/>

Description

Founded in 2009, Museum-iD is an influential magazine and global conference for museum professionals. Museum-iD is designed for museum professionals interested in a more innovative and open approach to professional inquiry and development.

With a progressive attitude and international approach, the Museum Ideas conference in London has welcomed thousands of museum professionals from over 30 countries to explore the ideas shaping the future of museums. Museum Ideas 2019 – the eighth edition of the annual international conference – will challenge the status quo, promote representation and collaborative cultural democracy, explore new models of socially engaged participatory practice and much more – sharing pioneering ideas that will help shape and support change in museums around the world. The conference will welcome delegates from 26 countries – from Brazil to Romania, Denmark to Australia, Canada to India.

Each year the conference brings together a deliberately eclectic group of speakers and challenges them to share transformative ideas in concise, powerful talks. The aim is for delegates to be inspired by perspectives outside their own specialism and locality. Museum-iD wants delegates to be challenged by speakers who can spark change in unexpected ways. What unites the conference is the passion, commitment and enthusiasm of contributors along with their desire to share valuable expertise and experience.

Organized by

Museum-iD

CONFERENCE THEME

CKC 2019: Rethinking, Resisting, and Reimagining the Creative City

Dates & Place

12 – 13 September, 2019

Bristol, UK

Information online at

<https://ckc-conf.co.uk/2019/>

Description

In July 2018, the Digital Cultures Research Centre at the University of the West of England convened the first **Creativity, Knowledge, Cities (CKC) Conference** to critically explore the tensions between the cultural sector, cities and universities. **CKC 2019: Rethinking, Resisting, and Reimagining the Creative City** builds on these productive debates.

The 'Creative Economy' continues to be predominantly imagined and evaluated in terms of a narrow set of economic metrics and neoliberal assumptions regarding the value of 'culture', 'creativity', 'digital' and 'innovation'. Despite the sector's economic 'success', such policies often elide the persistent consequences associated with the creative economy including labour precarity, economic exclusion, gentrification, uneven regional development and negative health and well-being impacts.

Further, the University is becoming increasingly implicated in these dynamics. Regional and national economic policies position universities as urban placemakers, real estate developers, talent pipelines, and drivers of innovation. Through research practices, value metrics, and indicators of impact, scholars may also play a role in reproducing dominant constructions of the creative economy and subsequently, urban exclusions.

Against this backdrop of neoliberalism coupled with continued austerity measures, Brexit, Trumpism, and increasing nationalism, creative practitioners, cultural organisations and their collaborators participate in various strategies of resilience and resistance.

Hybrid academic-creative spaces of open innovation, radical organisational forms, plural economic practices and values, creative citizenship, and cultural activism, point to how global cultural networks are engaged with economies of care, urban repair, playful politics and experiments in performing just urban futures. However, these activities are often at risk for appropriation and displacement by urban growth regimes, and all the challenges associated with them.

Exploring these contradictory and complex dynamics in tandem, the CKC conference invites scholars, practitioners and policymakers to explore how we might reimagine the relationships between places, the creative sector and the university in order to collectively work towards more resilient and just urban futures. How do concepts such as 'inclusive growth', 'sustainable development', 'smart cities', 'urban commons' and 'just city' relate to these concerns? How can we mitigate the many and varied social, economic and cultural costs of creative urban policy?

Organized by

Digital Cultures Research Centre, UWE Bristol

CONFERENCE THEME

5th Heritage Forum of Central Europe Heritage and Environment

Dates & Place

19 – 20 September, 2019

Krakow, Poland



ACTIVITIES & EVENTS

Information online at

<http://mck.krakow.pl/5-forum-dziedzictwa-europy-srodkowej-i-dziedzictwo-i-srodowisko-i>

Description

The Heritage Forum of Central Europe is a cyclical, biennial event organised by the International Cultural Centre in Krakow. It is an interdisciplinary platform for meetings and the discussion of the relations between the past and the present informed by the broad understanding of heritage. The Krakow conference is the voice of Central Europe on the philosophy, management, protection, economics, politics and social issues of cultural heritage.

Over the last two decades or so the links between heritage and environment, broadly understood as “that which surrounds”, have started to occupy a central position in the debate on human inheritance, both tangible and intangible. In the wake of the spatial turn that has prioritised the categories of place and space in social sciences and the humanities, as well as in view of some unprecedented global environmental challenges faced by humanity, heritage studies have become particularly concerned with an investigation of the reciprocity between heritage and environment, as well as their mutual engagement. Given the relational and processual character of heritage – typically defined as an act of engaging with the past (Laurajane Smith) or an inter-generational exchange or relationship (Brian Graham, Gregory Ashworth, and John Tunbridge) – it has not escaped the attention of many a researcher that “our experiences and engagement with memory and identity are located within our broader surroundings – with our ‘environment’” (Hugh Cheape, Mary-Cate Garden, and Fiona McLean). Moreover, as David Lowenthal aptly observed with regard to a reciprocity of natural and cultural heritage, “these inheritances everywhere commingle; no aspect of nature is unimpacted by human agency, no artefact devoid of environmental impress”.

In light of the above, the aim of the fifth edition of the Heritage Forum of Central Europe, to be held on 19–20 September 2019 at the International Cultural Centre in Krakow, is to discuss and analyse the links and mutual dependencies between heritage, those “meaningful pasts that should be remembered” (Sharon Macdonald), and environment, both material and socio-cultural. While investigating the relationship between the two, special consideration is to be given to an attempt to transgress and challenge various dichotomies that have traditionally shaped our way of thinking about heritage and environment and their antithetical rapport (nature/culture, permanence/transience, tangible/intangible, etc.). By means of addressing such issues as, for example, the impact of environment on memory and identity, natural and/or cultural heritage, historic environment(s), biodiversity and conservation, the Forum’s objective is to demonstrate that the relations between heritage and environment – particularly between culture and nature – should be marked by “cooperative amity” rather than “envy and rivalry” (David Lowenthal).

The International Cultural Centre invites professionals from a variety of fields (e.g. art and architecture, history and literature, biology and horticulture, sociology and geography, conservation and management) to submit their proposals for papers on the following themes:

- heritage and natural environment
- heritage and anthropogenic environment
- heritage and socio-cultural environment
- heritage and the spatial turn

Organized by

The Forum is organised under the auspices of the V4 Cultural Heritage Experts’ Working Group, comprising the Ministry of Culture of the Czech Republic, the Prime Minister’s Office Hungary, the Monuments Board of the Slovak Republic and the International Cultural Centre in Krakow



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CONFERENCE THEME

NEMO European Museum Conference 2019
Museums 2030 - Sharing recipes for a better future

Dates & Place

7 – 10 November, 2019
Tartu, Estonia

Information online at

<https://www.ne-mo.org/our-actions/european-museum-conference.html>

Description

With the goal of ending poverty, protecting the planet and ensuring prosperity for all by 2030, the United Nations adopted 17 Sustainable Development Goals (SDG) in September 2015. NEMO has decided to dedicate its 27th European Museum Conference to showcase how museums are contributing, and can contribute, to a better future.

Approximately 150 participants, representatives from European national museum organisations, museum experts, culture policy people and people active in European cooperation projects will meet to discuss topics relevant to the European museums, to exchange expertise, to liaise and to network.

Within the larger agenda of creating a better and brighter future, NEMO has decided to put a certain focus on Goal 11: Sustainable cities and communities and Goal 16: Peace, justice and strong institutions. The participants will explore how museums contribute to the sustainable development of cities and communities and how they – as strong institutions, can support peace and justice in a more imbalanced world. NEMO will not only demonstrate how museums and the sector at large are capable of contributing to sustainable development, but also share good practice examples of museums that already make a difference in their communities and contribute to an equal and fair world.

By inspiring museums and other cultural institutions to step it up and dare to take action, NEMO wants to show that the museum community is an excellent key player in achieving the SDGs and the 2030 Agenda for Sustainable Development.

Organized by

NEMO

