



8.
Art of Public Memory Communication

$$E = m \cdot c^2$$

E = Excellence

m = museums

c = communication

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Museography: methods and practices in operation of museums (ICOM)

TECHNOLOGY
DOES NOT MAKE
A GOOD MUSEUM



No earthquakes today

The Power Within is closed while we transform it, which includes the earthquake experience.

It re-opens in the autumn.





Whose past ?

An aerial photograph of a massive, dense crowd of people, likely at a large public event or festival. The crowd is composed of individuals of various ages and ethnicities, creating a colorful mosaic of clothing and hair colors. The perspective is from directly above, looking down on the sea of people.

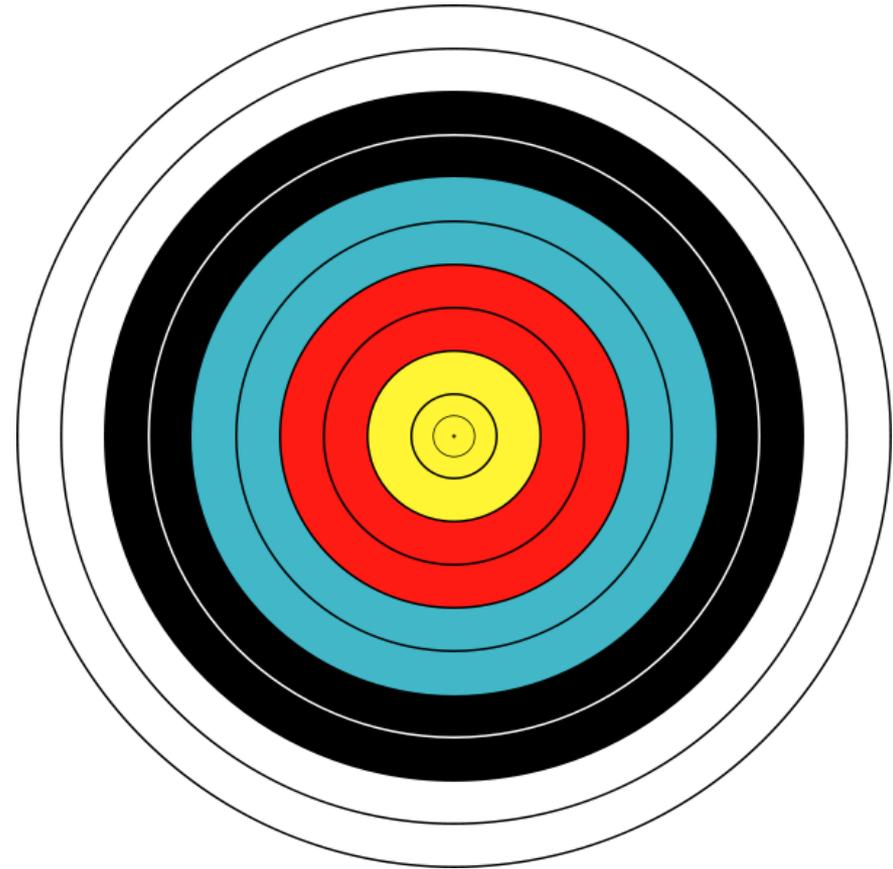
**Do we care for
their wishes or
their needs?**

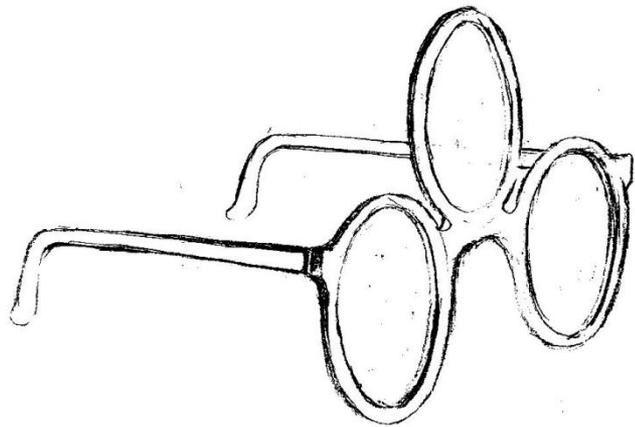
An aerial photograph showing a vast, dense crowd of people, likely at a large public event or festival. The individuals are packed closely together, filling the entire frame. The colors of their clothing are varied, creating a mosaic of colors from above. The perspective is from a high angle, looking down on the sea of people.

Or, do we care for them at all?



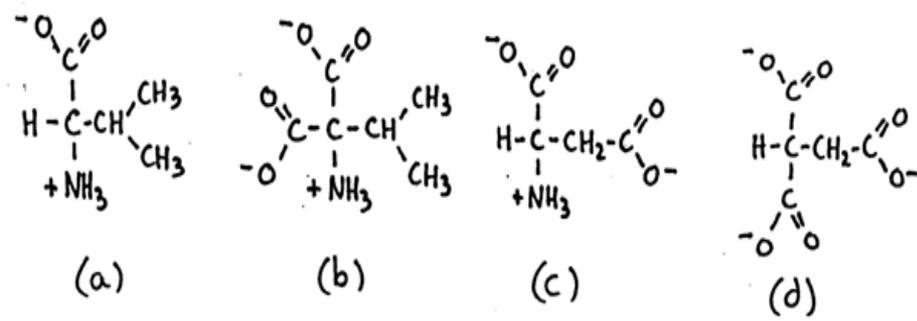
When you cannot miss?



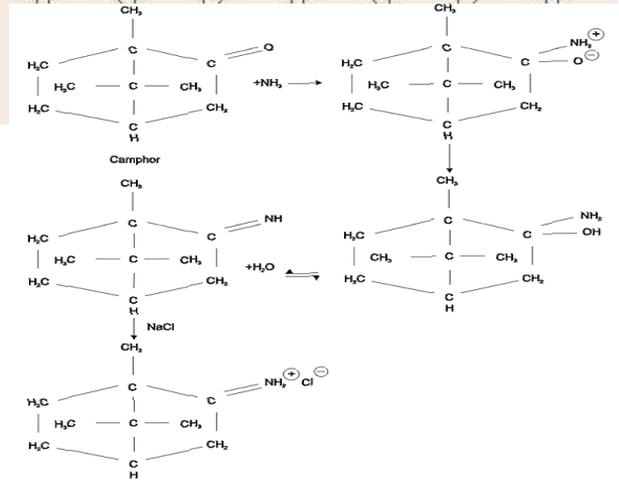
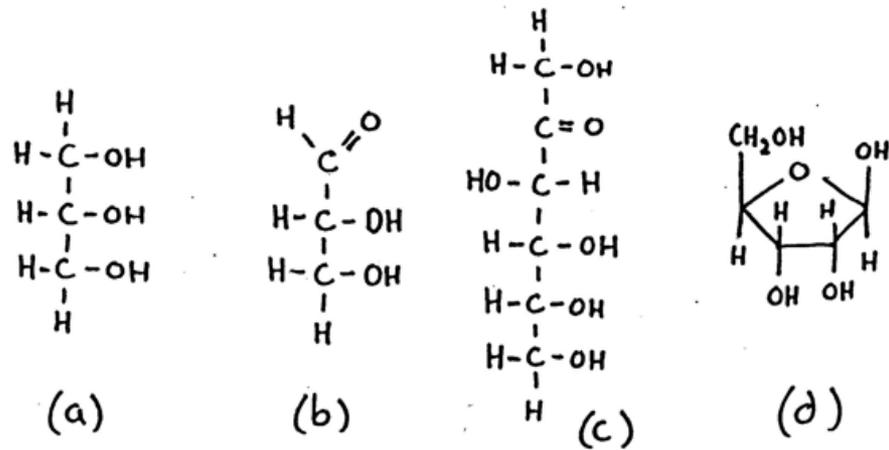
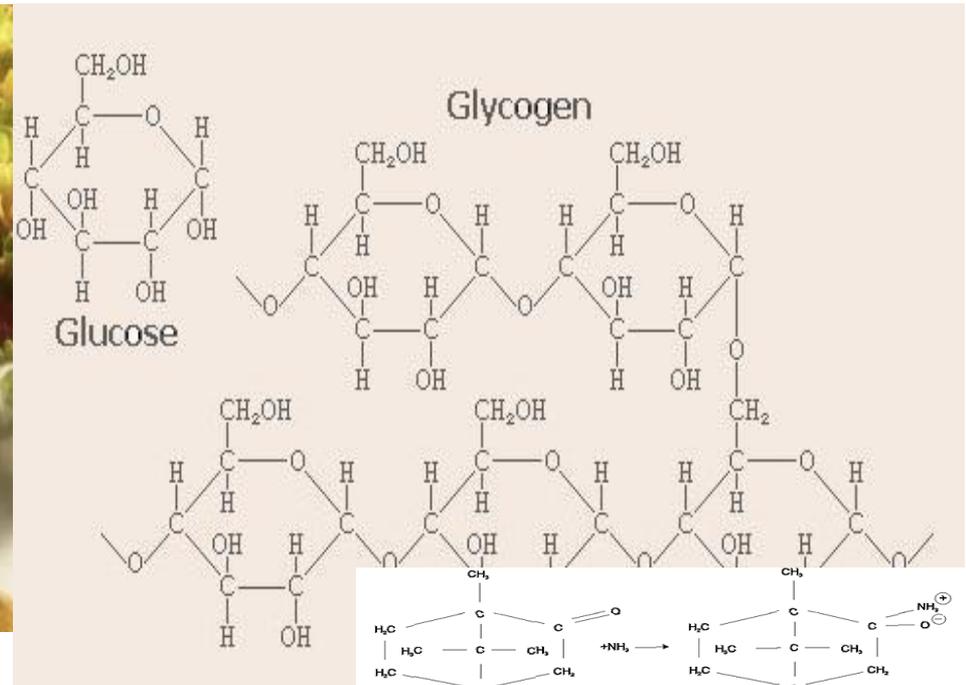


It is **HONEST** to design your institution
to serve
specific needs and circumstances of users,
- not yours, nor of your bosses.





When scientists describe my meal, I loose apetite





**When poets
describe
my meal,
I get hungry**



**A conventional museum
does not mention the
food, let alone the
difference between the
real food and the GMO
one.**

TRANSFER OF WISDOM

Made possible through
para-artistic quality of heritage communication

Compared to art, it demonstrates:

The same source of inspiration
IDENTITY

The same capacity:
CREATIVITY

The same method:
INTERPRETATION

The same objective:
COMMUNICATION

COMPETITORS



Valued Exposure: Crowds line up in the freezing snow at Red Square, Moscow, to visit Lenin's tomb in February 1959. Photo: Keystone/Getty Images



Walt Disney, 'Silly Symphony' - 'Peculiar Penguins'.



“Pirates of the Caribbean: At World’s End.”

Peter Mountain/Disney Enterprises



How many better ways of communicating past there are?



Linda Balgord as Elizabeth I in “The Pirate Queen”

Sara Krulwich/The New York Times



Artist's Video Adds Magic to 'Flute'

William Kentridge's production



Apocalypto





David Appleby



“Robin Hood”





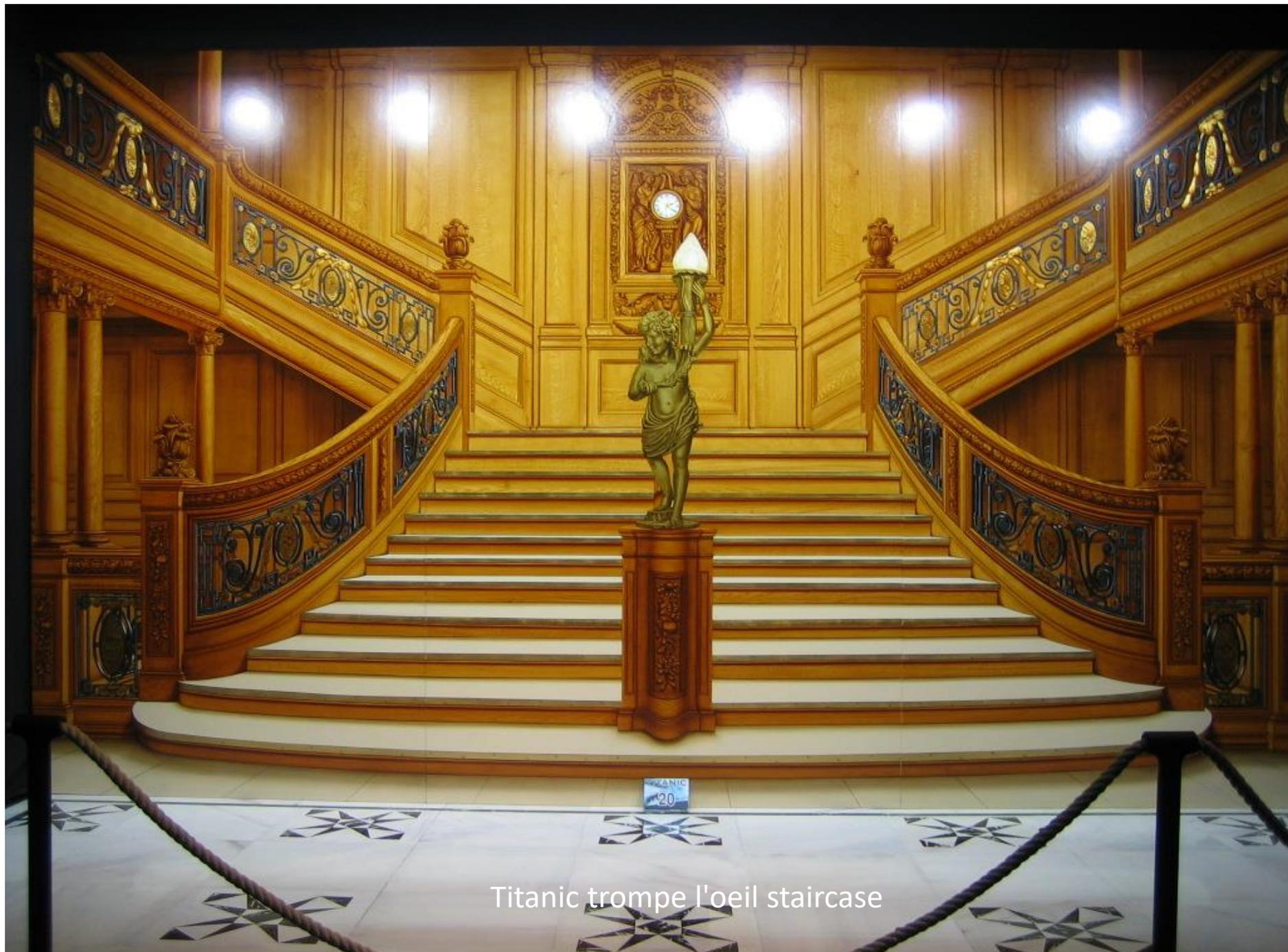




Titanic first class dining room



Titanic first class suite



Titanic trompe l'oeil staircase

Allies

our usual collaborators: architects, designers, ICT experts

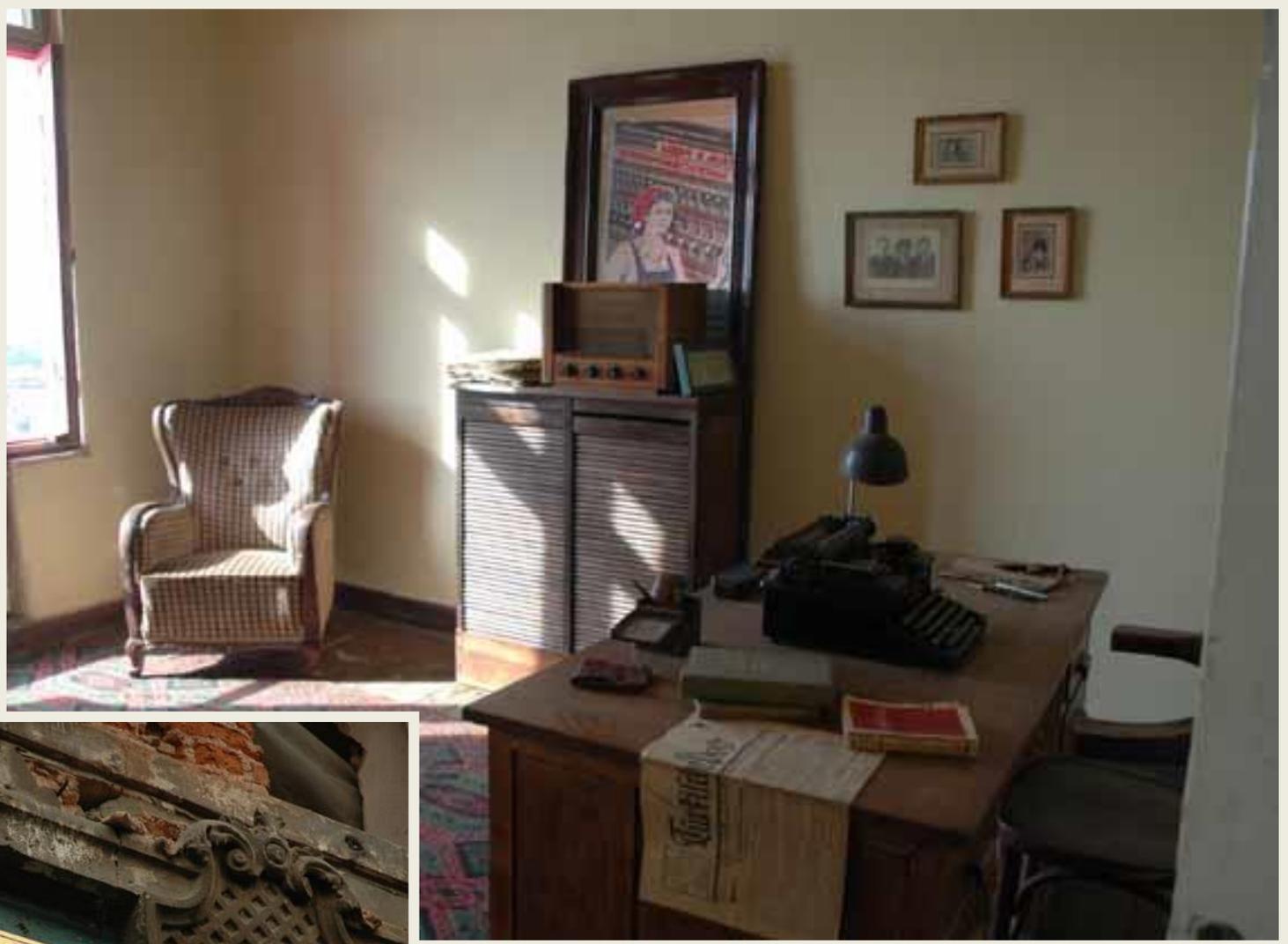
**the collaboration with artists is an appearing challenge,
- a new confluence**

Michael Blum

Safiye Behar grandson about Ataturk's 30 years of love



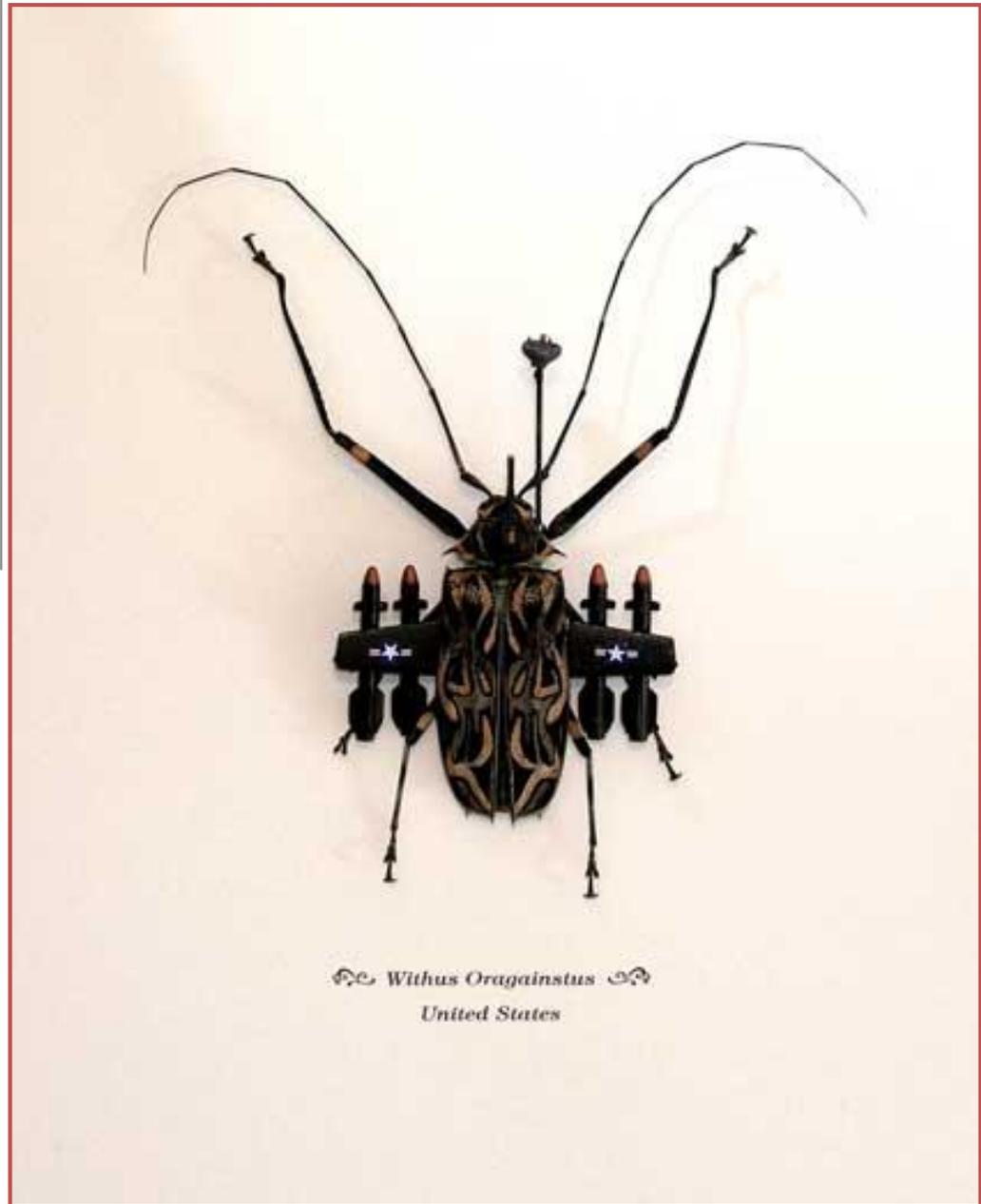
Michael
Blum,
2005



A Tribute to Safiye Behar
Mixed-media installation, 2005.



Banksy





Banksy

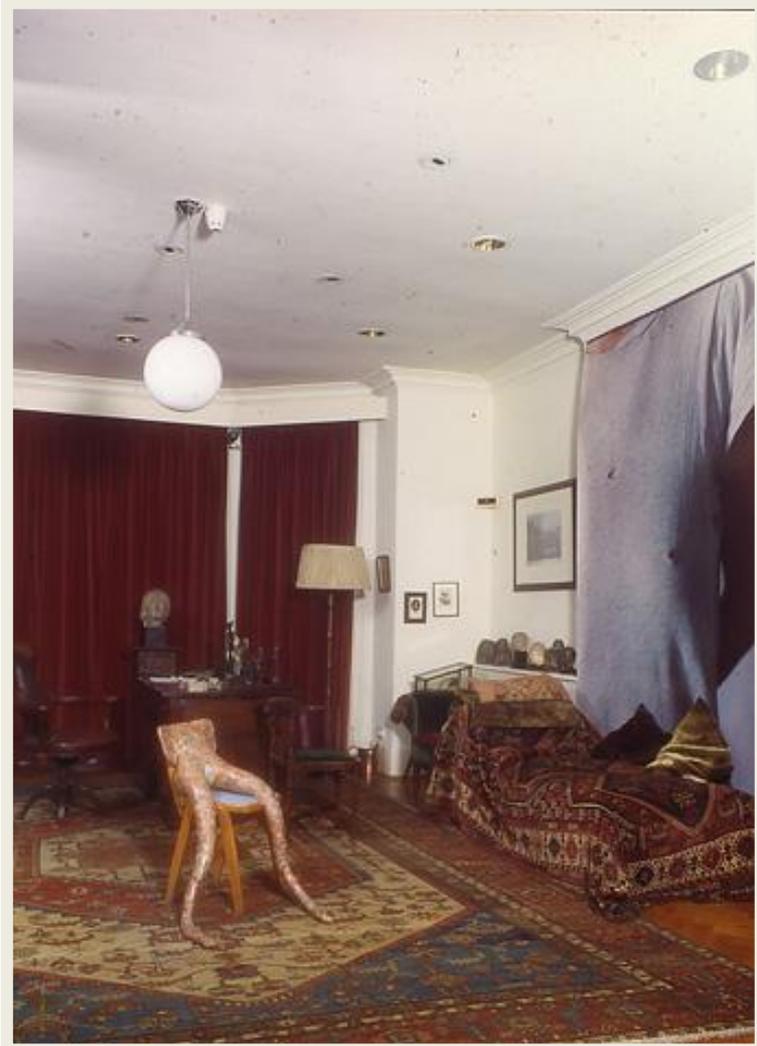


Banksy, in British Museum

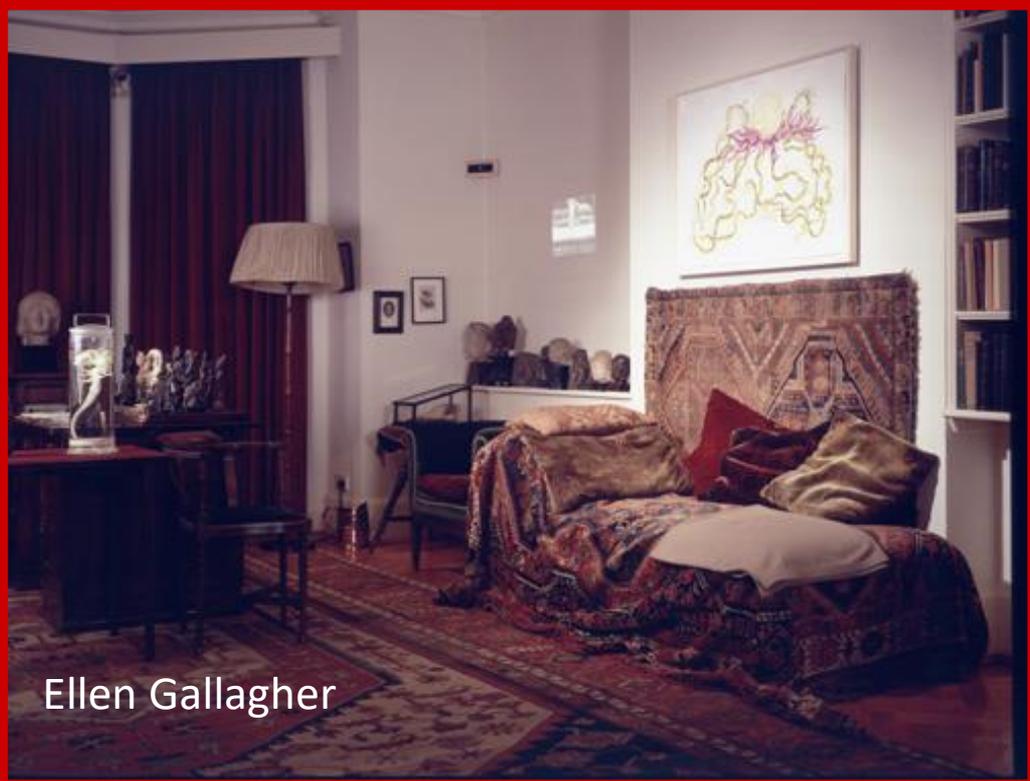




Sophie Calle



Sarah Lucas



Ellen Gallagher

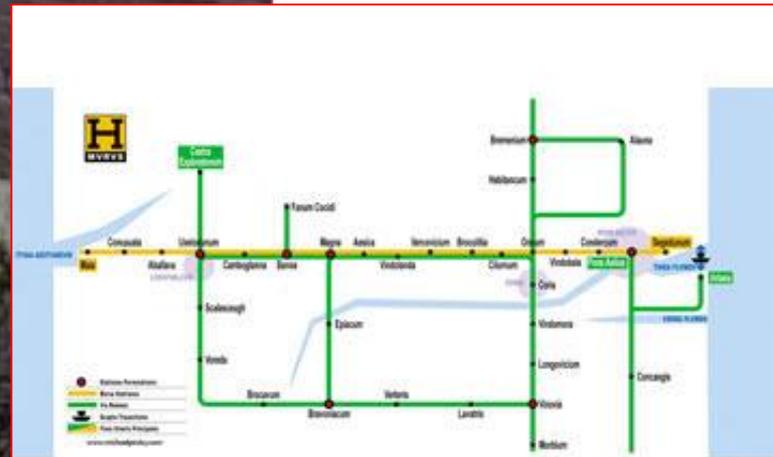


Fred Wilson

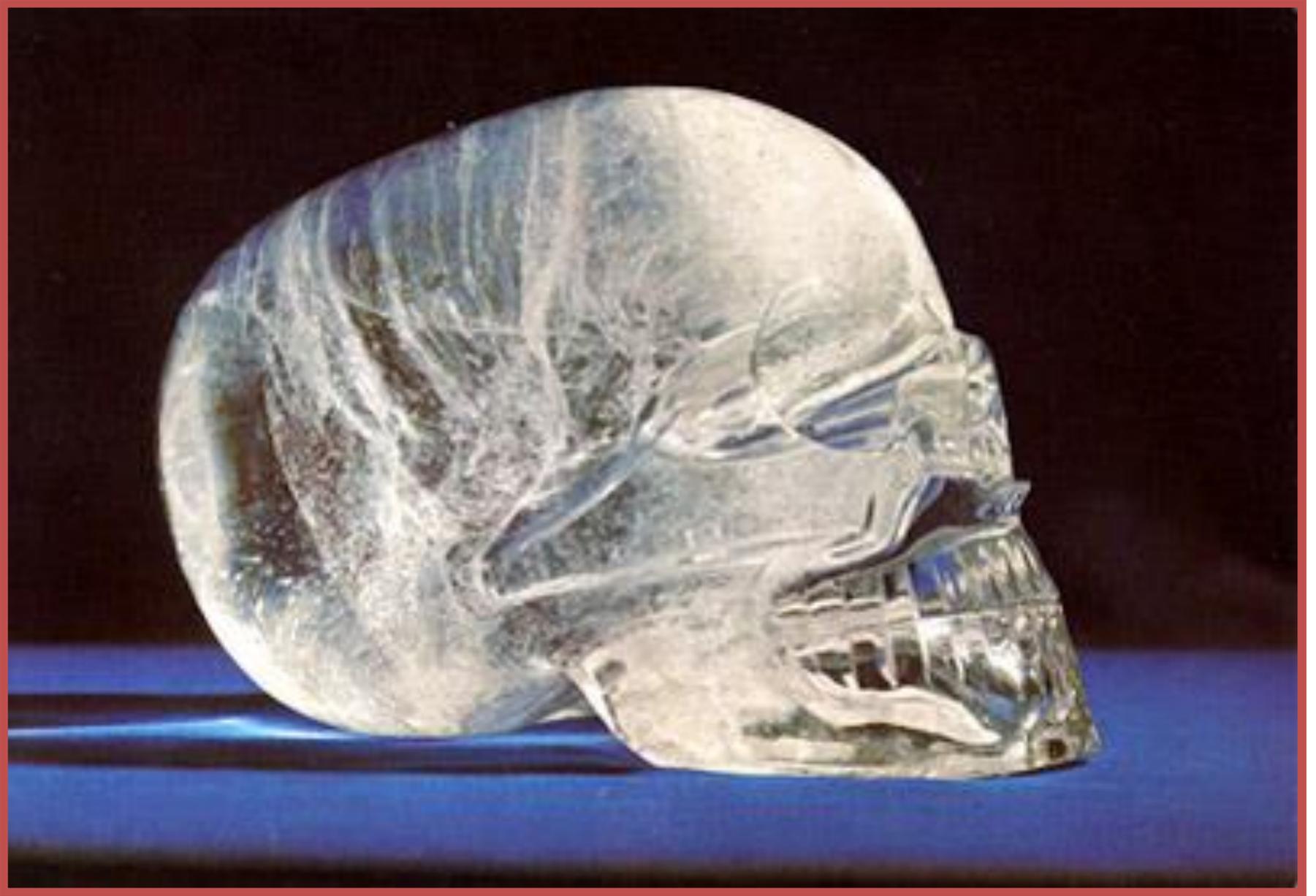
Cabinet making,
an exhibition in
Baltimore
Historical Society



Fred Wilson, *Grey Area*, 1993



Michael Pinsky



James Putnam: Unknown objects in British Museum

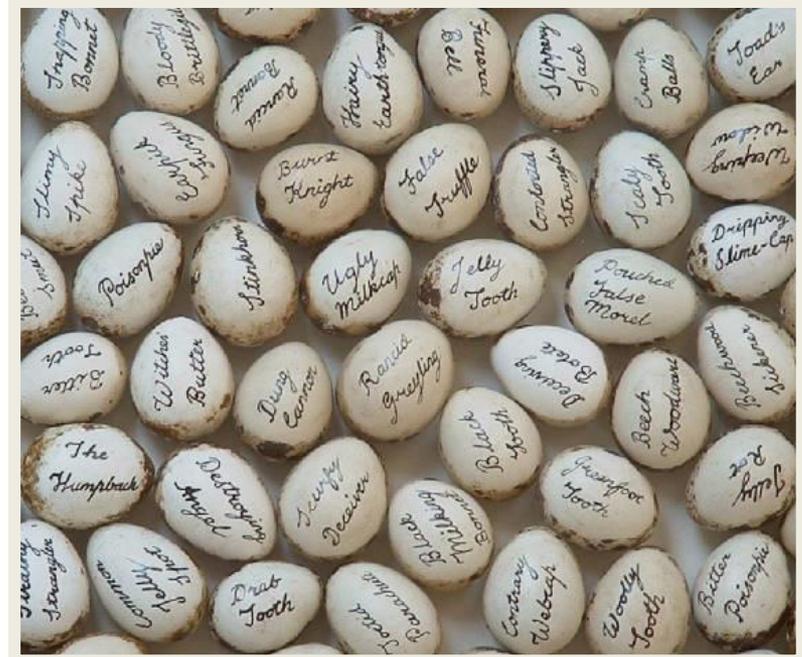


Karen Knorr



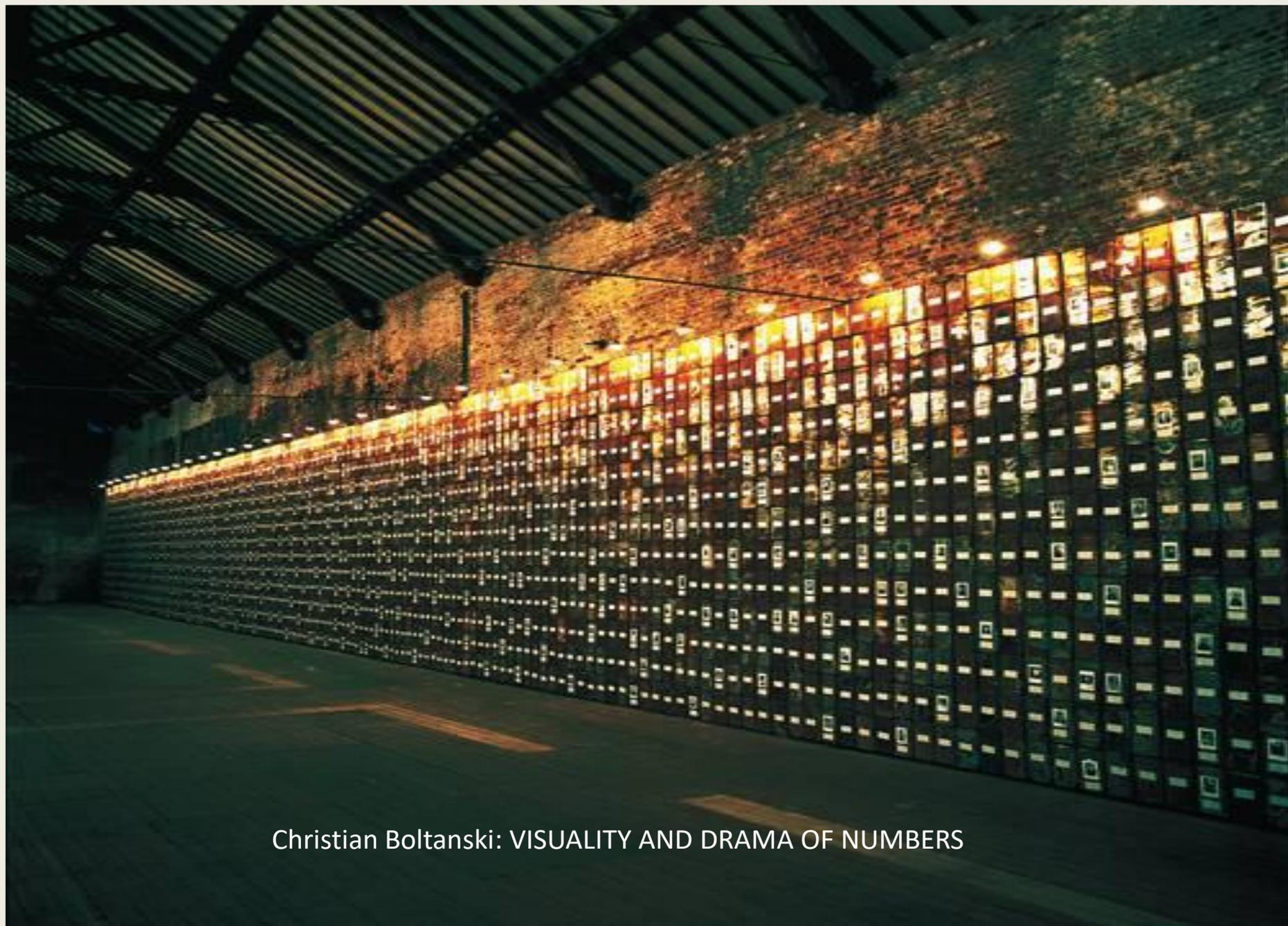
Julian Walker

All art was once contemporary

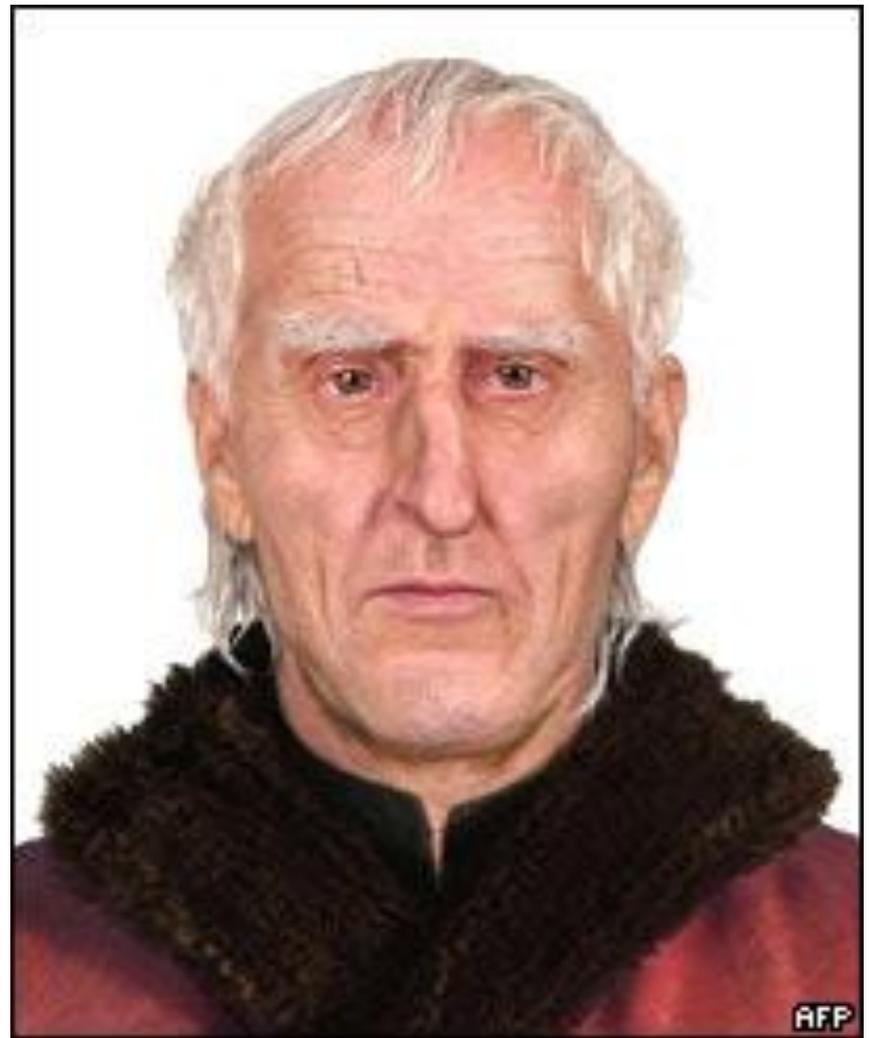
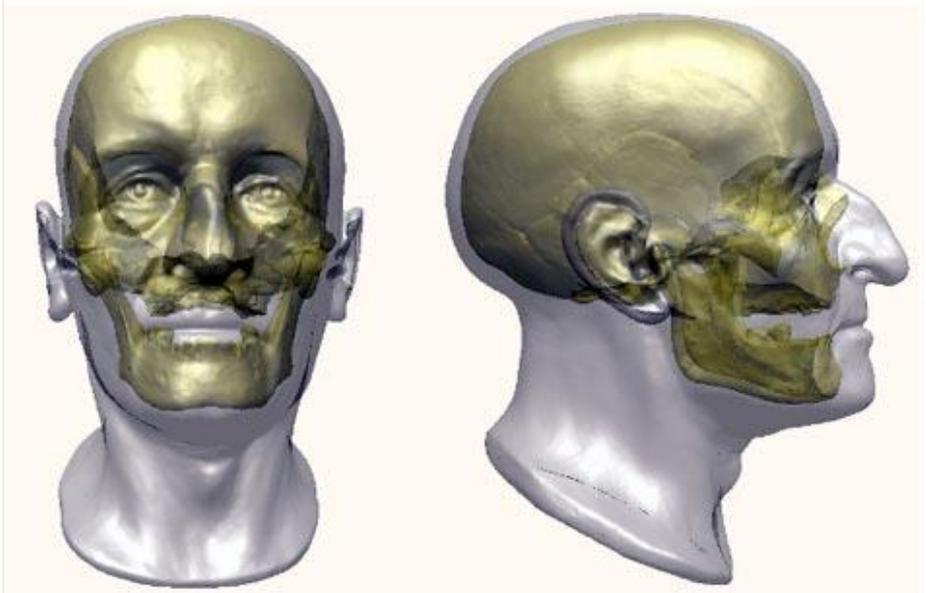




J. Walker, Norwich Castle Museum



Christian Boltanski: VISUALITY AND DRAMA OF NUMBERS



Simulacra scientifica

Ourselves

**Telling the whole story
in an intriguing way
becomes the new challenge.**



Worker's flat in 1960s, Copenhagen



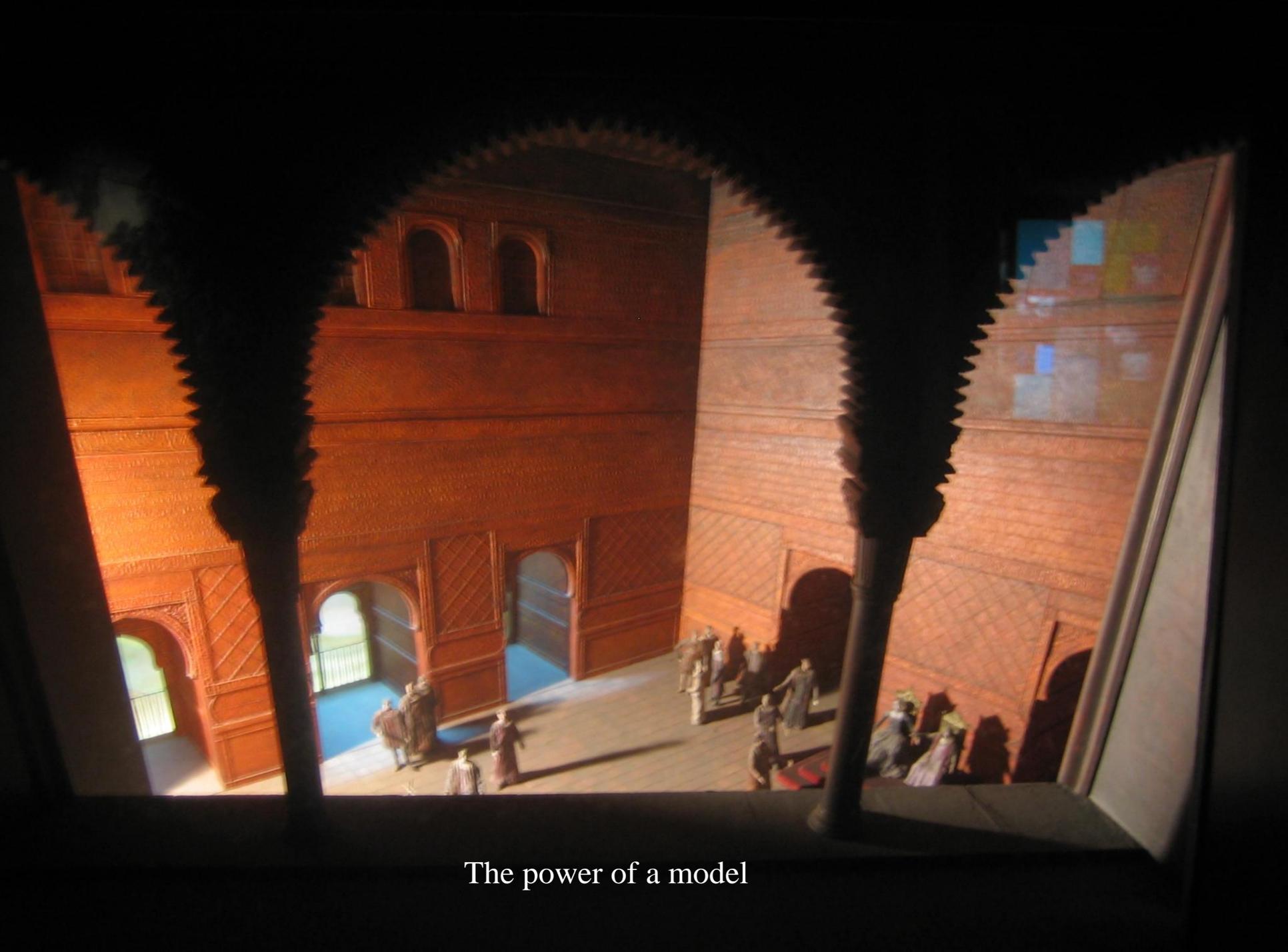
The famous courtesan's bed



Augusta-Raurica-Museum, Roman toilette re-created



Banquet theologique,
Museum of Reformation, Geneve



The power of a model



A sickle in the stone age, Granada, Archeological Museum



The archive
of the secret police



Object is firstly a process and concept,
and then an object



Punishment for a soldier, Copenhagen



Totalitarian bugging devices



Roemisch Germanisches Museum

A flat of an unemployed worker





Centre national de la Bande dessinée, Angoulême



Menashe Kadishman,
Installation Shalekhet
(Fallen Leaves),
1997-2001

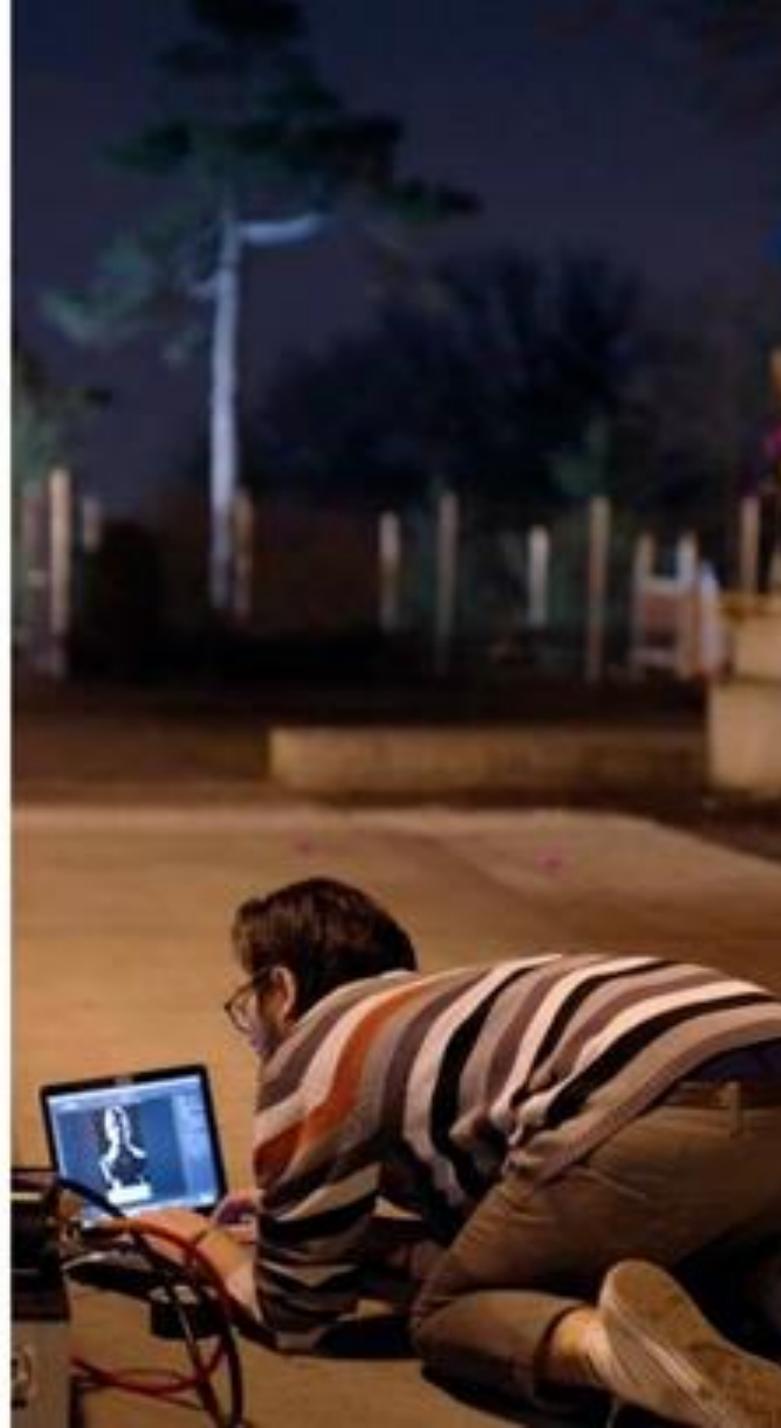


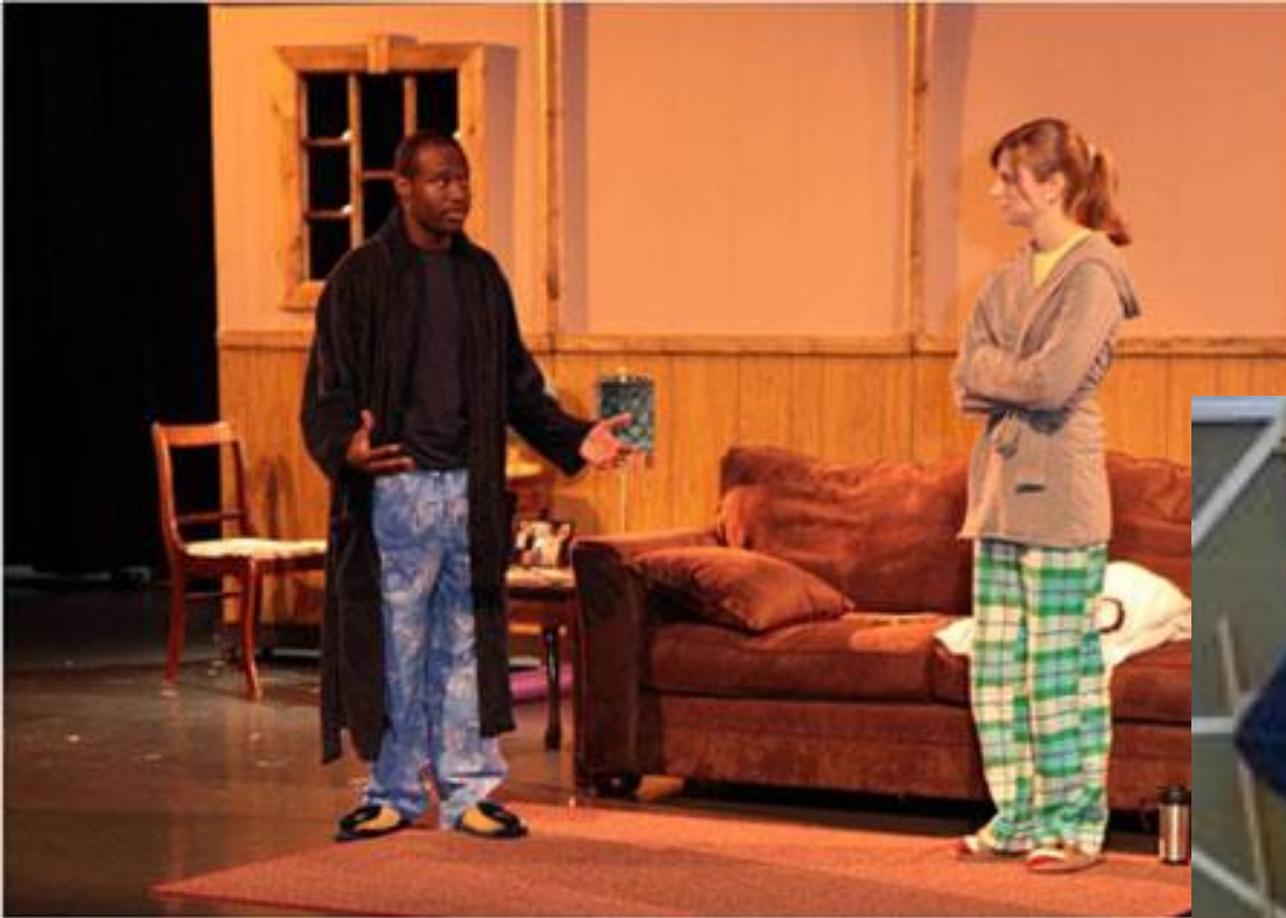


The Image Mill, by Robert Lepage, depicts the 400-year history of Quebec City



The "Ouroboros" show uses more than 30,000 images including comets, volcanic flows, galaxies and chemical symbols to tell a multilayer history of the universe.

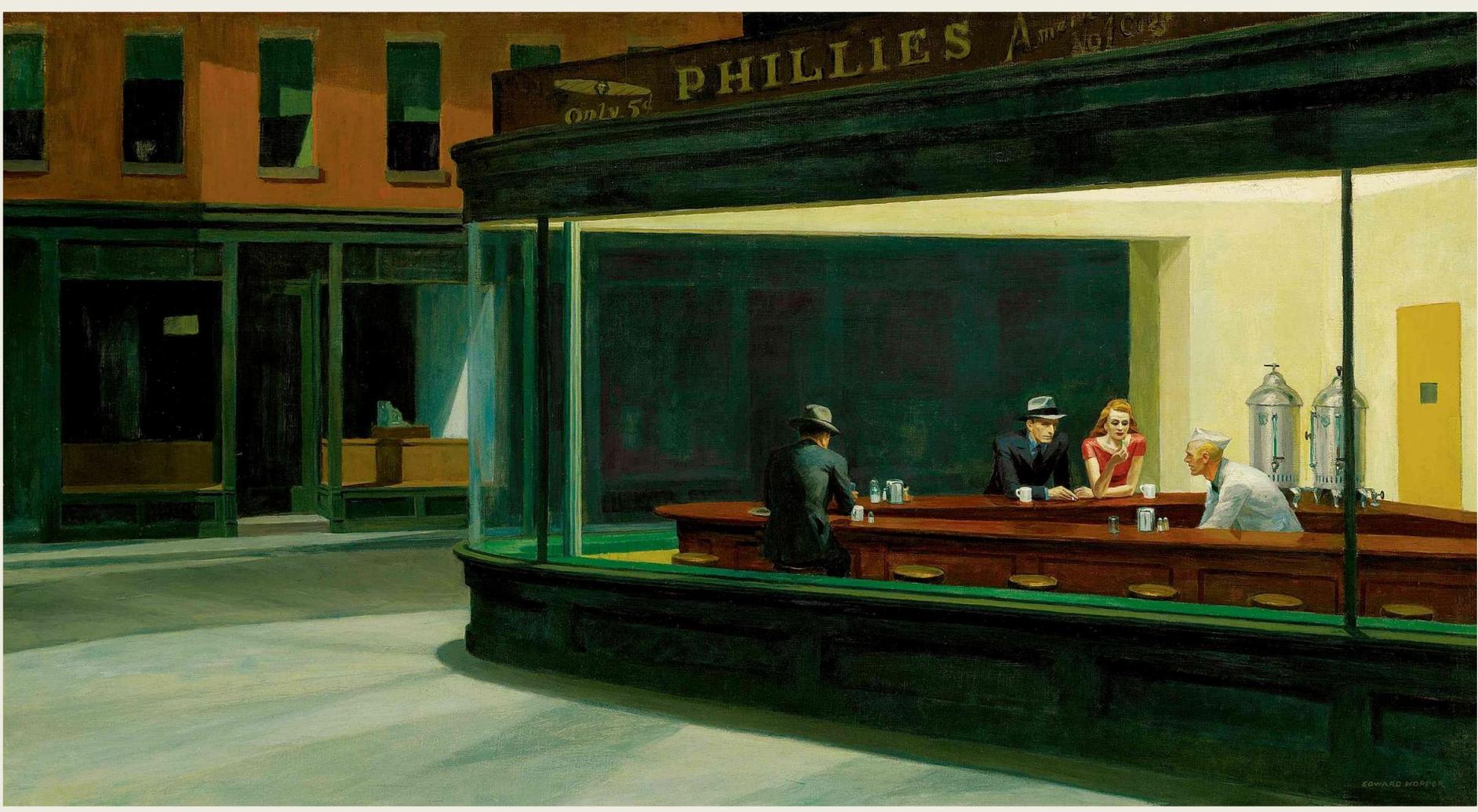




Missouri History Museum, 2010



Science Museum of Minnesota



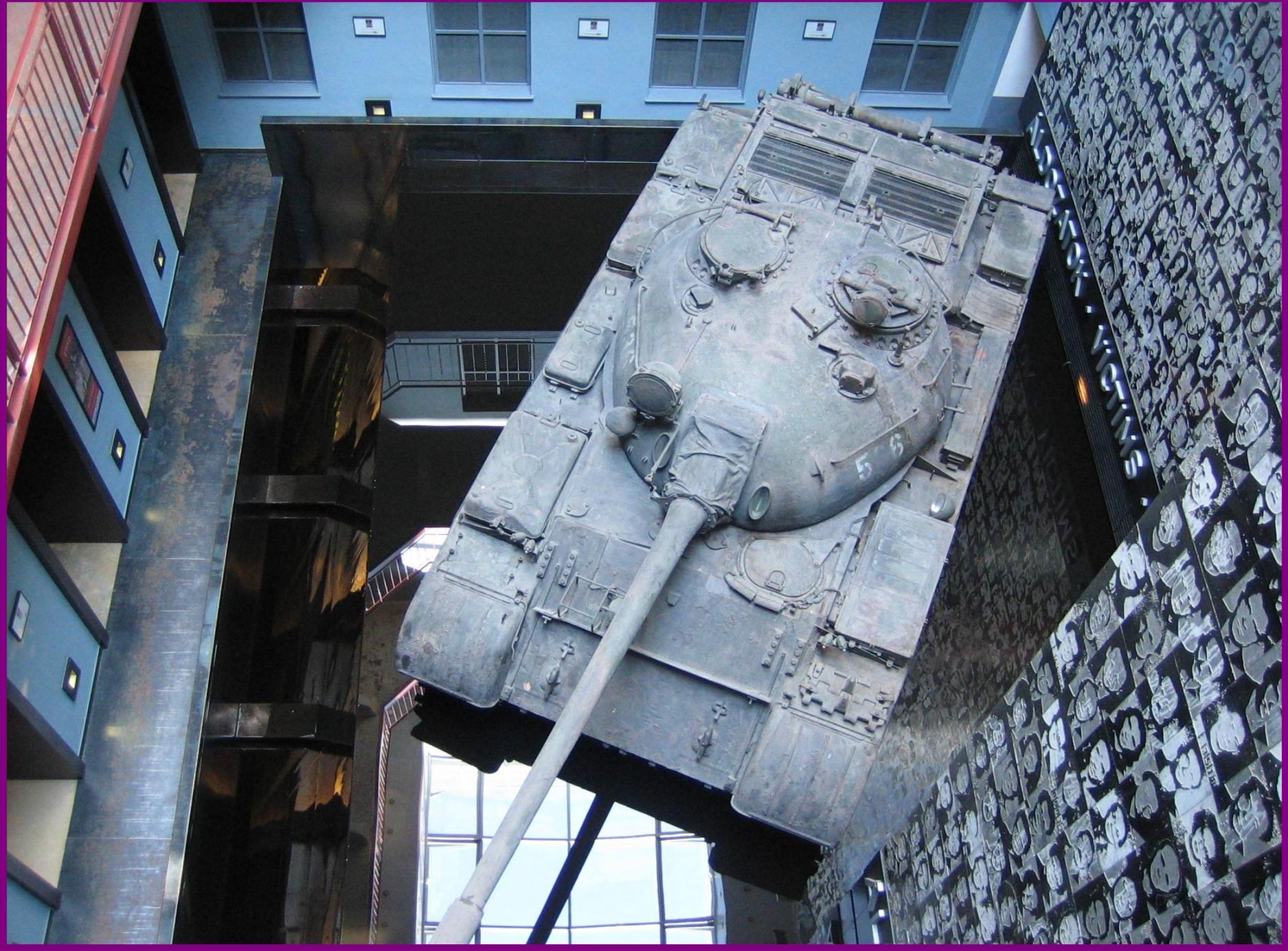
Edward Hopper show at the Fondazione Roma

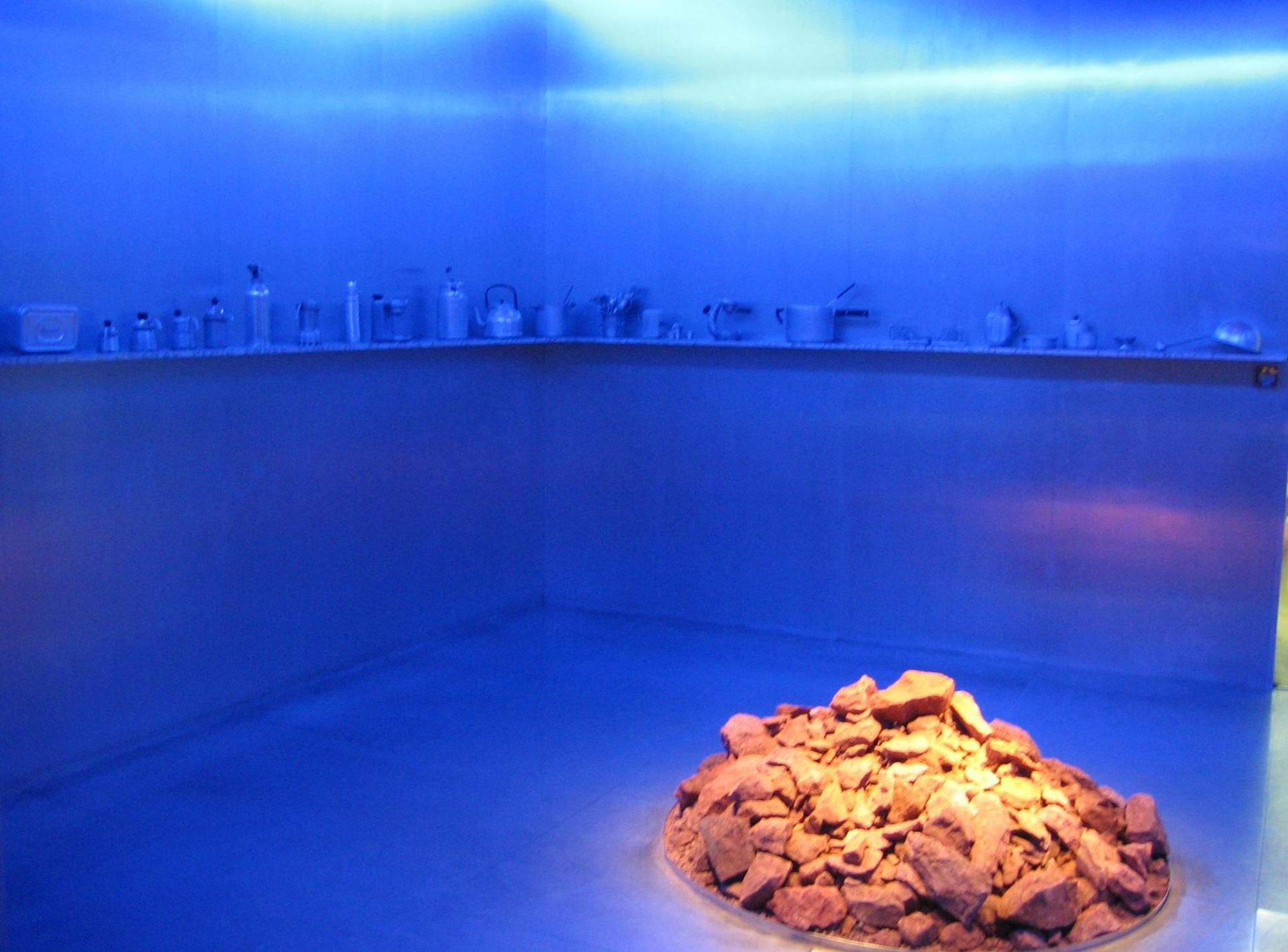


A reconstruction of Hopper's "Nighthawks" diner



Visitors at the Fondazione Roma copy Edward Hopper's drawings, reproductions of which are projected onto stacks of paper.







La Venaria Reale



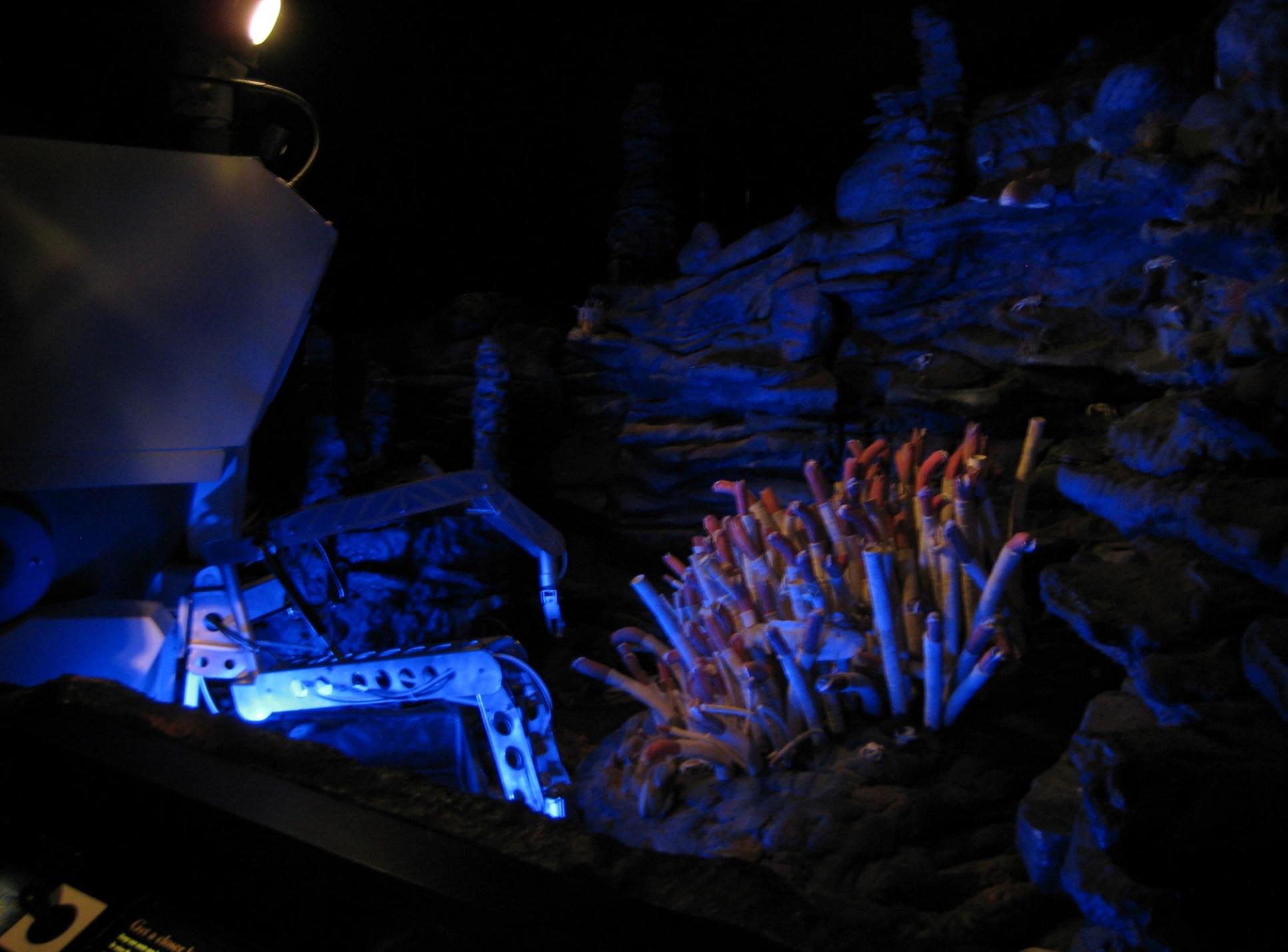
RE-PEOPLING THE PALACES



**One of the seven virtues
of excellence**

Synesthesia

**provoking multi-sensual understanding,
confluence of arts and sciences, resonance**



HÉROS

d'Achille à Zidane

“Il n'y a pas de héros sans auditoire”

André Malraux, L'Espoir

↓ SETTEZ-VOUS



Hall of names,
Yad Vashem



Musems 3.0
Last night we hosted
One Night at the Museum!



Peter Greenaway's
"Last Supper"





**Peter Greenaway's
"Last Supper"**

La Reggia di Venaria
Teatro di Architettura, Storia e Magnificenza





La Venaria Reale: Re-peopling the palaces



Greenaway's plans for the future include performing similar tricks on a reproduction of the Last Supper, along with Guernica, las Meninas, Monet's Waterlilies and a Jackson Pollock



Alexandrea Dumasa po Rusiji iz 1858. To putovanje opisano je u knjizi "Iz Pariza u Astrahanj. Svježi utisci od putovanja u Rusiji"



Good professionals
possess
a unique
sense of measure,
and, YES, humour.

In some cases
These appear

beauty and/or wisdom.

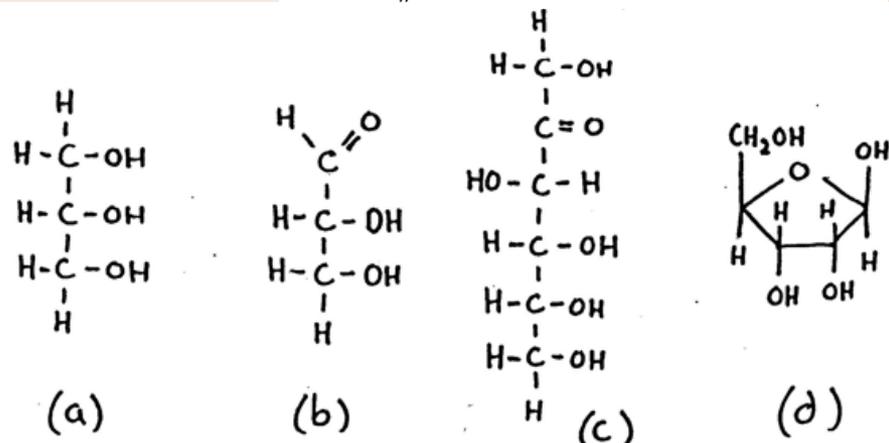
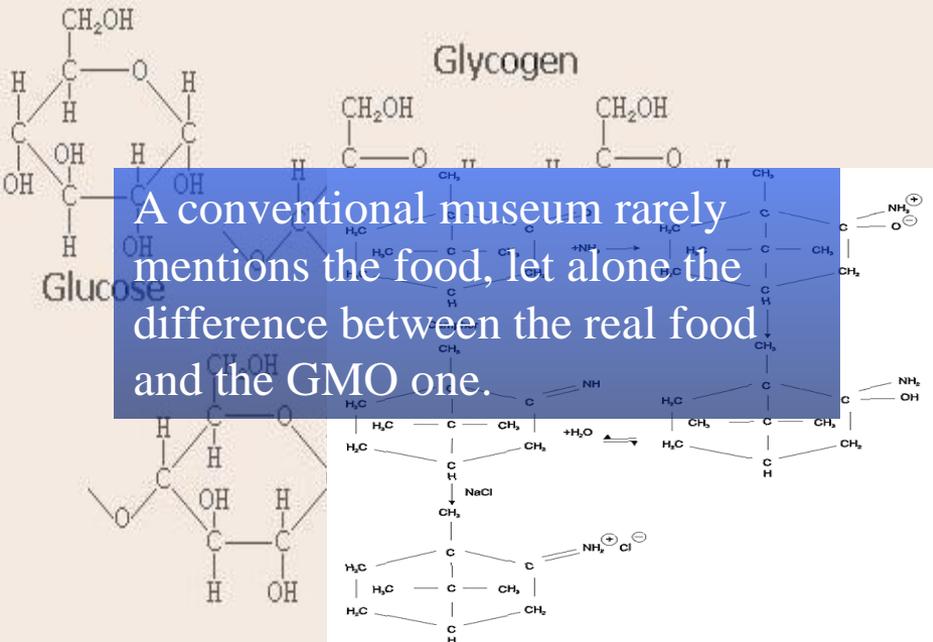
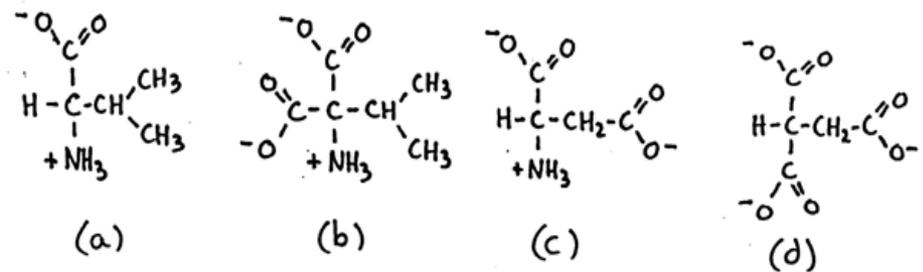


© 1998



"Seriousness is the only refuge of the shallow."





When poets describe my meal, I get hungry



We must be clear that when it comes to atoms, language can be used only as in poetry.

Niels Bohr

Presenting public memory

**All memory
cannot really be digested
until it is turned
into great art,
- any of it, - all of them.**

Museums are a medium of continuation and harmony.

The future of heritage communication: confluence with arts

- mission driven
- socially committed
- truly professional
- regarding their job as creative one
- development oriented

Both, curators and artists need more self-denial and mutuality

Some advice upon ways of communication

a popular narrative on the basis of scientific discourse

- **Use of simple language**
- **Inclusion of concrete characters and destinies**
- **Inclusion of the emotional, the philosophical, the humanist, the unknown...**
- **Ethical concern**
- **Social responsibility**
- **Reference to real-time and real-life situations**
- **Useful forms of participation and interactivity in society**
- **The use of art and artists in designing communication**

What can art contribute to the institutional communication?

- Play
- Dramaturgy
- Fresh language: creative, unexpected, smart, sagacious comparisons
- Art of story telling
- Inscenation
- Contextualisation
- *A priory* multidisciplinary
- Esthetics
- Intuition

In brief: the magic of creative act

Communication is not only
what one does with a museum,
but is the museum itself.

Creativity is an ability
to restructure
one's understanding of a situation
in a non-obvious way.

The confluence science + art = new art ?

**The communication becomes so developed
that we may expect
an applied art of a specific sort to happen**

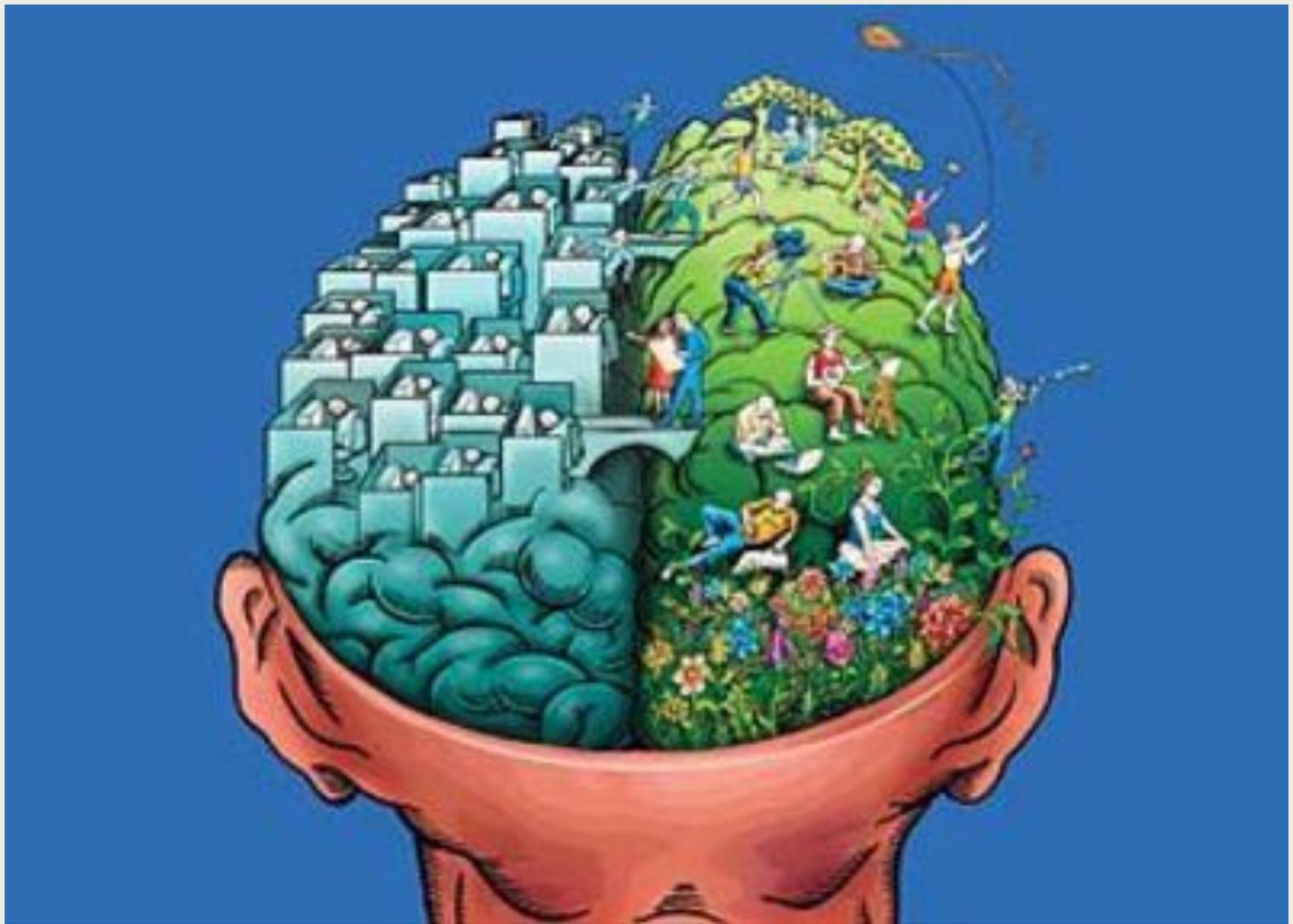
THE 8th ART
(art of public memory communication)

Good art
is always a
communication.



Good communication
is always an art.

....delectare et prodessse



A good brain is like a good museum: reliable and amazing

And some slides more....

The artist has
a special task and duty:
the task of reminding men
of their humanity
and the promise of their creativity.

Lewis Mumford

Could museums do it?
In a simple, clear,
picturesque, convincing and
moving way,
a way a wise grandfather would
do it.



**When science appropriates
eros of shamanism,
public memory institutions will offer
creative interpretations of reality
and become places of wisdom**

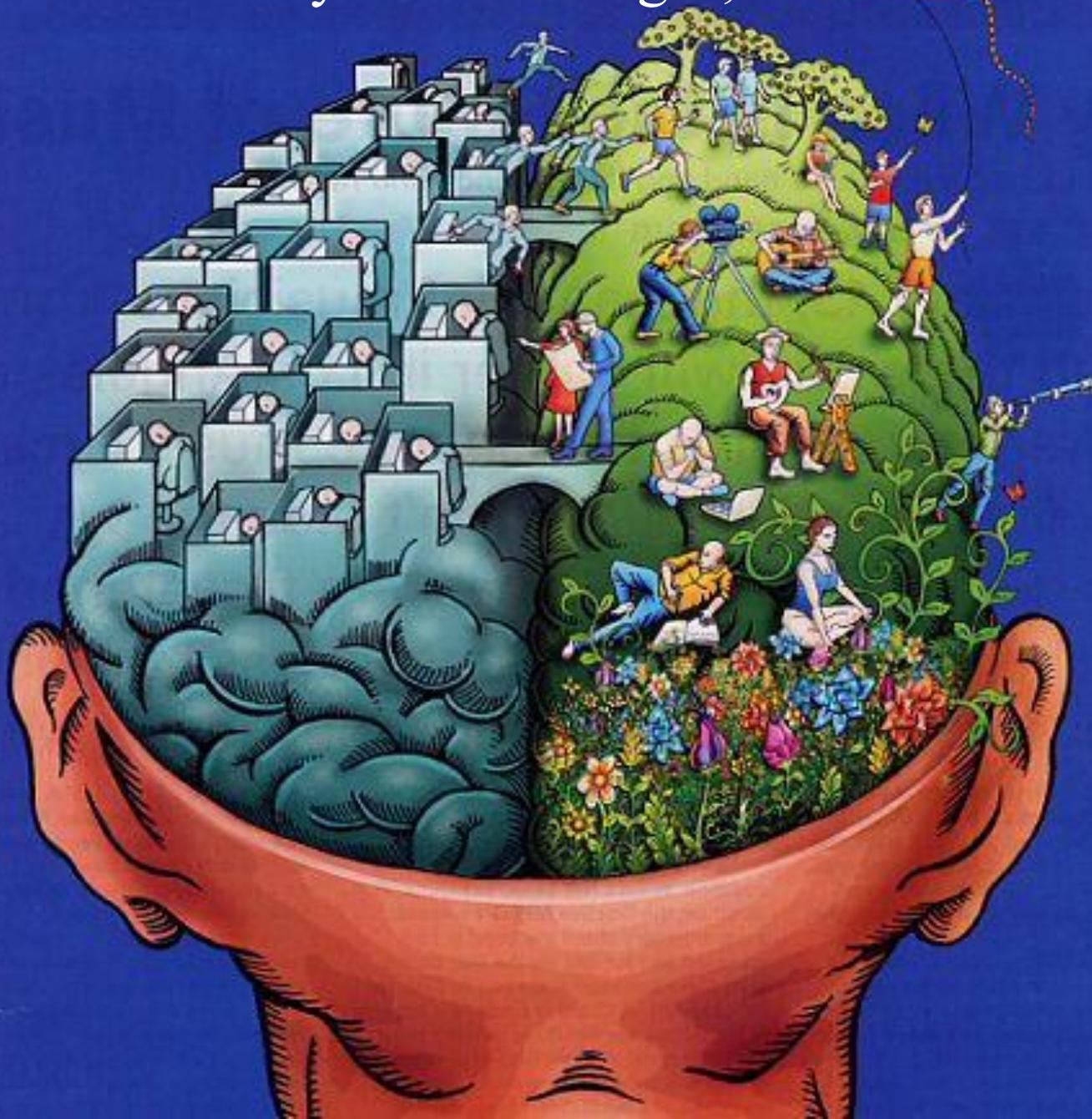






Once upon a time, two men went for a trip in a baloon...

It always about bridges, isn't it?...



A good museum is
like a good brain:
reliable,
amazing
and
honest

Star Wars at 30, Los Angeles



five days, thousands of fans



Tom Uhlman for The New York Times

Painting the head of a sculpture in the Babylon exhibit at the Creation Museum

Vittgenstein and Hitler in the same class



Michael Blum



Simulacrum





Christina Aguilera
figure
at Madame Tussauds,
2009

The time of
of your action
Is **NOW!**

Museums
are about
Present.

They need
past
to
understand
the present,
to use it,
to love it.

Museums are about
CHANGE,
how to oppose it,
how to serve it,
and how to
thrive upon it.

**The cultural inheritance,
the heritage,
the patrimony,
is best regarded as an obligation,
not a privilege:
or, indeed a privilege of obligation.**

WE ARE THE PUBLIC MEMORY

The medium is the message.

Once everything becomes possible
by technology and method,
It is the WHAT, WHY and for WHOM
that we have to answer incessantly.
And above all: WHO

THE CHANGING ESSENCE OF COMMUNICATION

AUTHENTIC, PALPABLE, ORIGINAL

SCIENTIFIC
& MORAL
RELIABILITY

THE RIGHT
TO
COMMUNICATION

DIGITAL
CREATIVITY

CREATIVITY
the ability
to combine novelty and usefulness
in a particular social context.



Museum of Jewish diaspora, temporary exhibition space, 2006.

$$E=m \cdot c^2$$

E = Excellence

m = museums, memory, monuments

c = communication

Maybe it was museums
he had
on his mind!

