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Change of Perspective

(New) ideas
for presenting
museum objects

Edited by Emma Nardi,
Cinzia Angelini and Stéphanie Wintzerith

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Edizioni Nuova Cultura

*Change
of
Perspective*

*(New) ideas
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This collection gathers the results of the research and professional experiences of the members of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM).

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Introduction

Introduction

Introducción

Change of perspective. (New) ideas for presenting museum objects

Introduction

Emma Nardi

Introducing this issue of the journal

The 25th issue of ICOM Education that I have the pleasure to introduce has two new features:

- it is sponsored by the European Union;
- all CECA members were invited to present a contribution.

The European Union sponsored our journal through EMEE EuroVision - Museums Exhibiting Europe, a project led by the University of Augsburg, whose purpose is to explore an innovative, interdisciplinary approach for museums to re-interpret their objects. Therefore the core of the project is the change of perspective (COP). The project partners all considered CECA as an outstanding platform to disseminate the project, which is a further proof of the reputation of our Committee.

The call for papers, sent to all CECA members, had a very good response. Besides, it was justified by the wish, constantly expressed by the CECA Board policy, to involve the largest number of members in the Committee's activities.

I do not want to say more about the EMEE project in my introduction, because its features are very well described in the article by Susanne Popp, project leader, and Jutta Schumann.

After two theoretical articles, the first by Susanne Popp and Jutta Schumann, the second by Ricardo Garcia Jurado, the readers will find a wide range of proposals sent from all over the world and representing the three ICOM official languages: English, French and Spanish. I want to underline that, unlike other publications sponsored by the European Union, the articles do not all come from

people involved in the project. There was a convergence of interest between EMEE and CECA but, as we are an independent body, we have asked our members to interpret the main idea of the project and express it according to their own interests.

Another perspective on two museum objects

I personally would like to take the opportunity to present two museum objects according to the COP approach, the first one in the narrative form, the second as a poem written by a professor of Spanish. I hope you will enjoy the issue!

1 - The iron collar

Among the permanent collection of the Epigraphy section of the Museo Nazionale Romano alle Terme di Diocleziano, there is an object that attracts almost all visitors. It is a circular iron collar of the diameter of 12 centimetres, dated between the 4th and 6th century A.C. It is an outstanding object because the bronze plate that completed it is still in place. Since the plate is much thinner than the collar, it is quite astonishing that it was neither lost nor damaged. The letters engraved thanks to a burin are long and narrow, as it was the use in the latest period of the Roman civilization (fig. 1).



Fig. 1 - The iron collar

The text, distributed on five lines, says: *Fugi, tene mi, / cum revoculveris me d(omino) m(eo) / Zoninus / accipis / solidum*. The sentence is the promise to give remuneration to the person who would give the collar's bearer back to Zoninus. It is very clear to read, but harder to interpret. Is it referring to a dog? Could a dog

be so valuable that the master is ready to pay the person who should take it back? Was the *solidus* a big or a small remuneration?

These are the kind of problems epigraphists deal with. In order to find a sensible answer, it is necessary to cross evidence. In this case help comes from a law of the time that fixed in a *solidus* the remuneration to whoever would take a runaway back to the master. Therefore, however hard it could seem to us, the collar was not a dog's but a slave's collar.

Mediation of the object

The slave collar is a polysemic object, as it has different meanings and implications. Therefore it can be considered from different points of view:

1. The *conservation* point of view. This aspect is puzzling, because it is very rare to find such an object in perfect conditions. This is the kind of questions that could be raised in this case: Where and when was the object found? In what conditions was it found? How and by whom was it restored? Since when has it been exhibited in the Museo Nazionale Romano? Was it ever used as a loan to another museum?
2. The *museographic* point of view. In which section of the Museo is it exhibited and why? Who decided where to exhibit it? Is the window in which it lays suitable to appreciate the whole object? Is the lighting appropriate?
3. The *epigraphic* point of view. Is it possible to make hypotheses about the workshop in which the collar was made? What characteristics can help find out when the object was produced? What kind of characters were used to write on the plate? Were they engraved by a skilled person or not?
4. The *social* and *economic* point of view. Slavery was a powerful economic resource in the ancient time. Thanks to the slaves work, it was for instance possible to develop agriculture. In the *domus* slaves made all the domestic work. They were an endless and cheap source of power: they were the equivalent of animal or even of nowadays' electric power. Each slave had its value and masters didn't like to lose them. This is why, in the case represented by the collar, a promise of remuneration was made to the person who took the runaway slave back.
5. The *human* point of view. Even if this aspect was often completely neglected, the slave was not a mere working machine; he/she

was a human being with his/her feelings and emotions. Many centuries ago, the collar was worn by a real child, who had no rights. Nobody looked after him/her or cared for him/her.

An approach that may be very effective with children could be to stress the human aspect of the problem in the narrative way. The slave had a *story* and his story is the universal story of slavery. Thinking about the situation of a slave in the late Roman period could lead the discussion to other historical situations in which humanity adopted slavery and open a reflexion of what could be considered as slavery in our own time.

Here is one of the possible stories that the collar could tell us:

"My name is Jemil. I am twelve. I am a slave. My master is Zoninus, a rich merchant who, in the past, also used to be a slave. His master liberated him and so he became a *libertus*. Of course I live in my master's beautiful *domus*. There is a patio around which some rooms open to take light and air. The details are all luxurious: mosaics, frescoes, bronze tripods, soft *triclinium* covered with silk. In the centre of the patio a small fountain pours water. Yes, in my master's *domus* there is running water, a facility that only very rich families can afford.

Though he is not necessarily cruel, my master is very demanding. In the hot Roman evenings, he wants me to stand behind him waving a very heavy fan. After a while, I feel my arms aching; after a few hours, the weight of the fan becomes unbearable, but I have no right to complain: I am a slave.

However, I was not born a slave. I still remember, in a sort of heavy mist, the day I was taken away from my village in a very far Roman province. I was just a child, but I was said to be a beautiful one. The journey to Rome seemed endless. I think I cried almost all the time. When I was exhausted, I fell asleep waking up just to cry again. People did not bother to look after me. They gave me some unknown food. It was strange, but tasty.

Rome is a beautiful city, but I still long for my own country. I thought I would never see it again.

However, a few days ago, my master asked me to take an accountability scroll to his chief accountant. Along the way, I heard somebody speaking my own language. I stopped and came across two men who were discussing. I asked them to join in for the pleasure of the sound of my native language. The two men suddenly stopped, looked puzzled at me and then decided to share their secret with me. Their intention was to steal some gold that was hidden in a cave and then try to escape. As the window

they had to go through was quite little, they thought that a nimble and slim boy like me could be the right solution. Alas! I accepted their offer and, easy to guess, we were caught.

My master was deeply deceived. I was given fifty lashes. I cried and pleaded for mercy, but it was useless. I am a slave. When I was just recovering from the bad wounds that covered my back, something even more terrible was to happen. My master's smith came to me with a collar in his hands. I thought he wanted to put it to a big guard dog that lived with us. I could not imagine that he wanted to solder it around my own neck. But so he did.

Now I am a put to shame slave. On the medal hanging from the collar there is an ominous sentence: "I have run away. Catch me. If you take me back to my master Zoninus, you will receive a gold coin". However terrifying and painful the experience of being forged was, I still consider myself lucky. In the recent past, my master had slaves who tried to escape branded on the forehead with three letters: FUG. They stand for *fugitivus* (runaway) and represent the ultimate shame for a slave".

2 - Caravaggio's painting

My second example is a poem about Caravaggio's *Narcisus* (1597-1599), exhibited in the Galleria Nazionale d'Arte Antica in the Palazzo Barberini in Rome.



Fig. 2 – *Narcisus* by Caravaggio
source: [http://fr.wikipedia.org/wiki/Narcisse_\(Le_Caravage\)#](http://fr.wikipedia.org/wiki/Narcisse_(Le_Caravage)#)
retrieved 10.09.2014

I visited the museum with my professor of Spanish, who was so struck by the painting that he felt inspired to write a poem. It is surely a new, though not an easy way, to interpret a museum object!

Narciso

By Gorka Larrabeiti San Román

A Emma Nardi, alumna que enseña, profesora que aprende

Yo soy yo.
Yo soy un círculo vicioso.
Mal que me pese, soy bien pesimista.
Allá donde haya un lago de dolor,
me sumo a apagar mi sed de soberbia
virtud, bondad, amor, belleza y paz.
Ante mí, agua oscura, fuente clara,
veo ahora tu perfección líquida
que raya en lo bello que ya fui,
y traza una frontera sólida
donde se orilla esta tu mano
que yo quisiera acariciar y en cambio
me hunde de amor hasta los huesos.
Felices lágrimas en el espejo
estancado sacuden la ilusión
de ser dos y lo mismo.
Y lloro lo más hondo de mi yo,
y colmo mi tortura en el pozo de mi gozo.
Bien que me pesa. Soy mal optimista.
Yo soy un círculo vicioso.
Yo soy yo.

The Change of Perspective. The concept of the EMEE-project

Susanne Popp and Jutta Schumann

EuroVision: Museums Exhibiting Europe

“EuroVision - Museums Exhibiting Europe” (EMEE; 2012-2016; EU-Culture-Programme) is an innovative European museum development project. It 1. explores new interdisciplinary approaches for museums to re-interpret their objects in a broader trans-regional and cross-cultural context of European history, 2. delves into the promotion of innovative mediating approaches and 3. tries to promote a role modification of museum experts and visitors. The project brings together the creative excellence of museums, cultural workers and the history didactics with its expertise for mediating history.

EMEE is implemented by eight project partners from seven European countries: three museums (National Museum of History, Bulgaria; Museu Nacional de Arqueologia, Portugal; National Museum of Contemporary History, Slovenia), three universities (University of Augsburg, Germany (coordinator); Université Paris-Est Creteil, France; Università degli Studi Roma Tre, Italy), the scenographer Atelier Brückner (Germany) and the expert in media and arts Kunstverein monochrom (Austria).

The “Change of Perspective” (COP)

With “Change of Perspective” (COP), the EMEE-project refers to a concept for the work of museums which preserve the local cultural heritage of the city or the region. It aims at making multi-layered meanings of those objects visible which at the same time have a local and regional as well as a trans-regional (e.g. European) and

cross-cultural dimension of meaning. Thereby, the visitor shall move into the centre of attention as co-constructor of the multi-layered potentials of meaning of the local museum objects. He shall be encouraged to engage with the object on a subjectively relevant level and to build bridges between the encounter with the past and his own present experiences – irrespective of the social, cultural and educational background as well as regional origin with which he approaches the cultural heritage that is presented to him on site.

The COP-concept was developed in dealing with a central postulate of the political strategy of the European Union (EU) regarding museums. In accordance with recent museological theories, the EU demands of the local, regional and national museums as keepers of the cultural heritage to support the collective identity in multi-cultural societies (The Lisbon Treaty 2007, Article 167) and the social integration of disparate lifeworlds (Kaiser, Krankenhagen et al., 2012). Thereby, the EU regards the cultural diversity in Europe as a great value worthy of preservation.

If the EU recommends the museums to take on a role within society which strengthens the European identity according to the principle “unity in diversity”, then the question nevertheless remains unanswered which concept of European identity could be acceptable especially also for those local museums which do not explicitly engage with European history. The COP-concept tries to answer this question. For this purpose, it has included suggestions from a discipline which specialises in the area of historical culture, historical consciousness and historical identity: the Didactics of History. History Didactics does not regard the “European identity” as something unchangeable, which should or could take over the position of the national, regional and local identity references. Instead, a concept is preferred which acknowledges the complexity of identity references and the diversity of historical experiences and perspectives in Europe and which understands the “European identity” mainly as willingness and ability to acknowledge the diversity and to deal with it in a way which is aligned with the principles of mutual understanding, reciprocal recognition and tolerance (Rüsen, 2002).

For museums in Europe this approach implies that, on the one hand, the narratives of the existing exhibitions are to be examined so as to make the “different” perspectives of other nations, cultures or also social experiences visible at least in the cases of individual suitable objects (Popp & Schumann, 2011; Macdonald, 2003). On the other hand, “Europe” as one dimension of the allocation of

meaning should be made visible stronger than before in permanent exhibitions or with individual suitable objects by, for example, clearly emphasising the trans-regional, trans-national and cross-cultural aspects of objects. Thereby, it is essential that the visitor can discover a change in the meaning of one and the same object depending on whether it is situated within the local, regional, national, European or also global context. This makes the visitor aware of the diversity of his own – multiple – identity references and illustrates to the visitor, while he perceives the European in the local and vice versa, that the “European” is not the “other” next to the national. He realises that the various perspectives and identity references pervade each other and can bring about an expanded or deepened understanding of the cultural heritage and the present time in Europe.

Applied to the museum the COP functions as a “school of perception” for the visitor in engaging with objects, which illustrates that he himself is the co-constructor of the “meaning” of the object. In this case, the “European” does not appear as the “other”, but as a possibility of the construction of meaning next to others, which, in comparison to other approaches, allows for complex experiences and insights.

The “Change of Perspective” (COP) in the museum

The theoretical foundation of the COP-concept is the constructivist assumption of the museum objects’ “meaning” (Pomian, 1998; Thieme, 2011). It is not regarded as object immanent, but as a result of construction processes and ascriptions made by the observers or visitors. Accordingly, this construction processes are closely linked to the social and cultural contexts respectively and conceived as constantly changing. Consequently, it is expected from the museums that the presentation of the objects and the accompanying programme bear the signatures of the present 21st century just as the spirit of the 19th and 20th centuries is discernible in the museum concepts and exhibitions from that time.

The COP-concept seeks suitable ways to strengthen the accessibility of the cultural heritage in Europe especially for those visitor groups that are not the traditional audience, be it citizens with a migration background, less educated groups, youths or people with special needs, so that they also feel invited to profitably adopt the cultural heritage on site (Nardi, 2004). It is based on three

pillars: it is not only restricted to (a) the multi-perspective re-interpretation of the existing museum collection, but includes (b) the social task of the museum and the relation between museum experts and visitors as well as (c) the interdisciplinary and international (or interregional) cooperation of the museum experts.

a. COP as European (or trans-regional) re-interpretation of objects

The COP aims first at the re-interpretation of the existing object inventories. Thereby, locally important objects shall be *additionally* placed into trans-regional, trans-national (possibly European) and cross-cultural contexts so that the diversity of the dimensions of meaning becomes apparent. The local opens the view for the trans-regional, which in return is illustrated and tangible in the local. In general, however, the focus is placed on objects on site, which can be connected to migration movements, cultural encounters, cultural exchange and aspects of the perception of the self and the other.

The re-interpretation of the objects furthermore aims at presenting the objects in a way so that the visitor can experience himself as co-creator of the meaning of the objects and expand his understanding of the cultural heritage on site.

b. COP as a change of perspective between museum experts and visitors

The COP-concept is not limited to the re-interpretation of museum objects but also seeks to change the perspective between museum experts and visitors. The museums engage in a process of including the visitors' perspective into their traditional prerogative of interpreting the cultural heritage. They move towards a new role as facilitator in order to motivate the (prospective) visitors to articulate and reflect their own expectations, experiences and relationships regarding the museum objects (Simon, 2010). This means letting the museum turn into a social resonance chamber in the multicultural European society by making the visitors' perspective visible in the museum itself. Transparency is similarly important: the visitors, who are no museum experts, shall get to know and understand the perspective of the museum experts.

The change of perspective between museum experts and the audience may evolve in various areas. It can begin with the museum experts approaching representatives of the social groups which are underrepresented in the audience and work together with them and learn about their ideas and views on the objects. A similarly important step is to fully use the range of interactive

visitor involvement with the objects and stagings (e.g. hands-on, minds-on elements) and to provide the narrative contextualisation as well as "synaesthetic translation" of individual suitable objects (Brückner et al., 2014). This implies "translating" the multi-layered meanings of an object into the "languages" of narration, scenography, music, dance and other emotional and aesthetic forms of expression in order to meet the changed viewing habits within the multimedia society and to attract so-called "non-visitors" like young visitors with a multicultural background or a lower educational level. Furthermore, the accompanying programmes are a very important tool to change the perspective between the museum experts and the visitors. For example, inviting certain visitor groups to co-design accompanying programmes with high societal relevance and contemporary timeliness allows them to incorporate their expectations, identities, and also abilities into the work of the museum, and enables them to relate to the museum with their experiences. This points more or less to the concept of the museum as "social arena" (Watson, 2007; Janes, 2007; Wood, 2009) that asks the museums to assume a new role as agents of social inclusion and develop new strategies to become a place of intercultural dialogue related to the multicultural dimensions of the heritage on site. Finally, including social media so as to use up-to-date communication facilities (Twitter, Facebook, Vimeo/YouTube, Wiki, Flickr etc.) is an essential tool for the participation and integration of the visitors (Pett, 2014; Kronberger et al., 2014). These tools are very useful for the visitors to express their sociocultural background and their different points of view on the cultural heritage on site.

c. COP in the process of international cooperation

The concept of COP can develop its potential for the museums on site in a much better way if they work within the framework of interdisciplinary, international and transcultural networks. Especially the co-operation between museum experts, scenographers, experts in History Didactics and museum educators, music designers, media experts, cultural producers, and members of different social groups of "non-visitors" can create pathways so as to turn the local museum into a place where the European heritage can function as a place for a lively dialogue in a multicultural society.

Approaches to identify the trans-national and cross-cultural potentials in museum objects

The COP-concept is currently being tested in the four-year EU-Culture-Project EMEE (2012-2016). The project addresses itself to the re-interpretation of already existing museum stock that is available on site.

A major task of the COP in order to re-interpret the objects is the careful inspection of the museum objects (Schumann & Popp, 2014). Those objects and object groups are to be identified which can be understood from the local to the trans-regional/European and sometimes the global level of meaning and therefore are appropriate to motivate the visitors to act as co-constructors of a multi-layered meaning of the object.

There are various ways to identify the trans-regional and cross-cultural dimensions of museum objects. In the following, the most productive of them are outlined in a more or less systematic way, but in their application to a specific object they may however overlap.

1. The object as "migrant"

By taking a closer look it often becomes apparent that in their history objects indeed show trans-regional and/or trans-cultural references when, for instance, they were produced elsewhere and subsequently sold and re-sold once or twice before they ended up in the respective museum.

2. Background circumstances of the object's production process

Another approach to the trans-regional or cross-cultural dimensions of museum objects on site leads to the producers/manufacturers of an object. The possibility of the object being manufactured far from the current exhibition location has already been addressed before (see 1) with regard to "provenance". However, the reverse is also possible. Thus, an object may as well be manufactured locally, but by the hands of a foreign craftsman or artist in form of commissioned work, for instance, without being closely linked to the respective region. And even if the producer was closely linked to the region he can nevertheless have included various influences gained by (study) trips, trade fair visits, letters, books or also co-workers from other regions, so that he combined the local with trans-regional influences.

3. Cultural transfer by means of trans-regional networks

Trans-regional networks can be relevant on various levels: first – as already suggested – in manufacturing the object and second in the distribution and reception of the object at its time, provided it was initiated or organised by trans-regional networks. Many things that commonly seem to be local traditions exhibit traces of trans-regional or cross-cultural exchange processes when taking a closer look whereby external influences – often from long distances – were included and in this way further adapted so that in the end they were understood as local traditions.

4. Encompassing cultural contexts

The trans-regional dimension of museum objects may be demonstrated also by pointing out that the object can be understood as a part of a large encompassing context, e.g. with regard to the style, the history of ideas or cultural practices. There are many museum objects that can be considered as a local representative of supra-regional or European phenomena respectively.

5. Cultural encounters as topic of the object

Trans-regional or cross-cultural perspectives can easily be gained from objects with iconic and/or written statements that explicitly deal with topics such as cultural encounter, migration, or missionary or diplomatic activities, but also armed conflicts.

6. The object depicting the perception of the self and the other

Especially suited for the multi-perspective presentation are objects or also paintings which depict "other" cultures and/or regions that are different from what is considered to be the "own". Not only do those imaginations provide an impression of the concepts and ideas which existed at a certain time about "foreign" regions and cultures, but also of the self-image of the producers since their imaginative projections are the basis for the construction of the "foreign". Also interesting and important are objects which reflect the view of the "others" or the "foreign" on the own culture. Engaging with the unfamiliar exterior view on the "self" not least encourages the question how "foreign" our ideas of other cultures may appear to their members.

7. The object as an "icon"

It can be informative to examine whether the museum possesses objects which are perceived as "typical" for the own or a foreign

region, for the own or a foreign culture or also for Europe. The questions may thereby be illuminating why the objects are externally or locally perceived as "typical" or how this status of the "typical" has emerged (e.g. also marketing, identity politics, tourism).

The ICOM-Europe-volume 2010 may also be taken into consideration, in which the different museum directors in Europe present typically "European" objects from their collections (ICOM, 2010). Likewise, also the local public on site may be approached with the question which objects locally exhibited in the museum are perceived as "typically European" and for what reasons. The presentation of the results will certainly reveal new meanings of the local objects.

8. "Object narrations" – the object as "witness"

Finally, it is worthwhile to examine whether there are objects which not *per se*, but by means of connected events and the narration of these events "testify" to trans-regional or cross-cultural connections.

Conclusion

The approaches named above pose heuristic tools to examine and analyse the object inventory. They serve to make the trans-regional and cross-cultural, in our case predominantly European, dimension of objects and object groups of the cultural heritage on site accessible. Thereby, the EMEE-project is specifically about finding a way for the "Europeanization" of the museums as keepers of the local cultural heritage which lies beyond the one-dimensional notion of "Europe" of decidedly "European museums". Rather, it shall be made clear, on the one hand, that the European perspective, which often has to be discovered first by re-interpreting the local objects, is indispensable for reflecting on the experiences of the change which is connected to the present European integration and globalisation. On the other hand, the European perspective cannot stand on its own: it is indissolubly intertwined with the meanings that result from local and regional contexts, in which the museum visitors are integrated.

In the 21st century, it is however decisive that the visitor himself with his multiple identity references – in the sense of a "shared responsibility" – is actively engaged in the construction of the meaning of the cultural heritage between the local, European and global. His view has to become visible in the museum; his

perspectives will address the complex meanings of the cultural heritage in a multi-cultural Europe.

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Gramática museológica

Ricardo Rubiales Garcia Jurado

Escribir

En el contexto museológico considerar los objetos como textos no es una novedad. En los primeros tratados museológicos encontramos que en la concepción del concepto de museo se le compara con un texto¹. Más adelante se comprende que el lenguaje del museo (aquello que conforma este texto), utiliza objetos y ambientes: el lenguaje museográfico².

La experiencia en el museo ha sido concebida por varios investigadores como un proceso de lectura; un proceso de interpretación (Carr, 1991). Muchos de ellos consideran al museo como Biblioteca y a los objetos como libros; esta mirada propone también un paralelismo entre la lectura de un libro y la lectura de los objetos, subrayando la complejidad y los amplios niveles de información codificados en objetos y colecciones (Paris, 2002).

Este proceso de lectura o de interpretación resulta en un proceso individual y colectivo, central a la museología de vanguardia y al trabajo de muchos investigadores del museo, incluyéndome.

¿Cómo comprendemos este proceso? Interpretar es construir significado. Esta construcción de significado es un paradigma que ha transformado la definición tradicional del museo como medio de comunicación (de una sola vía, con un mensaje impuesto por el transmisor). El cambio subraya el papel del visitante como un participante activo con autoridad para negociar y co-construir los significados que propone el museo (Silverman, 2001).

¹ Samuel Quicheberg en *Theatrum Sapientiae* propone que el museo es un espacio o un texto donde el mundo entero puede ser analizado.

² Es la reflexión de Daniel Major en su trabajo de reunión de las colecciones de naturalia y artificialia.

Los visitantes construyen significado dentro de los museos usando un amplio rango de estrategias de pensamiento. Esta construcción de significado es primeramente personal, relacionado a los constructos mentales existentes (la red conceptual) y el patrón de ideas y creencias en las cuales la persona interpreta su experiencia al contacto con su alrededor.

Por otro lado dicha construcción es socialmente moldeada tanto por el contexto cultural como por otras personas. Es así que comprendemos la interpretación como una serie de procesos tanto cognitivos como afectivos, que ocurren en cada persona al encontrarse dentro el espacio museal. Estos procesos humanos no sólo ocurren en el contexto del museo, sino en un amplio abanico de experiencias que suceden durante toda la vida.

Un viaje, lugares, personas e información desconocida nos colocan dentro de un proceso de búsqueda de sentido. Ser conscientes de estos procesos y moldear al museo en una institución centrada en los públicos será el enfoque de los programas de interpretación.

Investigaciones sobre la experiencia de distintos públicos en los museos, señalan que la construcción de sentido dentro del museo es producto de la interacción entre tres contextos: el contexto personal del visitante, el contexto sociocultural al cual pertenece y el contexto físico donde ocurre la experiencia (Falk & Dierking, 2000).

El contexto personal se refiere a todo aquello que los visitantes traen a la experiencia; sus intereses, motivaciones y creencias; las preferencias en cuanto a formas y estilos de aprendizaje, así como su conocimiento previo.

Algunas consideraciones necesarias sobre el contexto personal de los visitantes serían: la construcción de sentido implica la formación de una interpretación que fluye de acuerdo a motivaciones y elementos emotivos. Esta interpretación se facilita por el interés personal y siempre se construye sobre una base de experiencias y conocimiento previos.

El contexto sociocultural considera ese proceso de lectura como una experiencia tanto individual como grupal. El significado que una persona brinda esta intrínsecamente ligado al contexto histórico y cultural en el cual ocurre el proceso de lectura.

En cierto nivel el aprendizaje y la creación de significados se consolida dentro de la esfera del individuo; el conocimiento es un proceso compartido donde el aprendizaje y la búsqueda de significados toma lugar dentro de comunidades específicas de

aprendices, definidas por los límites de conocimiento y experiencias compartidas.

El contexto físico apela al hecho de que la interpretación no ocurre aislada de objetos y el estar en el espacio físico; sino que incluye, sonidos, olores, imágenes y percepciones táctiles que influyen de forma directa el tipo de experiencia vivida.

Leer

Por otro lado, el objeto en sí tiene toda una serie de intenciones dadas. Por ejemplo, en un primer momento, por el material del que está hecho y el proceso de construcción. Analizar las diferentes posibilidades de expresión de diversos materiales (como la diferencia entre una escultura realizada en madera y la misma escultura hecha en mármol o acero) permite nuevas reflexiones del porque el creador del objeto escogió tal material.

El contexto de creación en cuanto a producción debe ser abordado como una herramienta más que permite nuevos acercamientos. Las razones en la creación del objeto y la primera respuesta de esa sociedad al objeto permite líneas de lectura que incluso pueden ser contrastantes con otras perspectivas en otros momentos históricos. Esta aproximación nos recuerda que los objetos representan la organización de la sociedad en la que fueron creados (Freebody, 1997). Así, el objeto testimonia de su creador, del momento histórico de su creación y de la cosmovisión de una sociedad específica.

Estos caminos posibles: el análisis de su materialidad; los significados brindados por ciertas sociedades; o la temática que podría abordar el objeto; multiplican los significados dados al objeto. Es decir, un elemento fundamental en este proceso de lectura de los objetos y colecciones en los museos será necesariamente la comprensión de que existen múltiples horizontes de significado³ en la lectura de un objeto.

En este sentido incluso podemos considerar el acercamiento a un objeto desde preguntas o problemáticas sin una respuesta final o absoluta. Esta estrategia motiva a un análisis más profundo, a inferir posibilidades y a reflexiones más amplias sobre los mismos objetos y colecciones (Ludwig, 2000; O'Brien, 1994).

³ Imposible será querer imponer una sola perspectiva (aunque a veces por tradición, los educadores de museos estamos ceñidos a una sola lectura curatorial), promover múltiples lecturas, permite interacciones más complejas con respecto al patrimonio.

Como lo hemos visto, la interpretación personal del lector también añade o relaciona el objeto de acuerdo a su contexto personal y fundamentalmente quisiera subrayar que esa interpretación se construye. Los objetos no "hablan" nosotros leemos.

Este proceso de construcción de sentido es, sin duda, un proceso de aprendizaje (Perkins, 1994). Las experiencias previas con otros objetos, preguntar, volver a mirar, proponer ideas y posibles significados son algunas estrategias de pensamiento visual, muy útiles en el proceso de construcción de sentido.

Por lo general, los museos utilizan básicamente una herramienta para promover la construcción de sentido: textos informativos. Un problema con estos textos es que sólo buscan brindar información pero no relacionar esta información con el objeto.

Por otro lado, si el texto que acompaña un objeto no sólo brinda información sino invita al observador a mirar el objeto, comparar con otros objetos, promover relaciones visuales y volver a mirar el objeto; este texto podría entrar en la clasificación de gráficos de interpretación (Serrell, 1999) ya que su primer propósito es promover este encuentro visual con el objeto una y otra vez. Una característica de estos gráficos es que fuera del contexto de la exposición y del objeto mismo, el texto no hace sentido. ¿Buscamos que las personas se encuentren con el objeto? ¿Utilizamos la información como un fin o como un medio para la interpretación?

Colocar

Una realidad en nuestros museos es la lejanía que existe entre el contexto de los curadores y el contexto del público en cuanto a la lectura del objeto. Para muchos investigadores la lectura del objeto es automática y obvia, aunque esto no es necesariamente así para muchas de las audiencias (Hein & Alexander, 1998). En muchas exposiciones se da por hecho que el público "debería de saber", al final del día la exposición se vuelve ilegible para las audiencias, en muchos casos porque no se perciben las relaciones entre los objetos (o no son evidentes para las audiencias).

Mirar los objetos desde una disciplina permite acercamientos mucho más contextuales. El arte, la ciencia y la historia proponen acercamientos amplios donde ciertos objetos en relación tienen más

sentido. Mirar desde estas disciplinas⁴ nos permite traer ciertos objetos junto con otros objetos a nuevos horizontes de significado.

En una exposición que buscaba reunir objetos de la cultura egipcia con la cultura mesoamericana⁵ el área educativa propuso un acercamiento más amplio invitando a mirar “con cierto sombrero” desde la entrada. En uno de los casos te invitaban a observar dos objetos: una escultura de Isis en granito y una de la serpiente emplumada en piedra caliza. El granito- decía el mediador- es uno de los materiales más duros del planeta después del diamante. Hacer esta escultura debió tomar varias décadas...

Observar el color del material, las herramientas que debieron utilizarse y algunos datos de la producción nos llevó a observar la escultura de la serpiente emplumada. La piedra caliza con la que esta hecha esta serpiente -añadió el mediador- es un material poroso y maleable, el tiempo de producción pudo tomar varios meses... la escultura adornó la fachada de un templo. La intervención del mediador debió tomar cinco minutos a lo mucho; pero permitió al público una observación más detallada sobre los materiales, la producción y la intención de creación de los objetos durante toda la exposición.

Contar

Sin duda, las historias que relatan los objetos permiten un acercamiento mucho más afectivo por parte de un buen grupo de visitantes. Son estas historias, estas construcciones narrativas donde el público puede encontrar elementos fundamentales en la acción educativa del museo (Gurian, 2000). En los últimos años muchos educadores proponen que una buena exposición debe ser una buena historia (Wagensberg, 2008) y que los objetos en si mismos pueden promover historias visuales que se convierten en estrategias de exhibición en varios museos⁶.

En una exposición que presentaba como tema la esclavitud y la segregación racial se presentó una vitrina con hermosos objetos de plata: copas, jarras y platos finamente realizados. Junto a estos

⁴ Recuperando el trabajo de E. De Bono; colocándonos cada disciplina como un sombrero para mirar.

⁵ El proyecto educativo fue desarrollado por la excelente educadora en museos, Patricia Piñero en la exposición Isis y la Serpiente emplumada en el Forum Universal de las Culturas en Monterrey México en el 2007.

⁶ Incluso el diseño e inclusión de ciertos objetos en vitrinas de exhibición proponen estas lecturas narrativas. Cosmo Caixa en España y el Peabody Essex en EU pueden ser dos ejemplos de este tipo de propuesta museográfica.

objetos colocaron unos elementos de fierro desgastados y oxidados. Bajo estos pedazos de hierro se encontraba el texto de la vitrina que decía: *Estos son un par de grilletes de los que llevaban en sus pies los esclavos que producían estos objetos de plata. En aquella época como los esclavos eran considerados una posesión, llevaban estos grilletes durante toda su vida.*

Por otro lado, los objetos también recuerdan historias personales (Roberts, 1997). Muchos visitantes recordarán eventos de su propia vida que pueden promover nuevos vínculos y diálogos con el patrimonio. Estas narrativas suelen estar presentes en la visita al museo (Rosenzweig & Thelen, 1998), es posible y pertinente que los educadores posibiliten estas historias personales como punto de encuentro con el patrimonio.

Compartir

Las lecturas compartidas pueden ser una de las estrategias más enriquecedoras para el público. Promover estas interacciones entre los públicos permiten nuevas observaciones y una elaboración de interpretaciones compartidas. En el caso de padres e hijos este proceso es evidente (Chambers & Cleghorn, 1996). Este tipo de experiencias suelen ser muy significativas para el público por el hecho de poder ver desde la mirada de otros.

En una exposición sobre historia de México⁷, invitábamos a los visitantes a recorrer la exposición por unos minutos sin ningún tipo de introducción; simplemente entrar y observar de manera rápida la sala. Al reunir al grupo nuevamente preguntábamos ¿qué habían visto? ó ¿qué les había llamado más la atención y por qué? (en nuestra experiencia los participantes no veían lo mismo, de hecho si dos personas referían el mismo objeto los significados eran distintos).

En el diálogo observábamos como las personas, al escucharse entre ellas, se interesaban por objetos vistos por los otros participantes e incluso preguntaban sobre algunos que habían pasado desapercibidos. Entonces preguntábamos -¿De que creen que se trata esta exposición?- promovíamos la relación a un nivel más contextual, entre los objetos que habían visto.

Después de este diálogo invitábamos a los participantes a acercarnos y observar al objeto que más había llamado la atención del grupo y a partir de ahí revisábamos otros objetos que se

⁷ Experiencia desarrollada por Ricardo Rubiales & Rosario Busquets en la exposición: *Los pinceles de la historia IV* en el Museo Nacional de Arte en México.

relacionaban con el diálogo que sosteníamos. En las conclusiones del proyecto, nos dimos cuenta que muchos de los elementos del discurso curatorial formaban parte de las discusiones y conversaciones de los visitantes; pero estos elementos nacían a partir del diálogo con los objetos y los intereses y reacciones de los participantes y no como una imposición.

Discutir

Existe la posibilidad de un acercamiento más crítico hacia los objetos y colecciones del museo. La propuesta se relaciona con problematizar al objeto mismo. En muchas propuestas artísticas propias del arte contemporáneo el objeto es descontextualizado añadiendo un cuestionamiento sobre su función o primer sentido de creación. Al analizar estas problemáticas podemos recocer que los objetos no son neutrales, por el contrario cuando existe una interpretación existen códigos tanto ideológicos como pragmáticos en el proceso (Freebody, 2002). La relación entre el lector y el objeto esta llena de elementos externos e internos que pueden promover discusiones y reflexiones más complejas sobre las colecciones en los museos.

Descubrir

En algunas ocasiones los profesionales de museos están tan habituados a los objetos y colecciones que han perdido el sentido de asombro por tales artefactos y testimonios materiales. Existen relaciones entre objetos y temas que al público pueden no parecerles evidentes. Una estrategia fundamental ha sido revelar lo que podría parecer obvio y que resulta en nuevas miradas y acercamientos al objeto. La perspectiva fundamental será reconocer lo extraordinario de nuestros objetos y colecciones.

En una exposición sobre Arqueología se propuso colocar en una sala totalmente blanca una pequeña vitrina con un objeto. Una cédula arriba de la vitrina decía: de lo ordinario a lo extraordinario⁸.

Al acercarte a la vitrina podías observar un pedernal de obsidiana. El único texto en la vitrina tenía una característica interesante: era una cédula que podía levantarse descubriendo mas información.

En la parte de afuera la cédula decía: Esto es una piedra...

⁸ Proyecto desarrollado en el Museo de América en Madrid, España.

En la parte interior al levantar la cédula podías leer: “la piedra (que llamamos pedernal) fue utilizada por seres humanos para cortar piel, encender una fogata, como punta de flecha, como punta de lanza, para golpear, moler...”. Podías encontrar hasta 42 acciones en las que se podía utilizar el pedernal.

Reconsiderar

Los objetos representan una serie de ideas abstractas y realidades interconectadas (Falk, 2005). La experiencia y diálogo de las personas con los objetos ocurre en todo momento de la vida. Como creadores y lectores de los objetos les brindamos significados continuamente. Los objetos simbolizan eventos, situaciones, sentimientos... nuestra relación con ellos es continua y personal. Así, la experiencia con los objetos en el museo participa de un proceso de lectura e interpretación mucho más personal e individual.

Es importante reconocer entonces que la experiencia de los públicos con los objetos no comienza en el museo, sino que considera encuentros previos que moldean la experiencia del museo. La cultura material en la que estamos inmersos brinda sin duda un contexto para la construcción de los significados que hemos referido.

Un elemento clave de la acción educativa al proponer acercamientos con los objetos y colecciones será escuchar lo que las audiencias tienen que decir sobre esos encuentros previos con los objetos. Recordemos que la experiencia de construcción de sentido no comienza y termina dentro de los muros del museo, es mucho más amplia (Falk, 2002).

Nuestras acciones con respecto a objetos y colecciones deben considerar este contexto más amplio de la cultura material. Estos puentes y vínculos que proponemos como acción educativa deben considerar lo que ocurre -antes y después- de la visita.

En un museo de arte⁹, la exposición principal propone un acercamiento muy innovador sobre estos vínculos y relaciones. Al entrar en la exposición y reconocer que es una exposición de arte de una ciudad en específico, encontrarás -de pronto- una serie de objetos utilitarios sobre la ciudad desde souvenirs turísticos hasta platos, posters y otros elementos propios de la cultura material.

⁹ Me refiero a la exposición *ImagináRio* del Museo de Arte de Río (MAR) en Río de Janeiro, Brasil.

Los contrastes provocados entre estos objetos, las obras de arte, el espacio museográfico y los textos convierten la exposición en una rica experiencia que te permite construir diversas lecturas a partir de las relaciones y vínculos entre los objetos e incluso la Ciudad como un elemento intangible.

Percibir

Hemos analizado algunas ideas y reflexiones sobre el encuentro entre los visitantes y los objetos y colecciones del museo. Proponemos que la experiencia del museo se abra y sea participativa; al museo como un facilitador y al visitante como co-autor de la misma experiencia.

Un elemento final que creo puede continuar este diálogo será la consideración de la identidad individual como parte fundamental del proceso de construcción de sentido en la experiencia del museo. Esta identidad se expresa en cualquier ámbito de actividad que busquemos y damos oportunidades para crear, expresar y afirmar lo que creemos que somos, nuestro sentido del ser (Silverman, 2001).

En el museo indudablemente se dan espacios que detonan este proceso de identidad. Los visitantes se enfrentan según Lois Silverman (1999) a dos aspectos de su identidad cuando se relacionan con objetos y colecciones en los museos: ¿Quién soy como individuo? y ¿Quién soy como miembro de un grupo? Estas dos perspectivas: individual y grupal nos recuerdan directamente las historias personales que pueden surgir en el contacto con objetos al tiempo de subrayar las conexiones con otros grupos humanos que comparten un espacio geográfico, una historia, una creencia... Así, los museos nos encontramos en medio de procesos más complejos. Procesos que van mucho más allá de la simple difusión de información o la presentación de objetos valiosos.

El reto entonces es poder comprender como articular la construcción de significado de los públicos y las propuestas de los museos. A medida que los museos trabajemos más desde la mirada de los públicos y los procesos que viven las personas en el contacto con objetos y colecciones seremos más efectivos en el cumplimiento de nuestra misión.

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Change of Perspective. A local museum object in trans-regional and cross-cultural perspectives

Jutta Schumann and Susanne Popp

In this contribution the development of trans-regional and cross-cultural perspectives is presented as an inspiring way to practice a change of perspective on local museum objects. As an example, an object group was chosen that can be found in a similar form in many museums that preserve and present the local or regional cultural heritage on site. The object allows the application of the heuristic EMEE-tool of "eight approaches" (Popp & Schumann in this volume) to be illustrated; this tool is the foundation of the concept presented here.

The Maximilianmuseum in Augsburg – Augsburg's city museum

The example deals with Chinese-style porcelain, which was produced in Meissen and in Augsburg at around 1730. It is presented in the permanent exhibition of Augsburg's city museum (Maximilianmuseum), which was already founded in 1856 (Emmendorffer, 2004; Müller, 1982). The museum's task was to collect and preserve cultural monuments from Augsburg as well as to document Augsburg's city history. Repeatedly, individual collections were restructured and relocated such as the collection of paintings in the German Baroque gallery in the Schaezlerpalais. Besides this structural change of the collection, a further shift in focus is discernible in the course of the museum's history: whereas the initial period was about presenting and documenting the history of the city, in the 20th century the museum increasingly focused on collecting and presenting objects of high value. The shift towards an

art-historical alignment has also become visible in the collection rooms after the museum was newly conceptualised in 2006. In no way does the Maximilianmuseum lead the visitor through a chronologically structured history of the imperial city of Augsburg, but it instead shows mainly art and cultural items from Augsburg and the region Swabia in the individual, themed rooms. Thereby, special attention has been devoted to the high-quality handcraft from Augsburg – which often reached European levels – without, however, focusing on the production methods, social backgrounds, or on aspects from cultural or mentality history.

In one of these rooms, high-quality chinoiserie from Augsburg are presented in display cabinets. These also include porcelain which was painted in the Chinese style in the 18th century. The object chosen is painted in colours and gold (fig. 1) and consists of two parts: a so-called *Koppchen* (tea cup or bowl; diameter bowl: 78 mm) with a saucer (diameter: 124 mm). Both parts show scenes of a tea ceremony with a group of five people (saucer) respectively a pair of people (bowl). The figures can be identified as Chinese by their long gowns, beards, flat hats and a sunshade.



Fig. 1 – Tea bowl and saucer
credits/source: © Art Collections and Museums Augsburg
Photo: Andreas Brücklmair, Lenz Mayer

On the top of the cartouche on the saucer a flower basket can be seen, which is framed by two colourful birds. In the area below, the monogram E. W.: Elisabeth Wald can be seen. This is Anna Elisabeth Aufenwerth (1696-1745) (Ducret, 1970), daughter of the famous Augsburg copperplate engraver and goldsmith Johannes

Aufenwerth (ca. 1662-1728), whose famous Augsburg workshop specialised, among others, in “fire paintings” (i.e. enamel painting) and started its porcelain paintings soon after the beginning of the porcelain production in Meissen (1710).

The outer line of the decorative frame features a special local reference: the arrowhead-and-pint-décor is clearly not a Chinese, but a typical Augsburg décor; it is sometimes described as resembling bird’s tracks. According to the information provided by the museum directory, this object was not produced as commissioned work for the Meissner manufactory. Due to the high quality of the painting and the precious monogram it can be assumed that it is an individual product and not part of a set.

The Change of Perspective: changing the perspective by re-interpreting local museum objects in a European perspective

The object is currently shown in a display cabinet in the Maximilianmuseum together with other porcelain objects. A text box offers complementing information on the Augsburg house painting and the origin of the Chinese style motifs used. Thereby, the local meaning of the object is particularly highlighted as a product of the Augsburg handcraft, whereby the object itself almost seems to drown between the other objects in the display cabinet.

It nonetheless appears promising to apply the EMEE-tool, which was illustrated in a contribution at the beginning of this volume, to this object in order to 1. expand the view on an object which in the context of the collection is rooted in the region with new perspectives and to 2. illustrate that museum education indeed has the possibility to convey these new perspectives within the given exhibition context in an interesting way.

There are different approaches for a change of perspective (Popp & Schumann in this volume) with regard to the object. We can firstly discover some trans-regional impacts on this object if we consider it as a “migrant”. It was painted in Augsburg by a local *Hausmaler* (chambrelan) who bought the unpainted porcelain from the manufactory in Meissen. The Augsburg porcelain painters supplied individual clients or merchants with the painted product on their own account (Müller, 2010; Ducret, 1970). Unfortunately, it is unknown where the object was kept until it was presented in the Stuttgart art trade (auction Fleischhauer, 27 April 1927), where the Maximilianmuseum purchased it – roughly 300 years after its

production. The museum was interested in the object presumably due to its Augsburg origins, the high quality of the paintings and the locally typical "bird's track" ornament.

The change of perspective for the visitor derived from this little information is simple, but indeed very profitable: the visitor recognises that, even though the object was finished in Augsburg and is presented in the Maximilianmuseum in Augsburg today, it doesn't feature a one-dimensional regional reference only. For the museum educator this level of change of perspective is conveyed best in an interactive dialogue tour. For instance, individual visitors may represent the places relevant for the object on a fictitious map in the room and consider together how a substitute object (saucer and cup) has to travel amongst them in order to reconstruct the route of the object.

This approach is expanded by the second change of perspective in an intuitive way. For this additional change of perspective it is promising to consider the background circumstances of the production of this object, because it allows further trans-regional connections to become visible. This applies not only to the connection between the Saxon porcelain manufactory and the Augsburg *Hausmaler* but also to pattern sheets, which were used as templates for the decoration of porcelain in a Chinese style (fig. 2).

For the creation of these pattern sheets three sources were used in particular: Chinese porcelain which was imported to Europe, illustrations in European reports about travels to China, and Chinese wood carvings which were collected in Europe (Cassidy-Geiger, 2010). With the help of the templates the *Hausmaler* indirectly followed the Chinese models in their design of the porcelain. In this way, the Chinese style object exhibits a trans-regional perspective, which can be conveyed within the scope of an interactive dialogue tour. On the fictitious map in the room, porcelain production sites in China and important trade centres (e.g. Batavia) may be symbolised by further visitors. Similarly, trade routes can be depicted by ribbons, which the visitors hold among one another (silk route, seaway to Batavia etc.). In a further stage, the visitors may try – with a saucer and a cup, a copy of the template as well as a book, which is a symbolically designated travel report – to jointly reconstruct the object's path of development from the idea to its completion in Augsburg in order to illustrate the individual steps leading up to the production by the *Hausmaler*.



Fig. 2 – Template, copper plate, Elias Baeck, Augsburg roughly 1720-1730, Dresden State Art Collection, Inv.-Nr. B 1156, 2 XVIII, p 59.
 © Dresden State Art Collection, copper plate cabinet,
 Photo: Herbert Boswank.

The view on the object, which is globally expanded by this step, now allows the introduction of a further, deepening perspective that asks whether and in how far the motifs on the saucer and the cup, which we perceive as Chinese, were shaped by European influences. In other words, it is about finding out together with the visitors if cross-cultural impacts can be found in local museum objects. In order to convey this question in a better way, a secondary object is helpful for explanatory purposes. In the scope of the interactive dialogue tour this can also be achieved by presenting a large-scale reproduction.

The secondary object represents the porcelain with European motifs which was painted in China. Before the porcelain production began in Europe, many European orders were passed on to Chinese workshops requesting porcelain paintings with typical European topics such as family coats of arms. A well-known example for these “Chine de commande” products – ordered Chinese porcelain paintings – is the Christian motif of the crucifixion.



Fig. 3 – Anonymous: Chine de commande
© Rijksmuseum, Amsterdam

The secondary object illustrated here (fig. 3) clearly reveals the cultural foreignness of the crucifixion scene in the eyes of the Chinese porcelain painters. Mary and John, who are standing below the cross, have the appearance of typical “Chinese” people, even though they were modelled after a European illustration. But also the depiction of the crucified Jesus, especially of his head, clearly deviates from the design commonly used in Europe. The object instantly shows the participants of the interactive tour that the scene, which is rooted in our cultural picture memory according to specific presentational conventions, was interpreted in a different way by the Chinese producers. Reversely, the view on this object allows us to assume how much the pattern sheets and porcelain paintings produced in Europe deviated from original Chinese porcelain art – and how foreign they may appear to knowledgeable Chinese observers. In the following mediating step the visitors should therefore think about which aspects of the Augsburg object may be “European” in the eyes of the Chinese observers and which aspects make it a Chinese style and not an original Chinese motif (e.g. the monogram of the producer and the bird’s track pattern, but also the illustration of the entire tea ceremony).

In order to better understand the process of cultural adaptation a creative exercise is suitable for the mediating process. The participants of the interactive dialogue tour may be split into four groups and initially look at a picture with Chinese motifs, which was actually produced in China during the 18th century. They then

sketch out the motifs according to their memory. The sketches from each group are subsequently passed on to another group that considers which sketches would be suitable for the design of a tea set. These sketches are then transformed into individual elements of the porcelain décor by the group without already arranging them on a plate. The elements then move on to the third group that puts them together as Chinese style porcelain décor on a white plate. Finally, the groups again pass on their object, which was created by forwarding information and sketches, to another group that then compares it to the original picture. Together the participants may analyse how the emerging discrepancies and changes have come about and to what extent the "European" viewpoint could possibly have been responsible for the changes observed. Thereby, the interactive dialogue tour illustrates in a playful way that new patterns and forms may already emerge through this process of cross-cultural transmission of information and pictures. It also shows that the Augsburg museum object is a similar product resulting from a complex process of cultural exchange and adaptation.

The change of perspective illustrated so far has addressed the migration of the object, the production process as well as the process of cultural adaptation. In a further step, the object may also be used to emphasise an encompassing European cultural context.

From a local perspective, the chinoiserie object from the Augsburg museum documents the prime of the local handcraft during the 17th and 18th centuries. From a European and trans-continental perspective, the object refers to an enthusiasm for Chinese porcelain and for Chinese style objects that in the 18th century was present all around Europe. Thereby, the enthusiasm for China can be interpreted as a consequence of the European expansion and the newly gained self-confidence. Accordingly, it became *en vogue* in Europe to design entire rooms in the Chinese style so as to representatively display the chinoiserie collection. Thereby it is interesting that no distinction was made "[...]weder stilistisch noch von der Wertigkeit her [...] zwischen ‚echten‘ Asiatica, Imitationen und Nachschöpfungen" (Bischoff, 2005, p. 714) ("between the 'original' Asian products, imitations and reproductions neither stylistically nor in terms of value"). The pattern sheets mentioned above, however, have affected the dissemination of Chinese style patterns far beyond porcelain painting and have influenced European art in the depiction of "Chinese" scenes. In this

way the enthusiasm for China has not only spread across the whole of Europe, but also the Chinese style motifs have to be seen in a Europe-wide cultural connection.

With this change of perspective it can be illustrated that Chinese style products such as the *Koppchen* with saucer originating from local production could be found in a similar way all across Europe. In order to demonstrate this to the visitors in an interactive dialogue tour, a playful solution may again be taken into account. Thereby, memory cards have to be assigned in pairs. The cards show, for instance, quotes on the enthusiasm for China during the 18th century or depictions of Chinese style cabinets in castles as well as illustrations of furniture and porcelain products made in the Chinese style from across Europe. In this way it becomes clear that the preference for seemingly exotic China is not to be interpreted from a regional, but a European and therewith trans-regional perspective.

Furthermore, the visitors may be encouraged to name scenes and illustrations from the memory cards which in their opinion can be regarded as stereotypes and clichés. The underlying question refers to a further change of perspective: if and to what extent do objects depict a perception of the self and the other? The chosen example from the Augsburg museum e.g. shows us a tea ceremony, which was seen as "typically Chinese" in Europe. But also the sunshades, the shape of the hats or the goatee are often classified as Chinese by the European observers without further knowledge about this being available. In this way, today's visitors approach these stereotypes and clichés, which have shaped the European image of distant China in the 18th century. Back then objects such as the *Koppchen* with saucer served as exotic and picturesque luxury decoration for palaces and bourgeois townhouses and were used to demonstrate the superior social status, the wealth, but also the worldliness of the owners. Accordingly, the object tells us less about the Chinese culture, but more about the ideas of the Europeans about the Chinese at the beginning of the 18th century. The European view on the foreign first and foremost reflects a European self-conception which is manifested in engaging with the foreign. In order to critically reflect this change of perspective, a contemporary reference may be complementarily used in the scope of the interactive dialogue tour whereby the participants may consider the stereotypes about China that prevail in Europe today. Similarly, considerations may follow about the extent to which the European

image of China has changed in the course of the past three centuries.

Generally, it can be said that in line with the change of perspective it is indispensable to include the present perspective of the visitor (present reference) so as to not only present the object, but also the institution museum as something that exhibits a close relation to the visitor's everyday life instead of being distant and unworldly. With regard to the present, additional tasks may be provided which, for instance, invite the comparison between present-day "Chinese" tableware decorations (especially cheap products – mostly from China) with the décor of the chinoiserie in the local museum and also with the contemporary pattern sheets. Furthermore, a comparison between original logos of luxury brands, which are nowadays copied also in China, and fake logos can create a present-day reference and initiate a discussion among the visitors (e.g. also in a social web forum which is present in the exhibition) about if and in how far the European chinoiserie of the 17th and 18th centuries is to be understood as imitation, re-production, new creation or also "product pinching".

If the interactive dialogue tour is to be expanded by workshops that focus on participatory approaches to museum work, then the visitors can be asked, for instance, to bring along a "Chinese piece of porcelain" from their own belongings and, for example, to present it in a parallel way to the museum object in the centre of the room and to tell its story (e.g. family tradition, holiday souvenir, cheap product "made in China"). The objects curated by the visitors can in this way not only be viewed by other visitors, but can, if presented in social networks, be discussed and expanded to a supplementary user-generated "exhibition". In the expansion, cultural accompanying programmes are similarly imaginable, which connect the topic to present questions. Regarding the porcelain in Chinese style, topics such as, for instance, "plagiarism – pirate copies – status symbols" or also "mass production – cheap products – human rights" are suitable. Thereby, it is important that these events not only stand for themselves, but can provide food for thought so as to engage with the object or with the cultural heritage on site. For instance, with the topic "plagiarism – pirate copies – status symbols" the regional museum object could initially be addressed and discussed: are these European made Chinese-style objects to be seen as European artwork or as European "plagiarism" of a Chinese "luxury product"? Were those objects rather a status symbol or more an every-day item? Regarding the topic "mass

production – cheap products – human rights” it could be asked whether the tea bowl was regarded as a mass product back then and what the production conditions in Augsburg and China looked like for porcelain products before subsequently addressing current issues.

Conclusion

This briefly illustrated interactive dialogue tour was supposed to 1. exemplarily demonstrate how the re-interpretation of local objects by means of a trans-regional and cross-cultural change of perspective can be conveyed in a vivid way. Thereby, especially processes that activate the visitors should be used, because there is a chance that they also address visitors who have no particular interest in museums or especially in the field of porcelain and chinoiserie. 2. A re-interpretation of local objects shall open the horizon for the present and lead to a connection between the interpretations of the past and experiences of the present and perhaps also invite future orientation. Only in this way can the museum turn into a place which is able to provide impulses for visitors who are rather far-removed from the museum. Within the scope of the EMEE-project (Popp & Schumann in this volume) it furthermore becomes clear that mediating the change of perspective cannot be the task of museum educators alone, but that adequate forms of object presentation are also required for multi-layered perspectives (EU Culture Project EMEE EuroVision - Museums Exhibiting Europe), which facilitate the mediating mission of museum educators.

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National identity

Identité nationale

Identidad nacional

Citizenship in a cupboard

Mette Boritz

“One small cupboard of rough timber”. This is the simple description of the modest cupboard in the inventory of The Danish National Museum. Even though the cupboard is unassuming, it is not just any old cupboard. Soon it will be brought out of storage and given pride of place at the heart of a major exhibition at the museum. Its origins take us directly back to the German concentration camps of World War II. It comes from Dalum, a subcamp of Neuengamme concentration camp. Here it was used as a private larder by one of the Danish prisoners there. This in itself is an interesting story, but in all its humbleness, the cupboard and the way it is exhibited and incorporated in the exhibition serves another and more important purpose: to generate debate and contemplation among young visitors to the museum, and encourage them to think about the concept of citizenship.

The White Busses

In December 1944 the Danish Foreign Office was granted permission to bring sick police officers home from Buchenwald concentration camp in Germany. This was the beginning of a rescue mission that has gone down in Danish history as ‘The White Busses’. From December 1944 until the liberation of Denmark in May 1945, around 7,000 Danish and Norwegian prisoners were brought back to Scandinavia. Ten thousand prisoners from other countries were also rescued.

The people involved in 'The White Busses' action were from all social classes. Countless men and women – at the risk of their own lives – played a role in bringing the deported prisoners to safety.



Fig. 1 - Bus drivers in front of one of the white busses

An exhibition at The National Museum in Copenhagen that opens in April 2015 focuses on the personal histories and motives of these people for taking part in the rescue of concentration camp prisoners. Not all of them came home alive from a Germany that was bombed to smithereens. What was it that motivated ordinary bus drivers, nurses and many others to contribute to this extraordinary mission? The exhibition asks visitors "What would you have done, and would you have done the same?". By extension, it also raises questions about similar challenges and dilemmas we face today.

The National Museum

The National Museum is Denmark's main museum of cultural history, covering the cultures of Denmark and other countries. The museum's extensive collections contain artefacts from prehistoric Denmark to the present, artefacts from Ancient Greece, Egypt and Rome, as well as artefacts from throughout the world in the ethnographic collections. Today The National Museum consists of a series of museums around Denmark. The museum's headquarters are in an old royal palace in the heart of Copenhagen.

The museum was first called The National Museum in 1892, but has existed since 1807. Some of the collections are even older, and

come from The Royal Danish Cabinet of Curiosities founded by King Frederik III around 1650. Some of the collections relate to World War II, and offer unique insight into life in Denmark during the German occupation. These collections focus on the Danish resistance movement, and the museum is currently building a new museum for the Danish resistance during the war. Some of the artefacts in the collections also tell the story of Danes who were sent to German concentration camps. Some of them never came home.

Young museum visitors

Focus groups with young people aged 15-25 about the exhibition at the museum revealed that the concept of citizenship can be abstract and difficult to grasp, yet that they really want concrete examples and stories they can relate to. For these young people, it is important that the stories are distinctive and dramatic. They do not only want to hear stories about heroes and heroines, but also about people who break the rules. That heroes and heroines also sometimes break the rules, only makes the stories better. This increases opportunities for unexpected reflection, and helps them take a stand.

If you ask the young people themselves, it is crucial when asked to relate to the concept of citizenship that they are faced with a series of dilemmas: What would I do if I was in that situation? What would it take for me to risk my life for others? If you cannot save everyone, who should you save - and is it all right to only save some people? For young people, it is crucial that an exhibition addressing these questions also connects to contemporary issues, and the question: 'Could it happen again?'

According to the young people in our focus groups, an exhibition on the white busses should reflect the choices and dilemmas we constantly face when catastrophes occur both close to home and far away, as well as ideas about civic duty and altruism in modern society - the boundaries of community and the fundamental fragility of citizenship.

A cupboard for survival

Returning to the cupboard, we might ask how it relates to citizenship, and how it can form a basis for a debate on citizenship.

In the concentration camp the cupboard was hung in one of the barracks. Here it was used to store a prisoner's food rations from Denmark. In 1942 the Germans had given the Red Cross permission to deliver food parcels to Scandinavian prisoners in the concentration camps and subcamps in Germany. The parcels were packed in Copenhagen, and sent by train to Germany. During the last year of the war, the Danish Red Cross distributed 70,000 food parcels to prisoners in Germany. The parcels contained everything from sausages and bacon, to oatmeal, sardines, stock cubes and cigarettes. Countless prisoners' accounts testify to how much the packages meant: not only full stomachs, but also the reassurance that they had not been forgotten. Cigarettes were also a form of hard currency prisoners could use to bribe soldiers and guards or acquire small and large items, like the cupboard. Cigarettes could also be used to pay the kapo or prisoner appointed to supervise the barrack to let prisoners have their rations in peace.



Fig. 2 - Cupboard used in the KZ-camp Dalum during the Second World War

A prisoner from one of the camps later wrote: "Just before Christmas the Red Cross packages arrived for the Danes. A 5kg package each. This was a problem. We couldn't go around and work with a package like that, and there was nowhere to store it in the camp during the day. We had to come to the office with our bowl, and out of the 5kg we got as much as could be in the bowl. It all had to be eaten the same evening: Crackers, biscuits, butter, oatmeal, salami and cheese. It was wonderful". Others say that they continued to queue for the inedible food provided by the camp – like soup based on rotten fish – because they were afraid they would be forgotten when the Red Cross rations ran out. Others mention that the good and much-needed food was difficult for their starving bodies to digest.

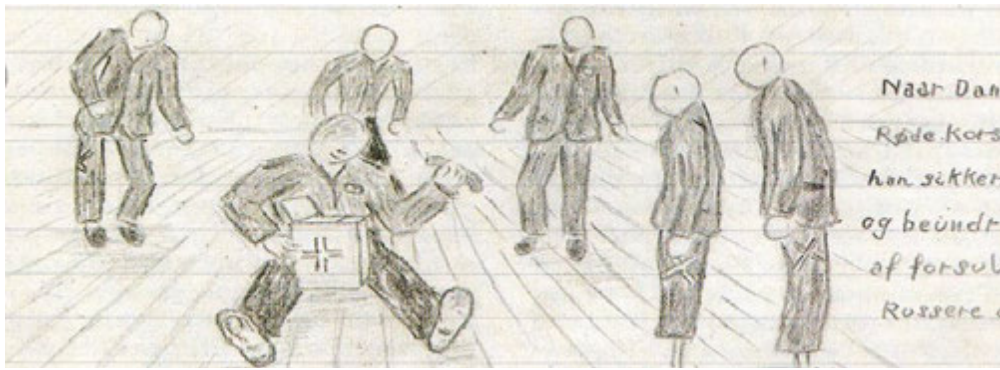


Fig. 3 - Pencil drawing made in a KZ-Camp by Jens Martin Sørensen. Hungry polish and Russian prisoners are looking at the Danish prisoners eating their Red Cross Packages

The Red Cross packages helped the Scandinavian prisoners survive, but the packages also put them in a better position than the other prisoners, who had to watch hungrily as they enjoyed their rations – or at least hope that these luckier prisoners would give them their daily ration of dry camp bread and turnip soup. Even though it might be impossible for us to imagine ourselves in the situation of the concentration camp prisoners, the issue still raises questions. Was it fair that some prisoners got more than others? Was it better to save some, fully aware that not everyone in the camp could be supported at a time of scarcity when everything was rationed? And what relevance does the story have today? Do we give money to a beggar or homeless person asking for a couple of coins, or not? And if we don't, is it because we don't have a couple of coins, or because we maybe think the beggar's situation is their own responsibility? Do we only look after our own, or do we reach out to help others?

The museum is currently developing a digital solution in connection with the exhibition of the cupboard. As a museum artefact, the cupboard cannot be touched, but we are finding a way to make it possible to 'use' the cupboard and open and close it virtually.

Home safe and sound

Lots of unanswered questions remain. Why did the prisoner bring the cupboard home with him when he was evacuated with the white busses? It was in no way usual for prisoners to bring anything with them, so why this small, old cupboard? The answer could be that this cupboard had made the difference between life and death for

the camp prisoner in question. The Red Cross rations he received secured his survival. Maybe the cupboard reminded him of his experience - with equal fear and gratitude - for the rest of his life. At an unpredictable time and in a dangerous situation, maybe he chose to take it with him in case the trip with the white busses ended in another camp. Being moved between different camps was not unusual. If he was unlucky, at least he would have his personal larder to cling to. But as luck would have it he arrived home safe and sound, and never had to use the cupboard again.

¿Todo por un florero? Las varias dimensiones de una pieza de museo

Daniel Castro y Camilo Sánchez

Presentación

A lo largo de los últimos diez años, el Museo de la Independencia – Casa del Florero se ha interesado en el desarrollo del aprendizaje informal, por medio del fomento del diálogo y la reflexión en el proceso de construcción de significado con los públicos, en una clara identificación con las teorías del Museo Constructivista promulgadas por el investigador George Hein. Estos procesos han buscado integrar los contextos del visitante de este museo, activar la curiosidad, proponer y ejercitar un pensamiento crítico y propositivo por medio de un cruce transdisciplinar, para ampliar los modelos de transmisión de información y conocimiento histórico y también brindar nuevas y cada vez más variadas aproximaciones sobre el patrimonio colombiano que alberga el museo.

Lo anterior se sintetiza en nuestro enunciado misional el cual busca que el museo sea identificado como un espacio dinámico que construye participativamente con sus usuarios y comunidades una experiencia significativa en torno a los conceptos de independencia y ciudadanía, y que busca ser reconocido como un modelo de buenas prácticas museológicas.

Por lo tanto, y bajo las anteriores premisas, el presente artículo tiene por objeto presentar las múltiples formas en que este museo colombiano de carácter nacional aborda e interpreta al objeto emblema de la independencia colombiana por medio de múltiples aproximaciones y estrategias pedagógicas identificadas con la filosofía constructivista.

Un objeto

El 20 de julio de 1810, en un acto premeditado, un grupo de notables de Santa Fe de Bogotá (capital del Virreinato de la Nueva Granada) provocó al español José González Llorente, al pedirle un adorno para un banquete que estaban organizando para darle la bienvenida al Comisario Real, Antonio Villavicencio. Ante la negativa del español, se desencadenó una pelea que al final del día terminó en un reclamo a la Corona Española por una representación más justa por parte de los americanos y a un grito de independencia absoluta, nueve años después.

En algunos documentos que registraron los acontecimientos del grito de independencia de Colombia, aparece mencionado el florero en el incidente, mientras que en otros se habla solamente de "adornos", de un "charol" o de un "ramillete". Según el Diccionario Español de Autoridades de 1737, el ramillete es "metafóricamente una especie de piña artificial de dulces y de varias frutas que se sirven en las mesas y sus agasajos". Estas definiciones no se modifican en el mencionado Diccionario desde la versión de 1737 hasta la de 1817.

No se vuelve a saber de este objeto sino hasta 1882, cuando es donado al Museo Nacional de Colombia por el artista colombiano Epifanio Garay (1849-1903). En ese momento, el artista José María Espinosa, quien era un niño en 1810, vivía en Bogotá y había sido testigo de los acontecimientos, certificó que efectivamente se trataba del mismo florero que perteneció a González Llorente.

Un objeto y una colección

En el año de 1960, para la conmemoración de los 150 años del Grito de Independencia colombiano, la casa donde se llevaron a cabo los sucesos del 20 de julio fue restaurada y convertida en un museo que rememoraba los hechos acaecidos en 1810 y glorificaba a los héroes de la Independencia. En el centro de esa escenificación, fue necesario solicitar al Museo Nacional de Colombia que entregara al nuevo museo el que puede ser considerado como el "Santo Grial" de la nación colombiana, es decir, el famoso "Florero de Llorente". Ese acto quedó registrado en los diarios de circulación nacional como uno de los puntos culminantes de ese evento y de la apertura del nuevo museo, que se denominó "Museo del 20 de julio de 1810". La pieza fue ubicada en una sala especial y

para su exhibición, se mandó construir una vitrina que dignificó al modesto objeto de porcelana que quedaba perdido entre madera, mármol y vidrio. Una especie de relicario, con forma de templete neoclásico, en donde el Florero reposaba sobre una base de terciopelo flanqueado por columnas jónicas de color dorado. Esta entrega y exhibición fueron complementadas con un llamado que se hizo a la sociedad bogotana para que entregara a esta nueva institución piezas y objetos que hubieran pertenecido a los protagonistas de hechos históricos que dieron origen a la nación colombiana entre 1810 y 1850.

Dicho objeto – como muchos de los otros que constituyeron el núcleo patrimonial de ese nuevo lugar – es museológicamente extraordinario, ya que de manera excepcional materializa un concepto inaprensible: la independencia. Hoy en día, cuando existen innumerables sociedades democráticas que han buscado su independencia por medios políticos e inclusive militares, son muy pocas las que puedan identificar ese concepto abstracto con un objeto. Ejemplos de esto son Colombia con el Florero de Llorente, los Estados Unidos de América con la Liberty Bell, exhibida en Filadelfia, o el Estandarte de Hidalgo que se encuentra en el Museo Nacional de Historia de la capital mexicana. Adicionalmente, la apropiación por parte del pueblo colombiano es todavía más singular, ya que incluso la expresión “el Florero de Llorente” es utilizada en el lenguaje común de los colombianos cuando se quiere hacer referencia a un hecho que marca un punto de quiebre en una situación coyuntural, un motivo de discordia o de ruptura (algo similar a la expresión “la gota que derramó la copa”).

Como cabría esperar, este objeto tan peculiar está envuelto así mismo en un halo de leyenda que a pesar de su potencialidad museográfica dificulta su interpretación y manejo. Con el pasar del tiempo y gracias a un sinnúmero de reinterpretaciones y simplificaciones históricas que terminaron plasmándose en los manuales escolares de historia y otros medios impresos y audiovisuales, el aura del objeto ha terminado trascendiendo su contexto histórico para convertirlo en un objeto de culto inescrutable. Y esto es algo que el museo se propuso cambiar.

Un objeto y muchas preguntas

El primer paso en ese deseo de cambio se llevó a cabo en el año 2003, cuando se inició un proceso de reflexión sobre lo que el

museo deseaba desarrollar para las conmemoraciones del Bicentenario de la Independencia en 2010, por lo cual se convocó a una discusión en la que se recibieron una serie de primeras sugerencias sobre esa idea de renovación museológica.

Entre los artistas, historiadores, arquitectos y personas de otras disciplinas, la comunicadora social Zenaida Osorio se preguntaba y reflexionaba sobre el "Florero de Llorente" de la siguiente manera: "¿Cuándo la historia (de una nación, de una patria, de un país) se ha ocupado de un florero?, ¿de un recipiente asociado con las flores, relacionado con lo doméstico, y con lo femenino; asociado con la decoración y que es representado en la iconografía escolar por medio de la madre y la maestra? Esa asociación estuvo muy presente en la iconografía escolar de la segunda mitad del siglo XIX y en la primera del siglo XX. Así mismo, su interrogante se centraba en "¿cuándo la historia se ocupa de un florero, pero además, de un florero que le pertenece a un señor, del que toma su apellido?, ¿de un señor que es el dueño del florero y que es extranjero, y el cual, además, dio el nombre a un casa que se convirtió en museo?".

Esta comunicadora social se arriesgó a dar algunas de las razones por las que consideró que esta anécdota del florero le gusta a la mayoría de la gente y por lo que permanece en el recuerdo. Según ella, no se trató de un incidente en otro espacio, por otro objeto, por ejemplo, de un caballo en un campo de batalla, así como señalaba que este relato se escucha en Colombia casi siempre siendo niños. Desde la infancia sabemos cosas: que el florero se puede romper y que podemos imaginarnos yendo a pedir prestado el florero; sabemos que el florero debe ser de porcelana, de cristal... Si no, no se rompe. Son valiosos saberes infantiles - dice Osorio - que nos permiten completar la historia, vivirla como cercana.

Un objeto y una restauración

Otra de las tareas que fueron efecto de esa necesidad de cambio vinculada a la carga simbólica e icónica del objeto, es que el florero nunca había sido analizado desde su materialidad y en relación a sus características de función, forma y materiales de elaboración. Es por ello que en el año 2008, el Museo decidió contactar a la Facultad de Estudios del Patrimonio de la Universidad Externado de Colombia en Bogotá y su Programa de Restauración de Bienes Muebles para que se llevara a cabo un análisis científico muy completo y exhaustivo del florero, develando características históricas

y estéticas que habían sido totalmente ignoradas hasta ese momento, pues solo se reconocía su carácter simbólico e icónico.

Las investigaciones que se iniciaron a la vista del público en las salas del museo generaron mucha intriga y cuestionamientos de los visitantes. Los resultados indicaron que el florero fue fabricado en la Real Fábrica del Buen Retiro, fundada en Madrid por Carlos III en 1759, que tuvo su origen en la fábrica de Capodimonti de Nápoles, pues las técnicas de elaboración de objetos de lujo de esta fábrica italiana se trasladaron a la capital de la península ibérica, por medio de artistas y operarios, así como moldes y materiales. Más de 200 años después, se confirmó además que el objeto se elaboró con materiales de alta calidad, entre ellos oro diluido para las decoraciones del escudo de armas de la Casa Borbón de España, así como otros detalles de compleja elaboración. Igualmente y para permitir que el objeto fuera exhibido debidamente, en algún momento de su historia, le fue añadida una base de un material que era mezcla de yeso, papel y cemento, lo cual desvirtuaba su característica original. Durante esta intervención, se convocó a un grupo de conservadores, curadores y directores de los Museos del Ministerio de Cultura en Bogotá y de otras entidades culturales, para presentar los resultados de la investigación y así consultar con ellos el retiro de esa base adicional. Esta junta avaló positivamente dicho procedimiento, lo cual le otorgó a la pieza unas nuevas características físicas, nueva información y nuevos retos para su exhibición, además de las características simbólicas de las que se ha hablado anteriormente.

Un objeto y una renovación museal

Como se mencionó anteriormente, el 20 de julio de 2010 Colombia celebró 200 años del Grito de Independencia. El eje de las celebraciones del bicentenario se concentró en la pequeña casa donde tuvieron lugar los sucesos que han sido interpretados como el origen de la nación colombiana que ya convertida en museo, ha albergado el "Florero de Llorente" desde 1960.

Para tal fin se dio inicio al diseño de un nuevo esquema conceptual del museo, basado en los resultados de una serie de iniciativas pedagógicas de participación que se habían venido implementando desde el año 2003. A partir de los resultados de una amplia consulta pública - identificada con los postulados constructivistas - se le preguntó a muchos colombianos sobre lo que esperaban del

museo en el contexto de la conmemoración del Bicentenario, y para terminar de configurar el proyecto, se adelantaron encuentros de carácter transdisciplinar en las que participaron historiadores, antropólogos, conservadores, museólogos, museógrafos, artistas, comunicadores sociales, estudiantes y académicos, entre otros.

Como resultado de estos encuentros, se planteó un esquema conceptual a largo plazo que a su vez fue sometido a diversos exámenes en una serie de otras sesiones con expertos en arquitectura, historia y museología que sirvieron para perfeccionar la propuesta. El resultado más importante del nuevo planteamiento fue la necesidad de presentarle al público dos alternativas de recorrido denominadas la "Ruta de la Independencia" y la "Ruta de la Ciudadanía". Esto con el fin de generar una especie de tensión en el visitante, al obligarlo a hacer una elección de recorrido (bajo la premisa de que la independencia es, después de todo, una elección que implica una decisión individual o colectiva). Estas rutas buscan encontrarse en un espacio central en el que la tensión narrativa alcanza el clímax en una sala que presenta al famoso Florero de Llorente, para luego ingresar en sentido contrario a la ruta que no fue elegida desde un comienzo para así tener el panorama completo de la narración del museo. La ejemplificación de esta intención se visualiza en la denominada cinta de Möebius, en la que dos caras de una misma superficie convergen y crean un bucle de tensión.

Un objeto y un montaje museográfico

Si bien la renovación del museo tiene como eje central al florero, hoy en día y a partir de la tarea de consultas por medio de procesos educativos de participación pública, este objeto se aborda no ya como un objeto de culto, sino como un objeto al que es posible cuestionar e interrogar, y que en últimas, sirve como excusa para abordar temas políticos y sociales complejos que además superan su materialidad y su carácter simbólico e icónico.

El resultado de este ejercicio, como se señalaba anteriormente, condujo a que se creara una nueva sala denominada "¿Florero o ramillete?" donde el Florero de Llorente es un punto de inflexión dentro del guión museológico y se encuentra entre la sala denominada "Contextos de Independencia" y la sala "Legados de ciudadanía". Esto a diferencia del montaje que estuvo vigente entre los años 1960 y 2009, en el que el objeto se encontraba casi al inicio del recorrido en medio de otros objetos e información, lo cual

producía un anticlímax que no generaba expectativa y anulaba de manera casi inmediata la curiosidad y la expectativa de los visitantes cuando asistían a este museo, así como la necesidad de conocer esta pieza emblemática (fig. 1).



Fig. 1 - El Florero de Llorente.
Una pieza única en el centro del espacio.

En la nueva sala, que es la penúltima de un total de 7, el visitante se encuentra con un único objeto (el florero) que está ubicado en el centro de la sala dentro de una vitrina de vidrio muy sencilla y totalmente diferente a la del montaje original. En este espacio se despliegan unas pantallas y se da inicio a un video envolvente (en 3 planos diferentes) en el que aparecen una serie de ciudadanos y expertos que dan su opinión sobre el objeto. Cada uno de ellos ofrece todo tipo de dudas históricas, interpretaciones y diversas teorías, poniendo al visitante en el centro de una discusión que busca precisamente cuestionar el carácter emblemático de la pieza y el concepto mismo de patrimonio. Inclusive, a muchos visitantes les sorprende que varias de las personas que participan en la proyección hablen de manera negativa del florero, subvirtiendo sus expectativas previas (fig. 2).



Fig. 2 - Inauguración de la renovación del Museo en 2010.
Videos envolventes que cuestionan al objeto.

Sin embargo, todos estos comentarios convergen en una serie de opiniones generalizadas que señalan que lo importante realmente no es el objeto, sino el incidente que estuvo detrás, que fue el que permitió iniciar un proceso de independencia que sólo se materializaría hasta 9 años después. Por otra parte, la idea de independencia se refleja en las diversas maneras en que todos y cada uno de los visitantes pueden opinar desde su propia experiencia y punto de vista, sobre este objeto. Una independencia que puede ser vista como la manera individual y colectiva de expresarse, actuar y reflexionar sobre la historia, la cual se vincula con la filosofía constructivista que el museo ha utilizado como base de todos y cada uno de sus planes y programas.

A ello se suman las otras dimensiones del objeto que el museo ha puesto en cuestionamiento y que trascienden su carácter histórico. Si el objeto puede ser visto como un símbolo, como una excusa, como un slogan, como una anécdota, etc., y aún más importante, cómo este objeto - excusa - símbolo ha dado pie para hablar de temas aun más complejos y espinosos, que retan directamente los imaginarios heroicos del mito fundacional de un país como Colombia.

Un objeto y muchas voces

Durante el primer año de operación del museo renovado, algunos visitantes se quejaron, con mucha razón, de que en ningún lado el museo contaba la historia del incidente donde el objeto había sido el protagonista. Inmersos dentro de la historia y presuponiendo inconscientemente de que la gran mayoría de los colombianos conocía la historia, la narración detallada de los hechos que darían lugar al mito del florero quedaron excluidos del guion final. Sin embargo, una escucha atenta de esos comentarios condujo a una nueva estrategia.

Para continuar con el espíritu relativista y plural que distingue la nueva interpretación museológica del florero, la solución fue darles voz a todas las personas que desde 1810 hasta 2013 habían narrado el incidente desde sus perspectivas particulares. La sala se llenó entonces de una serie de viñetas en las que se citaban los hechos narrados por diversos personajes, desde personas que presenciaron el incidente, pasando por escritores de textos escolares (quienes ayudaron a perpetuar la imagen mítica del objeto), hasta los investigadores e historiadores más contemporáneos del país (fig. 3).



Fig. 3 - El objeto rodeado de viñetas que cuentan, desde diferentes perspectivas, el episodio histórico.

Todas estas viñetas, que sirvieron para dar respuesta a un requerimiento del público, se aunaron a las voces presentadas en el video, multiplicando los puntos de vista sobre el objeto y relativizando aun más al florero y a la historia (y la historiografía) misma. Cualquier visitante que preste atención a las diversas voces ya sean en el video o las escritas que se presentan alrededor del objeto, puede deducir fácilmente uno de los mensajes que más le cuestan transmitir a un museo y que de hecho a la mayoría de instituciones como la nuestra no le interesa transmitir: el museo no presenta verdades absolutas sino aproximaciones relativas y con ello pone en escena la mayor cantidad de puntos de vista posibles para que cada visitante llegue a sus propias conclusiones.

Un objeto y la polisemia

Adicionalmente y desde julio a octubre de 2008, se llevó a una exposición, titulada "Habla el florero, hable con él: un objeto histórico interrogado" y una actividad académica relacionada, en la que la investigadora Carmen Millán sorprendió a los asistentes con un término, hasta el momento desconocido, con el que vinculó al objeto de estudio: la catacresis.

Hasta ese momento siempre se había considerado la expresión "Florero de Llorente" como una especie de metáfora¹ de situaciones de conflicto y desacuerdo. Sin embargo, la interpretación de la profesora Millán resultó a todas luces novedosa, pues encontró otra manera de interpretar el objeto.

¹ Si se entiende la metáfora como una figura retórica que consiste en denominar, describir o calificar algo a través de su semejanza o analogía con otra cosa.

En los buscadores de internet, el término griego de catacresis se identifica con otra figura retórica que consiste en emplear el nombre de un objeto o un concepto para designar otra cosa semejante que carece de nombre especial. Si bien una reyerta o disputa es una situación específica claramente identificable, para un colombiano hoy en día hablar del "Florero de Lorente" es hacer uso de la figura de la catacresis, es decir, está designando un hecho con otro nombre que inclusive se vincula a un objeto que a primera vista no tendría ninguna relación directa con el tema del descontento.

Finalmente, y más allá de su denominación, otro será el momento en el que se deban abordar los aspectos de revuelta, manifestación, disputa o reyerta como situaciones de catarsis, (otro término proveniente del griego κάθαρσις o kátharsis), cuando ese concepto identifica a su vez acciones de resolución o desbloqueo de emociones en escenarios de variada índole, como las que dieron origen a la independencia colombiana en 1810.

Conclusión a modo de catarsis constructivista

Todo lo anterior cumple con el objetivo de relativizar el objeto y utilizarlo como excusa narrativa para abordar temas mucho más complejos y contemporáneos, que superan la materialidad, y se adentran en planos políticos y sociales que desgraciadamente están ausentes en muchos museos históricos que prefieren el camino facilista de lo "políticamente correcto" y las estrategias museográficas efectistas, que solo refuerzan el carácter decimonónico de la institución museo, llena de objetos hermosos y curiosos vistos como reliquias incuestionables.

Un museo que acepte este hecho y que se lo haga saber a sus visitantes está dando un inmenso paso hacia lo que la museología lleva tratando de sugerir hace más de 50 años con muy poco éxito: alejarse del modelo decimonónico ser una institución objetocéntrica, y conducir a la institución museística hacia un modelo en donde lo importante es la participación, la experiencia y el diálogo. Un museo que lidere el cambio social, en lugar de ser simplemente un observador pasivo y timorato, sin opción de ser escuchado y de aportar en la construcción colectiva, constructiva y participativa de un proyecto de nación contemporánea.

We introduce to you Lili Marlen

Urška Purg

Introduction

In this short text the description of a very rare museum object, kept in the National Museum of Contemporary History of Slovenia (MNZS), will be presented through an interlacement of storytelling, which will shade into the historical information. The object will be described and presented as a person, with date of birth and residence, with a life story and with a character, thus the object never lived, nor did the object ever share an identity with an existing living person. The means of presentation were chosen to highlight the uniqueness of the object and to give the object all the attention it deserves in a theatrical way, especially since the object is tightly connected to the theatre. However, since the object is in the hands of the historical museum and above that to present the object with all the history and background, the historical point of view will not be left out.

Imagine – unique historical object, not just unique for its technical details and handmade facts, but for its use under the circumstances and how it was made. Imagine then this object – could a puppet tell her story to the ones, who are here today, and have lost contact or interest in this? With this article, we would like to present a historical point of view in a light of the theatrical revival of an “old puppet” with treasury of memories – if only she – Lili that is – could talk. So we tried to give her the voice – by making a museum into a storyteller – to create a connection between the past and the present.

Presentation of the museum

Of course, the basic mission of the National Museum of Contemporary History lies in its task to acquire, document, preserve, research and promote

Material: body: wood (lime); white dress: parachute silk; blond hair: yellow and white parachute ropes; white painted shoes; wooden handle with parachute strings for guidance.

Profession: ballet dancer for the Partisan Puppet Theatre during the World War 2 (WW2)

Special knowledge: good skit performer, singer and entertainer

Known for: her beauty, vivid make-up, facial expression, movable hips, knees, arms and head, and tender voice

Human soles: Alenka Gerlovič and later Lojzka Klepec

Retired: 16 February 1953

Current residence: National Museum of Contemporary History, Slovenia, Ljubljana; inventory number 156

Necessary accessories: Sound background of the three versions of the song Lili Marleen in German, Lili Marlene in English, and Lili Marlen in Slovene – alternating while Lili – the puppet – is in the lead¹.

How are Lili and Lili Marleen connected?

Once upon a time a very pretty puppet Lili Marlen lived in a tiny country, Slovenia. Yes, you have guessed right, Lili had something to do with an exceptionally popular war song from the World War 2 (WW2). Her father Lojze Lavrič created and named her after the song called Lili Marlene, written by a German soldier, Hans Leip, in the World War 1 (WW1) already. Before we tell you the story of an extremely talented ballet dancer, which Lili was, let us tell you a story about this popular song, which became an unofficial soldier's anthem in WW2.

The song came under the hands of Hans Leip, who wrote a poem about his girlfriend Lili and added another name after his co-soldier's friend Marlene in 1915. It was Norbert Schultze, who later in 1938 set this poem to music. The song shares a story of many songs, which were not immediately popular. The song recorded by Lale Andersen (Eulalia Bunnenberg) just before the war did not do so well at the beginning. Nobody seemed to like it and merely 700 copies of the song were sold. On top of that, the song was immediately banned. The song awaited its glory after the German occupation of Yugoslavia. In 1941 a radio station was established in the occupied Belgrade, which

¹ The English version: <https://www.youtube.com/watch?v=ZSMuTm649Hk>, German version: <https://www.youtube.com/watch?v=Q56QzGcAKZc> and the Slovene version: <https://www.youtube.com/watch?v=zedPnYN7QTs>

"beamed news, and all the propaganda fit to air, to the Africa Corps. Lieutenant Karl-Heinz Reintgen, the director of Radio Belgrade had a friend in the Africa Corps who had liked the tune. He aired Lale Anderson's version for the first time on 18. August 1941. General Feldmarschall Rommel liked the song and asked Radio Belgrade to incorporate the song into their broadcasts, which they did. The song soon became the signature of the broadcast and was played at 9:55 pm, just before sign-off"².

To better understand what the song was about, let us look at the lyrics³:

Right next to the barracks by the main gate
there stood a lantern and stands there up to date
We're going to meet there again
Next to the lantern we will remain
Like then, Lili Marlene
Like then, Lili Marlene

Our casted shadows appearing as one
and the love we had, clear to everyone
and to all people that was quite plain
when by the lantern we were stayin'
Like then, Lili Marlene
Like then, Lili Marlene

Already says the sentry, lights-out's being called
that can cost you three days, comrad let's not get stalled
We said goodnight right there and then
How I would love be with you again
With you, Lili Marlene
With you, Lili Marlene

It knows your nice walking, as you come along
every night it's burning, but it forgot me long
And if it comes and I'll be slain
Who by the lantern will be coming then
With you, Lili Marlene
With you, Lili Marlene

Off the lands of silence, off the earthly ground

² The Official Lili Marleen page: <http://ingeb.org/garb/lmarleen.html>

³ Original lyrics were in German: <http://lyricstranslate.com/en/lili-marleen-lili-marlene.html>

in a dream it lifts me, your kiss leaves me astound
When the mist of night swirls into reign
There by the lantern I will be again
Like then, Lili Marlene
Like then, Lili Marlene

And so the song, which captured WW1 soldier's desire of meeting his beloved, became alive and very well-known also by the Slovenian soldiers, especially among those, who were forcibly conscripted into the German army. Is not that interesting, how WW1 and WW2 are actually tightly connected through a song?

Therefore, as you can see, it was inevitable for Lili Marlen to come to live as one of the stars of the Partisan puppet theatre. She was brought to live as a skilful ballet dancer and singer of the very same German popular military song: Lili Marlene. At the beginning, a voice behind Lili was from the puppet keeper Alenka Gerlovič, who also looked after the puppets, helped in many ways in the puppet theatre and was the one, who later helped the museum with all the data on those rare and unique puppets. Nevertheless, after the first two shows, when the theatre went on tour, the 15-year old Lojzka Klepec, who joined the puppet theatre from the Partisan printer's stations, played Lili. It was Klepec Lojzka, who gave voice also to Jurček, the main character of the Partisan puppets show.

But before presenting the Partisan puppet theatre and plays and all the stories behind that, let us get back to Lili for a little while. She was one of the most popular puppets, especially by the soldiers, among whom many were forcibly conscripted into the German army – they knew the popular song very well, but of course with different lyrics. Lili was special also because of the fact - she was not a part of the puppets show named *Jurček and the three bandits*, but was a star of pre- or post-show skits. So not only puppet Lili was one of the characters from the WW2 Partisan puppet theatre, which played humoristic and satiric plays dealing with the war topic, related to the Slovene area as a means of propaganda; she was also a very recognizable face of the theatre itself. Moreover, there was no show without her in duet with a drunken sailor; no matter for whom the show was meant, soldiers or the civilian people.

Lili and her maker

However, what is the story of her father, one might ask. Well, he was a very interesting fellow. We do not know much about him from the pre-war time. But Lojze Lavrič, who worked at the post office, has become an

activist of the Liberation Front in 1942. Besides distributing illegal newspapers; being captured by the Italian occupation soldiers; being in charge of the Partisan courier station; drawing for a Partisan printer's "Triglav" – it was in the very same printer's station Triglav, where the idea of a Partisan theatre was born. It was there that Lavrič found a friend, Ignac Gregorač, who shared a passion for the puppets already since childhood when seeing the Czech puppets and puppet masters on plays in Ljubljana. In addition, it was precisely Gregorač who encouraged Lavrič to start a Partisan theatre. Of course Lavrič had quite a bit of a talent for that. The intention behind the idea of a theatre was to cruise with the puppets around the liberated territories to teach and inspire the people for the fight against the occupation. The puppet drawings for a story of Jurček and the three bandits with additional individual characters were made already in December 1943. Lavrič's idea was to create also the puppets for a puppets show, Little Red Riding Hood, but failed to do so, because of the lack of free time – he was carving the puppets only off duty. Lavrič endeavoured to maintain a certain level of cultural life among the Partisans.

In the summer of 1944 Lavrič was transferred to the graphics studio of the central techniques. He found himself among many other young fine artists who could not study art due to the World War 2. This was more than a perfect place for Lavrič to work on already four done puppets, which he brought from "Triglav" with the help of his new colleagues. And so the puppets were born. Also Lili. The first official Partisan puppet show was in 1944 on the night before the New Year in a town called Črmošnjice.

Lili and her home – the theatre

But then again – what was this theatre about? The Partisan Puppets Theatre was a propagandist theatre with an aim to inspire people to fight against occupation. It existed and was supported by the Partisan workshops⁴. But the show itself was a fight between good and bad, very simple, enriched by the humoristic skits, in which also our lovely Lili played. However, by now you can probably imagine the story the puppets show had to present the Partisans as a paragon of good. The show *Jurček and the three bandits* tells a story of a brave boy Jurček, who lost his mother and father. They were taken to the internment by the three fascists, who also burned Jurček's house. Jurček then took shelter by the

⁴ Partisan workshops made everything the partisans needed: clothes, shoes, military equipment, waist belts, backpacks, weapons and weapon repair. They were perfectly adapted for the production of objects for the needs of the Partisan army.

Partisans, who liberated his parents. Parallel to the Jurček's story the Franca's story was presented. Franca was a neighbour girl, who did not like Janez, a member of the White Guard (he was deeply in love with her though); but rather fell in love with Partisan Pavliha. Franca went to the Partisans, together with Pavliha and Jurček, where she met her brother, who became a brigade commandant. The story for the show was entirely written by Alenka Gerlovič, by the assumption of the pre-war play, since she did not know the original story, for which a few puppets were already made. So on the base of existing puppets and the rumours about the pre-war story the witty play was written.

The very first scenography for the puppets show was mostly consisting of the parachute silk – a material so special for that time, that we will dedicate a few words to it later. But for now we can return back to our Lili again. Extra scenery was primarily made only for Lili Marlen's scene: wavy sea with a sinking ship *Hamburg*, ruins of a house with a protruding chimney and bended gas street lamp, made out of cardboard. Lili's skit was accompanied by a drunken sailor (who was in other skits also a gymnast). The sailor was singing a song, *O du lieber Augustin*, and fell under the street lamp, when Lili came by, dancing classical ballet on the sounds of the popular German song Lili Marlene. Her line was asking the sailor, where are the times, when the Germans were the rulers of the world. She sighed after sailor's sigh, that *Herrenvolk* is merely a herd and Nietzsche's *Übermensch* is nobody. She told the audience, the Russians got through to the Germans with the tanks and weapons that Hitler was an "idiot". The sailor agreed with Lili, who continued that Hamburg used to be a lovely city, now full of ashes and cold wind. She even stuck her nose into Churchill and the bombings of Germany. The sailor concluded that the sea is full of dead fish. After the dialogue, Lili danced another stanza without singing, merely by the sounds of accordion and as a grand finale of her dancing act performed a split (Gerlovič, 1979). Now we know why she was so well accepted.

Most surely also Lili helped that the theatre was so successful, they decided to go on a tour around Slovenia. The wandering theatre had everything, the easy dismantled stage with all the scenography, but no kitchen of their own at the beginning – they strongly depended on the hospitality of the people in the place they stopped for the performances. The shows were played mostly for the civilians and the soldiers on the liberated areas. They travelled in many ways – horse wagons, train, on foot, later on even on a bus – the means of transport was adjusted to the distance. But they have managed to tour the whole Slovenia, being mostly warmly welcomed.



Fig. 2 – Lili Marlen, the puppet.

Lili and her costumes

There is one thing we did not reveal yet – how the parachute silk ended up being a material for the puppet costumes. In the time during the WW2 Slovenians were experiencing a terrible lack of materials – any kind of material. It was unimaginably difficult getting the hands even on the fabric – not only for luxurious purposes, but also to make underwear for women. Here we have to mention how lucky Alenka Gerlovič was to work with the puppets, which meant she was always around the fabric and the seamstresses – this is how she also got specially made piece of underwear for her out of the same material as the puppets' costumes. She was quite privileged. The need for different fabric was so great people used all of their creativity to fulfil the need. The solution was found hiding in the allied forces aid.



Fig. 3 – Photo story of getting the parachute silk

Photo: Aleksander Jesenovec, April 8th 1945, Vojsko, Slovenia

1. The allied airplanes with help packages right before dropping them off. 2. Allied help packages of food and weapons for the Partisans arrive with a help of colourful parachutes made from silk. 3. Linen sewing workshop – in which also the puppet costumes were made - for Partisans, Slovenia, October 1944 (photo: Edi Šelhaus). 4. The puppets show "Jurček and the three bandits" in 1945.

The allied airplanes (mostly by the British and also U.S. air forces) were sending the Partisans on Slovene territories help packages of food and weapons. The packages were dropped off the planes with a help of colourful parachutes made from a durable quality parachute silk. This silk was then the answer to many fabric lacks. The Partisans did not take merely the crates with help, but they also "stole" the parachutes – there is a guessing, whether the Partisans were also given the silk parachutes to be used for a wide variety of purposes, or were they stealing the parachutes. In either case every bit of help "from the sky" was used, also the parachutes, from which the theatre costumes, maps⁵, shirts, blouses, underwear and even puppets' costumes were made. Basically the costumes for almost all the puppets were made out of a war material, which was sent to Slovenia by international ally forces and as a means of help. Lili's white ballet dress is in total made of the parachute silk – it is interesting how some war material can be changed into a product in use for completely different purposes, without showing even a sign of its origin.

To make the emphasis on these lovely puppets and our Lili - these are the only original remaining puppets from the WW2 and they indicate that Maslow's hierarchy of needs (1943) can sometimes be upside down, by having a need of cultural events, art and humour in the worst times of all,

⁵ Parachute silk was very important for war maps, since it could get wet and folded many times but remained preserved.

despite the clear propagandistic intention as well. But never the less the theatre and Lili was the answer not only for the anti-occupation propaganda, but also to the need of people and soldiers to preserve the humane sociable habits and to fight the enemy also with the means of humour - to loosen up the atmosphere and to give new wave of courage.

Let us finish our story here. As already mentioned, Lili retired together with her co-stars in 1953 and is under a good care in the National Museum of Contemporary History. The puppets arrived to the museum, which was back then the Museum of People's Revolution in Ljubljana, today the National Museum of Contemporary History, in February 16, 1953. Since then the Museum is a keeper of 16 Partisan puppets, including Lili Marlen. Besides the puppets, the museum has the puppets show poster and the outlines for the poster, Lavrič's outline for the clothes and photos from the puppets shows. Every once in a while Lili even gets to greet the fresh audience, but not for long though, since the ages of performing were demanding, the conditions sometimes extremely challenging – so she likes to have a bit of free time and rest in the old days in a company of her co-stars and friends.

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Specific audiences

Publics spécifiques

Públicos específicos

Enigma museográfico en 140 caracteres

Delia Pizarro San Martín

En el corazón de Santiago de Chile

El Museo Histórico Nacional se ubica en la Plaza de Armas de Santiago, kilómetro 0 de la ciudad, y ocupa el edificio de la antigua Real Audiencia (máximo tribunal de justicia en la época colonial), construido por el arquitecto-ingeniero Juan José de Goycolea y Zañartu, entre 1804 y 1808.

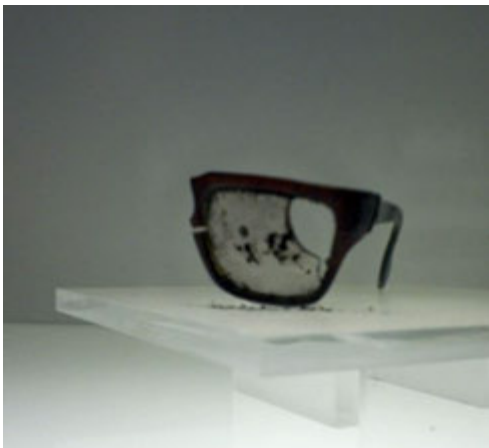
En el contexto de las celebraciones del Centenario de la Independencia de Chile, el Presidente de la República Ramón Barros Luco emitió el 2 de mayo de 1911 un decreto que creó el Museo Histórico Nacional. Sin embargo, la idea de dar origen a esta institución se remonta a la fundación de la nación.

Las colecciones del museo están integradas por artes visuales, artesanía, textil, vestuario, mobiliario, numismática, objetos de tecnología, libros, documentos, armas, fotografía, arqueología y etnografía. Y la museografía optó por un relato cronológico de la historia chilena, que llega sólo hasta 1973, año del golpe militar liderado por el general Augusto Pinochet.

La actividad propuesta está orientada, específicamente, en la Sala "Del Frente Popular a la Unidad Popular". Exhibición dedicada a la etapa entre el Frente Popular (1938) y la Unidad Popular (1970), que finaliza con el bombardeo aéreo al Palacio de La Moneda (sede de gobierno) y la muerte del Presidente Salvador Allende, el 11 de septiembre de 1973.

Los lentes de Allende: una pieza con historia e interrogantes

Tengo derecho a tener buena vista detrás de los anteojos.
Discurso de Salvador Allende en la Universidad de Concepción,
4 de mayo de 1972.



Los anteojos del Presidente de la República Salvador Allende Gossens que se exhiben en el Museo Histórico Nacional fueron encontrados por Teresa Silva Jaraquemada el 16 o 17 de septiembre de 1973 cuando por curiosidad –según su relato– pudo ingresar al Palacio de La Moneda, gracias a que un policía la dejó recorrer el inmueble en ruinas. Recogió la mitad de unas gafas mientras bajaba la escalera que desde la segunda planta conduce a la puerta lateral, a la altura de la calle Morandé 80.

Un hecho que ocurrió cinco o seis días después de que soldados y bomberos bajaran el cadáver del mandatario en una camilla. La mujer guardó por años este objeto, hasta que lo entregó a Sofía Correa, directora del Museo Histórico Nacional, entre los años 1993 y 1996.

Desde 1996 los lentes se exhiben en una de las vitrinas del Museo Histórico Nacional. Se trata de la parte izquierda de unos anteojos de marco negro, que corresponden al modelo “Retro” o “Woodstock”, según los estudios, y con un diámetro de 44,1 milímetros.

Julián Aceitero G., médico, y Hermes H. Benítez, ensayista, en el artículo “Lo que los lentes de Allende nos permiten ver” sostienen que lentes hallados por Teresa Silva no son los que usaba el mandatario en el momento de su muerte, ya que según la declaración del general Javier Palacios a la Brigada de Homicidios, encontró unos anteojos a los pies de sus restos mortales.

El museo proporcionó las gafas para un peritaje judicial, en el marco de la investigación de la muerte de Salvador Allende, en 2011, ordenado por el magistrado Mario Carroza. Las pericias físicas

no arrojaron un resultado categórico, ya que sólo se conservaba la parte izquierda de los lentes.

Es por ello que el juez solicitó un informe oftalmológico para determinar las dioptrías, el cual estableció que el cristal tiene un poder dióptrico de +2,75 y, por tanto, permite corregir una hipermetropía. Sin embargo, Salvador Allende era miope, por lo que no podría haber usado esos anteojos al momento de su muerte, pues le hubiesen dado una vista borrosa.

Pero los autores no desechan la posibilidad de que los lentes perteneciesen a Allende,

“y que los usara para la lectura, es decir, que sus + 2,75 dioptrías corrigieran la presbicia o vista cansada (visión cercana borrosa) que por la edad que entonces tenía, 65 años, ya debió haber coexistido con la miopía” (Aceitero & Benítez, 2013, p. 1).

Más allá de las dudas que surgen sobre la pertenencia de los lentes, la pieza se ha convertido en un centro de atracción para los visitantes del museo. Asimismo que simbolizan el quiebre democrático de Chile, son también una prenda característica del Presidente Salvador Allende. Anteojos que –de forma metafórica– aluden a una visión política rota, a ver el mundo de una manera que terminó siendo quebrada, o a la mirada desde una perspectiva particular. O también, como expone Patricio Heim:

“Los anteojos pueden llegar a ser anteojeras, no cabe duda, pero detrás de los gruesos cristales de Allende están –o estuvieron– los ojos, visibles después de todo” (Heim, 2003, p. 14).

“Tuiteando” en el museo: #descubreelmuseo

Los aprendizajes en el museo indican acción, entendida en términos físico, emocionales, y mentales. Hay pues, que ofrecer experiencias que les permitan a los visitantes involucrarse activamente de diferentes modos: leer, mirar, tocar, construir, armar y desarmar, etc.

Silvia Alderoqui

Para la realización de alguna actividad de mediación, especialmente en el nivel de la enseñanza media o superior, es substancial considerar los intereses, lenguajes y formas de expresión de los jóvenes. En Chile, el 77 por ciento de los chicos entre 18 y 20 años

posee su propio teléfono móvil, y un 55 por ciento usa Smartphone (Pew Research Center, 2014), a través de los cuales acceden a las redes sociales. Una de las actividades principales que se efectúan es el envío de mensajes, ya sea a través de WhatsApp o Twitter.

Un ejemplo, en este sentido fue #MuseumWeek, realizada entre el 24 y 30 de marzo, en instituciones europeas como el Museo Británico, el Louvre, el Prado o el Guggenheim. Se trató de una semana completa, con temáticas distintas y etiquetas para cada día y con el apoyo de las cuentas oficiales de los museos. Una iniciativa que revela el interés tanto del apoyo de las redes sociales a los espacios culturales como de los usuarios de estar conectados con éstos.

El objetivo estuvo orientado a brindar a los usuarios contenidos específicos en tiempo real, y un acceso más directo a los museos y a los profesionales de los mismos, estimulando la conversación y el contacto más directo con el público.

Los museos chilenos no estuvieron ajenos, como fue el caso del Museo Nacional de Historia Natural.

En este mismo sentido, ha sido pensada la actividad que se propone en el Museo Histórico Nacional. Por ello antes de la visita al museo, se les enviará el hashtag *#descubreelmuseo*, etiqueta que los estudiantes deberán seguir en Twitter para participar en el recorrido.

El mediador los recibirá explicándoles que deben recorrer las salas "Del Frente Popular a la Unidad Popular", a la vez que recibirán mensajes y podrán realizar preguntas y comentarios – tanto entre ellos como con el guía– para encontrar la pieza que será el punto de encuentro del grupo.

Tendrán unos 20 minutos para que construyan su propia ruta. La propuesta innovadora, en este caso, es que manejen su tiempo y el espacio, experimentando una apropiación personal de los salones, a través de un medio y lenguaje cercanos para los jóvenes.

Asimismo –como se planteó– lo novedoso es que a través de una herramienta de comunicación habitual para la juventud, podrán conocer y descubrir un espacio muchas veces desconocido o distante para ellos.

El objetivo de la actividad es, específicamente, dialogar y organizar las ideas para develar un objeto museístico y su contexto. La iniciativa, también, permite la búsqueda a través de Internet y las redes sociales, estimulando, de este modo, la investigación a través de la plataforma digital.

El inicio

la política no está sólo en La Moneda, sino en el minero y el apir, el industrial y el asalariado, el agricultor y el gañán PAC #descubreelmuseo

Esta es la primera pista que recibirán los jóvenes antes de pisar el Museo Histórico Nacional. Son 127 caracteres que abrirán su curiosidad para descubrir el objeto que los introducirá en un período de la historia de Chile en el siglo XX.

Una vez, en el segundo piso del museo, ya en la Sala "Del Frente Popular a la Unidad Popular", recibirán un nuevo tweet (mensaje) que será el siguiente:

en los países latinoamericanos palpitan, desde siglos, hondas causas que determinan de modo fatal e impostergable una campaña de liberación #descubreelmuseo

Los jóvenes ingresarán al salón, y comenzarán a recorrer espontáneamente el espacio. Fotografías, objetos y paneles con breves reseñas serán los distintos instrumentos para incentivar interrogantes y observaciones. Al paso de unos minutos, el mediador hará llegar otro mensaje:

¿qué caracterizó políticamente el Frente Popular? #descubreelmuseo

De acuerdo a las respuestas, el mediador efectuará comentarios y contra preguntas. La idea es que genere interacción entre los visitantes. En este sentido, su rol es fundamental, tanto en el manejo de los contenidos como en su habilidad para estimular la comunicación. Luego continuará con el siguiente tweet, para proseguir con la actividad:

A pesar de las reformas del FP, Chile continuó con demandas sociales y económicas #descubreelmuseo

Segundo momento

Al avanzar por la sala y dejar atrás la etapa del Frente Popular, después de un momento, el guía enviará el siguiente mensaje:

¿qué nuevas movimientos sociales y políticos surgieron en las décadas siguientes #descubreelmuseo

En este punto los jóvenes deberán explorar, y mirar con detención la museografía, son tiempos de los grandes movimientos sociales y de importantes cambios políticos en Chile. Para motivar el recorrido el mediador les mandará una imagen:



#descubreelmuseo

Surgirán respuestas, preguntas, comentarios, recuerdos de sus padres y abuelos, e incluso lo que han escuchado a través de la televisión, el cine, la radio y los periódicos. Aquí el mediador debe manejar los tiempos, para iniciar la parte final de la visita.

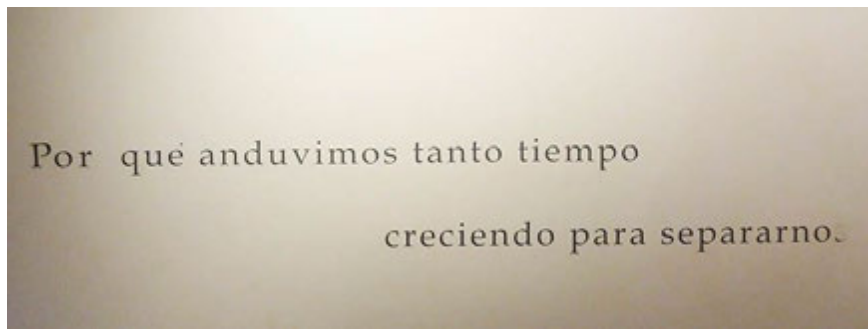
Para finalizar

Una vez terminadas las conversaciones que nacieron a partir de la pregunta anterior, el mediador enviará una cita que contextualiza la época de la historia de Chile a la que llegan finalmente:

el nuevo poder que Chile necesita empieza a gestarse, donde quiera que el pueblo se organice para luchar por sus problemas específicos #descubreelmuseo

Aparecen las opiniones y preguntas acerca del período al cual se ha alcanzado a través del espacio real (el museo) y virtual

(Twitter). La actividad llega casi a su fin, y el guía nuevamente "tuitea" una imagen:



#descubreelmuseo

Un propósito en esta etapa de la mediación es dejar abierto el enigma, no aludir directamente a algún hecho, personaje o cita histórica que descubra fácilmente la pieza, en este caso, los lentes del Presidente Salvador Allende.

Por eso el mensaje en Twitter será:

¿se imaginan cuál es objeto que mejor habla de la época a la que aludimos? #descubreelmuseo

Los estudiantes observarán, darán vueltas por la habitación, quizás conversarán directamente entre ellos, o se enviarán tweets. Entonces, comenzarán a mandar sus respuestas, el mediador deberá ubicarse detrás de ellos, y les avisará –a través de tweet– que caminará hacia la vitrina donde se encuentra la pieza que han buscado.

Una vez frente a los lentes de Salvador Allende, el enigma ya ha sido develado en 140 caracteres.

A continuación, la actividad concluye con un diálogo de aproximadamente 20 minutos, en el que la comunicación cara a cara entre los jóvenes es ahora la protagonista. El mediador será quien encamine esas inquietudes y opiniones, como también resalte la singular historia de las gafas del malogrado Presidente.

En nuestra confianza en nosotros, lo que incrementa nuestra fe en los grandes valores de la humanidad, en la certeza de que esos valores tendrán que prevalecer. No podrán ser destruidos.

Salvador Allende

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La imagen se mueve. Maneras de imaginar, pensar y sentir

María Antonieta Sibaja Hidalgo

Descripción del objeto

Uno de los lenguajes artísticos con los que trabaja el Museo de Arte y Diseño Contemporáneo (MADC) de Costa Rica es el videoarte. Se toma como objeto de aprendizaje una obra de la colección del MADC, en formato audiovisual, *Coexistencia*, realizada en 2003 por la artista Donna Conlon (1966) Estados Unidos-Panamá. La pieza consiste en un desfile de hormigas arrieras por el bosque tropical, que cargan hojas y pedazos de papel pintados con los colores de las banderas de diversas naciones y símbolos de paz. La duración de la misma es de 5'26".



Fig. 1 - Actividad en la videoteca MADC
con el Preescolar Aprender a Crear, 2011

Posibilidad de lecturas

Los museos en la actualidad tienen una clara y continuada necesidad de abordar los objetos y las exposiciones de forma más cercana y activa. Es por ello que tienen el reto de brindar a los visitantes, a través de un recorrido, una experiencia física que utilice todos los sentidos.

Una de las maneras en que trabaja el Departamento Educativo del Museo de Arte y Diseño Contemporáneo (MADC) es a través de la mínima intervención posible, para así permitir al espectador tener una experiencia a partir de lo que percibe. En este caso el Museo se encarga de brindar un espacio propicio para un acercamiento libre con el arte, donde el disfrute y el pensamiento se enlazan en uno solo. A pesar de que existen muchos ejemplos de experiencias educativas a continuación se describe solo una de ellas.

Hace un tiempo visitó el MADC un grupo de estudiantes de preescolar, eran niños de 3 a 5 años en busca de una experiencia en el Museo, un acercamiento al arte contemporáneo. Se les recibió en el espacio de la Videoteca, la cual se acondicionó para proyectar 3 obras de manera simultánea, rotando su posición para ver cuál era el impacto producido en el espectador. Una de las 3 obras que se utilizó en esa actividad fue *Coexistencia*, de Donna Conlon.

La obra de Conlon en ese momento estaba proyectada hacia el piso, en una alfombra. Sin ningún tipo de instrucción los niños decidieron sentarse sobre ella, todos se ubicaron dentro del cuadro de la proyección, listos para observar otra de las proyecciones que se situaba sobre la pared. Luego se dieron cuenta que había algo más en ese espacio, que no era necesariamente una demarcación para sentarse y decidieron investigar al respecto; todos se colocaron alrededor del rectángulo de la proyección y se dieron cuenta que se movía, vieron en ella una imagen de hormigas arrieras. Al descubrir que eran hormigas decidieron jugar a matarlas, las pisaron muy fuerte. Se les preguntó *¿Por qué quieren matar a las hormigas?* Ellos se cuestionaron su acción y decidieron acostarse sobre la proyección, se reían y comentaron sentir cosquillas al ver sobre su cuerpo caminar a las hormigas. La luz artificial que los iluminaba les dio calidez y se quedaron inmóviles por unos minutos. Después de haber "sentido" la obra, los participantes volvieron a investigar, preguntando *¿Qué transportan esas hormigas?* Se dieron cuenta que las hormigas cargaban papelitos con símbolos que descifraron como banderas y símbolos de paz. Esto nos llevó a conversar acerca de la importancia de la

solidaridad entre las personas y los países. La obra permitió a los estudiantes hacer una reflexión sobre la relación del ser humano con la naturaleza.

Existen también otras maneras de acercar a las personas a las obras de arte y a continuación se desglosa una serie de posibilidades utilizadas al trabajar con el videoarte *Coexistencia* con un público de estudiantes de Educación General Básica I, II, III y IV ciclo.



Fig. 2 - Actividad en la videoteca MADC con el Preescolar Aprender a Crear, 2011

Ver para creer

El arte contemporáneo como territorio fiero, desabrido y accidentado no ha dejado de acrecentar su complejidad y capacidad de asombro, una de las razones por las que su público ha crecido. Continuamente acosado por debates y críticas, es difícil de catalogar en un género artístico como el impresionismo, expresionismo, surrealismo, entre otros, de la misma forma que a lo largo de la historia se ha hecho. Es transversal, tiene un poco de multidisciplinar y aquello de novedoso que permite utilizar elementos tecnológicos recién salidos del horno, entre otros dispositivos que nos impiden catalogarlo fácilmente.

Algunas de las obras que se encuentran en un museo de arte contemporáneo pueden crear empatía en los visitantes e identificación con objetos comunes, que han sido trasladados a otro plano al ser intervenidos concienzudamente por los artistas.

¿Cómo es que el formato audiovisual se convierte en un lenguaje artístico contemporáneo? El video se instaure en el arte desde los inicios del cine en los años 20's, cuando se empieza a experimentar

con sus posibilidades en planteamientos de artistas, permeados por las vanguardias del surrealismo, el constructivismo, entre otras, que se desarrollan en el contexto europeo. Sin embargo, es en la década de los 60's, con la utilización de cámaras de video portátiles y la asequibilidad e impacto mediático que produce la televisión, cuando aparece el video como herramienta de creación y comunicación en un contexto sociocultural. En este momento los artistas empiezan a generar obras de manera participativa utilizando estos artefactos y exponen sus propuestas en museos y galerías.

Según Laura Baigorri, curadora e investigadora de arte española,

"Tanto la corriente comunicacional, como la vertiente meramente artística del video se encuentran influenciadas por la ideología –o quizás el idealismo de una época (60/70) que propicia la cooperación, el altruismo y la rebeldía frente a los valores establecidos, ya sean en el territorio del arte, o en el campo social y político" (Baigorri, 2005, p. 53).

Este nuevo lenguaje artístico llega a la región centroamericana de manera tardía. La falta de exploración artística fue consecuencia de las limitaciones de acceso a plataformas en materia de formación, producción, difusión y circulación, así como las situaciones conflictivas en cuanto a política, economía y sociedad que se vivieron en el istmo centroamericano hasta la década de 1990's (Calvo, 2008). Todo esto dio como resultado la restricción de posibilidades de desarrollo de los vínculos entre arte y tecnología.

Es en la segunda mitad de la década de los 90's que las exploraciones de diversos ámbitos de las nuevas tecnologías comenzaron a mejorar en el arte de la región centroamericana, en relación a una mayor disponibilidad de los medios tecnológicos, al incremento en las posibilidades de acceso a la información y la "democratización" de su uso, entre algunos artistas y profesionales en campos afines como la arquitectura, el audiovisual, el diseño, entre otros. Los artistas en este contexto impregnan sus interrogantes y temas de interés, vinculados directamente con su entorno.

A la hora de observar la obra *Coexistencia* de Donna Conlon, es posible disgregar una imagen reconocible que habla de nuestro contexto tropical, muy propio del istmo centroamericano. La verdadera lectura que se realice de la obra es aquella donde se tendrá que leer lo que no sabemos leer. Enfrentar a la pieza y tomar en cuenta cada detalle como signifiante, para así construir el significado de ver y sentir al establecer este nuevo reto.

Según la escritora americana Susan Sontag,

“Así pues, la interpretación no es (como la mayoría de las personas presume) un valor absoluto, un gesto de la mente situado en algún dominio intemporal de las capacidades humanas. La interpretación debe ser a su vez evaluada, dentro de una concepción histórica de la conciencia humana. En determinados contextos culturales, la interpretación es un acto liberador. Es un medio de revisar, de transvaluar, de evadir el pasado fenecido. En otros contextos culturales es reaccionaria, impertinente, cobarde, asfixiante” (Sontag, 1984, p. 19).

La interpretación actualmente no debe dar por sentada una experiencia sensorial. Resulta interesante mostrar una parte del contenido y dejar a la imaginación el resto. La experiencia inicial narrada en el texto, con los estudiantes de preescolar, muestra que su relación con la obra *Coexistencia* fue casi un “acto liberador”. El impulso por querer matar a las hormigas en un inicio y luego el cuestionarse sobre el ¿por qué? transforma la violencia en un diálogo sobre la “coexistencia”.

Como encargada del Departamento Educativo del MADC me pregunto *¿Cómo podemos posibilitar la intensidad de una experiencia-pensamiento?* Javier Gil, Ex director del Departamento Educativo del Museo de Arte Moderno de Bogotá, Colombia, nos dice en su texto *12 Salones Regionales* “Si solo vemos lo que sabemos no se produce lectura, investigación, asombro, en suma, conocimiento” (2011, p. 14). El arte contemporáneo nos permite esa capacidad de asombro, no sabemos qué idea habrá tenido el artista para crear conceptos y utilizar casi cualquier material como portador de significados o inclusive el cuerpo de alguien y/o su propio cuerpo.

Existen varios tipos de comprensión que nos van a permitir hacer un análisis integral de la obra. Lo visual, táctil, auditivo, gustativo y olfativo, van a ayudar a interpretar y/o sentir. Eso permite ampliar la percepción de los participantes en el disfrute de una obra y hacer de la experiencia estética una experiencia multisensorial.

Al observar la obra *Coexistencia* podemos realizar una serie de preguntas como *¿Qué podría estar sucediendo en la imagen en movimiento?, ¿Cuáles son los elementos que podemos observar?, ¿Son reconocibles?, ¿Qué tipo de fauna es la que observamos?, ¿Qué sensación nos produce este insecto?, ¿Qué sensación nos produce la proyección encima de nuestro cuerpo?*

Se parte de esos detalles para crear significados con los participantes que también se pueden complementar con

actividades. Por ejemplo, se puede utilizar papeles y escribir mensajes que a partir de su colocación en alguna parte del cuerpo de los visitantes van a generar y comunicar ideas. Otro ejercicio que se puede realizar para el análisis de la obra sería el censurar el sentido de la vista para dar oportunidad a otros sentidos de percibir la obra. En este caso se pueden utilizar pañuelos para vendar los ojos de algunos participantes, colocar la proyección sobre su cuerpo y hacerles cosquillas con una pluma. Como sabemos que en la imagen aparecen hormigas, nuestra mente está condicionada para sentir un hormigueo con el material que roce nuestra piel. Otra posibilidad para usar el sentido del tacto y olfato es tocar una superficie natural y oler los materiales que tocamos (tierra, piedras, hojas, flores) ¿Quién se atreve a buscar un hormiguero dentro de la tierra? Este ejercicio nos permite más allá de observar una proyección, imaginar y sentir. Funciona de mejor manera si continuamos con los ojos vendados, con la intención de realizar un acercamiento a la obra más allá de lo visual. Ahora bien, ¿qué sucede si les damos a los participantes un objeto tridimensional similar a un cerebro? El cerebro como tal no es un elemento que se pueda visualizar en la proyección *Coexistencia*, sin embargo está presente en todo lo que hacemos, ya que somos seres pensantes. De esta manera se abren las posibilidades de lectura.

Vínculo arte-naturaleza

En el contexto centroamericano existe una confluencia entre arte y naturaleza. Los artistas se interesan por trabajar algunas de sus propuestas tomando en cuenta su propia geografía, territorio y memoria. Así, lo tropical queda impregnado en sus obras. De esta manera a nivel educativo es factible valorar la relación del ser humano con el medio ambiente. Las personas podrán hacer acercarse al tema tocando temas habituales como la conciencia sobre el impacto provocado por el ser humano y discutir maneras de revertir o aminorar este proceso. O quizá surjan otras maneras de acercarse menos comunes que podemos escuchar y comentar.

En esta línea la obra *Coexistencia* nos permite además, analizar los conceptos de lo geométrico y lo orgánico para establecer relaciones entre el ser humano y la naturaleza; conversar acerca de la diversidad en cuanto a color, formas y sonidos del bosque tropical, que se pueden reinterpretar en el arte con diversos fines: políticos, identitarios, etc. Utilizar hojas, flores, ramas para diseñar

formas puede ser otra posibilidad para trabajar la obra con estudiantes; a partir de estas formas se puede hacer una creación colectiva y recalcar la importancia del trabajo en equipo.

Con respecto a la importancia del trabajo en equipo, ejemplificado por las hormigas, se puede hacer referencia a lo sugerente del título de la obra y apuntar sobre el significado de la palabra "coexistencia", esto es vital para desarrollar la acción que documenta la artista. Esta palabra se utiliza para designar la existencia de una persona o cosa al mismo tiempo que otra sin perjudicarse entre ellas.

Podemos preguntar a los estudiantes *¿Creen que es posible que eso suceda, que se pueda coexistir en este espacio, en el espacio de la clase, con la familia, con la comunidad, con el país, con los otros países?, ¿Por qué es importante la coexistencia?* Este discurso se ve reflejado en ese conjunto de hormigas que cortan hojas y de manera metafórica realizan una marcha por la paz, al observar esa mezcla entre hojas, papeles pintados con las banderas de países y símbolos de paz.

Sobre la creación colectiva realizada anteriormente con hojas, ramas y flores, se puede trabajar el tema de la coexistencia y su representación. En una cantidad designada de tiempo los estudiantes pueden realizar el ejercicio de ponerse de acuerdo para realizar una propuesta en el marco de coexistir, de ellos depende si se logra el objetivo. Se puede comentar el diálogo generado al respecto, el trabajo en equipo y los resultados. En este momento se puede abordar el tema de la "codestrucción" como otra alternativa. La obra se nos presenta como crítica, sin ejercer juicios de condena. A la artista Donna Conlon le ha interesado enormemente la relación entre las sociedades y la naturaleza a partir de su formación inicial como bióloga. Su obra se prolonga a una continua exploración.

Se sabe dónde comenzar a realizar un análisis de los elementos que constituyen la obra, pero no hay certeza de dónde vamos a parar de acuerdo a las múltiples posibilidades de lectura.

Presentación del museo

El Museo de Arte y Diseño Contemporáneo (MADC) es "un espacio abierto y múltiple". Para cumplir con esta ambiciosa idea, se difunde y promueve de manera permanente las tendencias más recientes y dinámicas del arte y el diseño contemporáneos dentro de la región centroamericana, así como sus vínculos con el ámbito

latinoamericano e internacional. Se fundó en 1994 y posee cinco salas de exposición, la Pila de la Melaza, además de un acopio que alberga más de 700 obras representativas de artistas de todas partes del mundo. También posee un Centro de Documentación donde se puede consultar libros, revistas y material audiovisual sobre arte contemporáneo.

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Rondin de bois, rondin de pierre – ou comment favoriser l'intégration avec un banal morceau de bois

Stéphanie Wintzerith

C'est froid, lourd, avec une face assez lisse et les autres rugueuses, irrégulières. Comment le décrire ? Elle cherche ses mots, retourne plusieurs fois le morceau de roche striée qu'elle tient dans ses mains. On lui souffle un terme : « *rau* », oui, « rugueux », c'est bien ça. De sa main libre, elle pend le rondin de bois qu'on lui tend et soupèse, compare : plus léger, plus chaud et plus lisse. Les formes se ressemblent, les couleurs et les textures diffèrent. « *Rau* », rugueux, « *glatt* », lisse. Elle se souviendra toujours de ces deux termes-là.

La situation est exceptionnelle à bien des égards. Ce qu'elle tient dans sa main, c'est au sens propre son premier contact avec le musée : deux rondins de bois, l'un récent, l'autre vieux de 180 millions d'années et entièrement pétrifié. Elle est l'archétype du « non visiteur », elle a pourtant franchi les portes d'une institution dont elle ignorait jusqu'à l'existence il y a quelques jours encore. Et elle s'y sent bien.

La scène se passe au muséum Senckenberg à Francfort (Allemagne), tout au début d'une visite guidée pas comme les autres. Le muséum Senckenberg est l'un des plus grands musées d'histoire naturelle en Europe, riche de collections inestimables. Vitrine du très réputé Institut Senckenberg de recherche en sciences de la nature, le muséum s'est donné pour mission d'explorer et de présenter la diversité biologique. Dès sa création en 1817, l'institut et plus tard le muséum ont toujours été fortement ancrés dans leur environnement social. De nombreux projets de coopération aux bénéfices réciproques ont maintenu ce lien très étroit. Le dernier en date est un programme d'intégration qui, en utilisant la nature comme support du premier contact, veut ouvrir grand les portes du monde des musées à ceux qui n'ont guère de

chances d'y aller un jour par eux-mêmes et favoriser ainsi la participation culturelle de personnes a priori assez éloignées de la culture.

La nature comme point de départ

La nature est un thème universel qui se prête merveilleusement aux échanges par delà les frontières culturelles et linguistiques. Par extension, les institutions qui allient recherche scientifique et médiation culturelle et/ou scientifique sur les thèmes de la nature sont des partenaires tout indiqués pour engager un dialogue interculturel avec les publics qu'elles accueillent. Le musée Senckenberg a voulu miser sur cet atout pour diversifier ses publics d'une part, et pour ouvrir de nouveaux horizons à ces visiteurs fraîchement conquis d'autre part. C'est ainsi qu'est né le projet « Gemeinsam Natur erleben – interkultureller Austausch im SENCKENBERG », que l'on pourrait traduire par « Faire ensemble l'expérience de la nature – échanges interculturels au SENCKENBERG ».

Le point de départ du projet est l'enthousiasme communicatif d'un groupe de femmes d'origines diverses qui ont visité le musée dans le cadre de cours d'intégration ou d'alphabétisation. L'accueil qui leur a été réservé et l'attention portée à leurs besoins spécifiques ont débouché sur le développement d'un programme adapté, proposé par le service de médiation du musée fin 2010 – programme qui a obtenu le prix de l'intégration de la ville de Francfort un an plus tard. La demande est forte, le projet est innovant et fédérateur, à tel point que trois autres institutions de la ville se sont jointes au projet : le zoo (Zoo Frankfurt), le jardin botanique (Palmengarten) et le centre d'interprétation de la forêt municipale (StadtWaldHaus). Ils sont donc quatre partenaires, tous dédiés à la cause de la nature et bien décidés à apporter leur pierre à l'édifice d'une société plurielle, à allier leurs forces dans le projet passé à la puissance quatre et désormais intitulé « Gemeinsam Natur erleben – interkultureller Austausch⁴ in Frankfurt » (Faire ensemble l'expérience de la nature – échanges⁴ interculturels à Francfort).

L'objectif principal est double : il s'agit avant tout de permettre l'accès du plus grand nombre à la fois au musée en tant qu'institution, et donc à la vie culturelle au sens large, et à la fois au contenu de ses collections, c'est-à-dire à la culture scientifique et

tout particulièrement aux sciences naturelles. Des objectifs plus précis ont été définis comme suit : favoriser l'intégration et la participation des groupes cibles dans/à la société civile, favoriser les échanges interculturels et le « vivre ensemble », favoriser la formation des adultes en particulier sur les thèmes liés à la nature, susciter la curiosité des jeunes enfants et leur intérêt pour les sciences naturelles et favoriser le développement d'une culture scientifique dans le sens du *public understanding of science, research and collections*¹.

Le programme comprend trois volets : des visites guidées pour les adultes, un cycle de quatre visites pour des très jeunes enfants ainsi qu'une formation destinée aux multiplicateurs (enseignants, éducateurs, accompagnateurs, parents etc.). Nous nous concentrerons ici sur le premier volet, l'offre destinée aux adultes, et sur le muséum Senckenberg. Les trois autres partenaires ont construit leur programme selon une philosophie semblable. Les groupes sont libres de choisir la ou les institution(s) visitée(s) et sont encouragés à profiter de l'offre de chacun des quatre partenaires.

Le concept du projet repose sur 5 piliers : 1) l'adéquation du langage utilisé pour la médiation, 2) le doigté interculturel lors de la médiation ainsi que la valorisation des expériences personnelles des participants, 3) l'approche sensorielle des collections, où les cinq sens sont mis à contribution dès que possible, 4) la relation de confiance avec le médiateur qui s'établit tant sur le plan personnel que sur celui du contenu scientifique et 5) l'adaptation de la visite à chaque groupe.

Si l'offre est gratuite, elle n'est pas pour autant destinée à tous, nantis comme déshérités. C'est au contraire une main tendue à tous ceux qui, du fait de leur origine, de leur histoire personnelle, de leur niveau de formation etc. n'ont jusqu'à lors pas ou peu eu accès à la richesse foisonnante des musées, à ceux qui ignoraient peut-être même tout de leur existence. En d'autres termes, le groupe cible sont des habitants de Francfort souvent qualifiés de « catégories défavorisées », issus ou non de l'immigration et caractérisés par de faibles revenus. Ils forment des groupes déjà constitués – et non des adultes individuels –, le plus souvent dans le cadre de cours d'intégration, d'allemand ou d'alphabétisation, parfois aussi des programmes destinés aux parents ou spécifiquement aux femmes

¹ *Public understanding of science, research and collections* : sensibilisation des publics pour la science, la recherche et les collections.

d'origine étrangère. De fait, la quasi totalité des participants sont des femmes.

Le musée leur ouvre gratuitement ses portes pour des visites guidées de découverte sur mesure, spécifiquement adaptées à leurs besoins, une sorte « d'école hors les murs » pour chaque groupe. L'accent est mis sur la qualité de l'accueil dans une atmosphère détendue et cordiale. En signe d'hospitalité et de bienvenue, les participants sont invités à partager un café, un thé ou une boisson fraîche dans un des ateliers pédagogiques du muséum. Sur la table sont disposés des objets que participants et médiateurs du muséum peuvent prendre en main. Ces derniers sont très attentifs au niveau de langue des participants et s'y adaptent. Ce moment convivial se prête à une très courte présentation du muséum et de l'institut de recherche Senckenberg. Tout professionnel de musées sait à quel point il est difficile de résumer en quelques mots simples ce qu'est un musée, à quoi il sert, ce qu'on y fait et comment on s'y comporte. C'est pourtant une prémisses indispensable pour des groupes dont la plupart des participants en franchissent les portes pour la première fois. C'est aussi un moment d'échanges avec les participants, au gré des conversations sur les objets présentés.

La visite proprement dite mène ensuite les participants à leur rythme dans un parcours à chaque fois différent, alternant les objets phares du musée et, pour autant que cela soit possible et souhaité, ceux qui proviennent des pays d'origine des participants, tout en valorisant leur place au sein des collections. Au-delà du lien qui se crée ainsi entre visiteurs et collections, l'intention affichée est de montrer que toutes les cultures, tous les pays font partie intégrante du cycle de la nature et qu'ils ont leur place au musée. Une seconde visite sur un thème plus précis peut être organisée à la demande des groupes.

A la découverte du musée

Si la méthode en tant que telle n'est pas à proprement parler innovante, ni même véritablement nouvelle, les publics servis, en revanche, n'ont rien de convenus. Imaginez : difficultés linguistiques, sociales, financières, une histoire personnelle souvent mouvementée, une méconnaissance patente de la ville dans laquelle on vit pourtant depuis des années pour certains, un horizon qui se limite souvent à un cercle assez restreint voire uniquement familial, une intégration encore peu aboutie, un accès limité aux

activités culturelles et/ou scientifiques, quelquefois même l'absence d'affinité personnelle avec la culture et/ou les sciences naturelles... Les participants cumulent parfois plusieurs de ces caractéristiques que tout muséologue un tant soit peu au fait des questions de publics qualifierait de barrière à l'accès au musée. Sans vouloir tomber dans les clichés, c'est là un concentré de facteurs bien difficiles à surmonter.

Le contact avec ces personnes est établi grâce aux multiplicateurs que sont les enseignants dispensant des cours de langue, d'alphabétisation ou d'intégration par exemple, ou autres accompagnateurs des groupes. Ce sont eux qui réservent la visite guidée, organisent la sortie en groupe, préparent (souvent) leurs élèves à ce qui les attend et règlent les questions matérielles telles que le transport, la garde des enfants etc..

La sortie est une aventure, le tout premier contact avec l'institution muséale une véritable découverte. Les participants manquent d'assurance, hésitent quant au comportement approprié en cette terre inconnue. A défaut de connaître les codes de conduite et les usages si familiers aux visiteurs habituels, ils n'ont d'autres références que leurs accompagnateurs et se calent sur leurs attitudes.

Tout ce qui est une évidence pour le visiteur aguerri, plus encore pour le professionnel de musée, ne l'est pas nécessairement pour le novice. Oser franchir un tourniquet, savoir à quel moment (et à qui) présenter son billet d'entrée, retrouver son chemin dans un bâtiment-labyrinthe, le bruit des pas et des conversations qui résonnent, l'enfilade d'innombrables salles d'exposition sont autant de situations nouvelles qui peuvent être facteur de stress. S'émerveiller de la présence d'un vestiaire ou du fonctionnement des casiers, rester bouche bée devant la majesté du hall d'entrée, s'enthousiasmer pour des détails peut paraître naïf ou futile, c'est pourtant une partie intégrante de la prise de contact avec le musée. Il serait fort mal venu de sourire de ces premières réactions si déterminantes pour la construction du rapport au musée.

Il s'agit au contraire d'accompagner et d'expliquer ce que sont les spécificités du lieu, de l'institution, des collections. Dans une courte introduction, les médiateurs se chargent d'éclairer les participants sur les mystères de l'institution muséale, évoquant l'institut de recherche, survolant la constitution des collections et ce à quoi elles servent, effleurant le rôle du musée dans la société. Il leur revient d'expliquer avec doigté comment et pourquoi tous ces spécimens

prélevés dans la nature ont été sélectionnés, préparés, conservés et finalement exposés.

D'une main à l'autre : des rondins bien différents

C'est à ce moment qu'apparaissent nos rondins de bois et de pierre (fig. 1), entre autres objets présentés à la curiosité des participants avant même d'entrer dans les expositions. Ils passent de mains en mains comme des clés pour ouvrir une boîte de Pandore, libérant la parole et l'accès aux collections.



Fig. 1 - Rondin de bois (en haut), rondin de pierre (en bas)
Photographie: Stéphanie Wintzerith

Pourquoi ces rondins ? Les avantages pragmatiques sont évidents : faciles à transporter et, sinon incassables, du moins peu fragiles (ou alors facilement remplaçables), ces objets ne risquent pas d'être détériorés par les manipulations ni de blesser les visiteurs. Souvent sans véritable valeur matérielle et de taille assez modeste pour pouvoir aisément passer de main en main, ni effrayants, ni repoussants, ils sont suffisamment neutres pour n'effaroucher personne, suffisamment captivants pour provoquer la curiosité. Sans être des pièces rarissimes ou particulièrement significatives, les objets destinés à la manipulation ne sont jamais entièrement insignifiants.

D'autres critères de choix entrent également en jeu : si l'un des rondins est familier, banal, l'autre l'est bien moins. Le bois est un matériau quasi universel instantanément identifié par tous. Le rondin pétrifié, lui, ressort de l'exceptionnel. Ils sont comparables et

pourtant différents. De même nature à l'origine, les rondins sont d'excellents exemples des transformations engendrées par la nature. Ils offrent enfin matière à discussion à la fois sur des thèmes scientifiques comme ceux présentés dans le musée et sur des thèmes culturels proches de l'expérience personnelle des participants.

Langue de bois n'est pas parole gravée dans la pierre

L'objet manipulé est là pour catalyser la parole et servir de support d'une conversation à triple fonction : détendre l'atmosphère, engager le dialogue et faire connaissance avec le groupe/le médiateur. Grâce aux rondins, le médiateur parvient à mettre les participants à l'aise en leur donnant la parole d'entrée de jeu, rompant la hiérarchie de celui qui sait s'adressant à ceux qui doivent apprendre, valorisant le savoir des participants et établissant une relation de confiance.

La discussion qui s'engage autour des rondins est une entrée en matière qui influera sur le cours de la visite. Elle permet d'établir un premier contact réciproque avec le groupe, de jauger le niveau de langue des participants, et souvent d'identifier un ou plusieurs centre(s) d'intérêt que le médiateur pourra aborder plus en profondeur au cours de la visite proprement dite.

Les rondins doivent interpeller, marquer les esprits, susciter la curiosité et l'intérêt. Ces objets manipulés sont ceux dont on se souviendra le plus aisément, comme souvent de situations ou d'éléments hors du commun. Utilisés comme support didactique, les rondins et leurs propriétés respectives se prêtent au cours de langue. Ils sont prétextes à activer la prise de parole, voir à surmonter la timidité. C'est l'occasion d'affermir ou de développer son vocabulaire, décrire, comparer, raconter.

C'est l'occasion ensuite d'aborder succinctement un thème scientifique ou culturel plus précis, choisi en fonction de l'intérêt des participants et présenté dans un niveau de langue approprié et toujours ouvert aux échanges. Nos rondins permettent par exemple d'expliquer, au choix, le processus de pétrification, la différence entre organique et minéral, l'évolution des espèces végétales, la transformation du bois en pétrole et bien d'autres aspects scientifiques en lien direct avec les expositions du musée. Ils peuvent aussi servir d'exemples pour expliquer, voire matérialiser les sujets parfois plus abstraits, comme l'utilisation du bois pour le

chauffage, la cuisine ou la construction de maisons, la déforestation, la désertification, les plantations, les effets du changement climatique etc. dans un dialogue constant avec les participants.

Toucher avec les yeux, voir avec les mains

Commencer une visite guidée par la manipulation d'un objet (fig. 2) n'est pas une innovation tonitruante, loin de là. C'est même une pratique de plus en plus courante. Elle prend cependant une importance particulière au vu de la composition des groupes participant au projet. Pour rappel : pas ou peu familiarisées avec l'institution muséale, ces personnes se trouvent dans un environnement nouveau, voire déstabilisant, bien loin de leur cadre de vie habituel. Un lieu que l'on visite avec les yeux seulement, sans y toucher quoi que ce soit ou presque, reste probablement incongru pour la plupart d'entre elles. Un lieu qui n'a pas d'utilité concrète évidente à première vue l'est certainement tout autant. L'accumulation de milliers « d'objets », identifiables ou non, provenant de la nature mais présentés dans un contexte totalement différent a également de quoi susciter des interrogations.



Fig. 2 - Les hérissons sont-ils vraiment aussi piquants que leur réputation ?
Photographie: Stéphanie Wintzerith

La première approche vise à rassurer et à ouvrir l'accès au musée et à ses collections. Placer un objet de musée dans la main des visiteurs n'est pas anodin. C'est encore assez rare pour être perçu comme un privilège, d'autant plus que le principe même de l'exposition consiste à regarder et surtout pas à toucher. Qu'ils

soient placés ou non dans des vitrines, l'immense majorité des objets de musées s'offre à une expérience visuelle. L'objet exposé est séparé du visiteur, soit par une barrière vitrée, soit par un agencement spatial défini qui réserve un espace au visiteur et un autre à l'objet de part et d'autre d'une frontière, visible ou non, dont le but est précisément d'empêcher tout contact physique entre les deux. A chacun sa place. Toute transgression est prohibée, ce que nous rappellent en permanence la mise en scène, les gardiens dans les salles, les alarmes et autres systèmes de sécurité. Pour faire descendre l'objet de musée de son piédestal, quoi de plus efficace que de proposer un objet de ces mêmes collections que l'on peut manipuler pour, au sens propre comme au figuré, prendre contact avec les expositions ? L'expérience tactile rétablit le lien entre le quotidien des visiteurs et la préciosité des collections.

En estompant la distinction stricte entre visiteurs et expositions à ne toucher que du regard, les objets manipulés renforcent le sentiment d'appartenance. Rappelons ici que prendre en main est souvent un signe de propriété : on manipule ce que l'on possède, parfois ce qui vous a été confié, mais généralement pas ce qui appartient à d'autres. Le musée s'en trouve être plus accessible, puisque ses collections, par l'intermédiaire de l'objet manipulé, le sont aussi.

Evaluation : un écho enthousiaste

Les premiers résultats de l'évaluation² qui accompagne le projet attestent de la grande satisfaction des participants et de leurs accompagnateurs (fig. 3). La découverte du musée et l'accueil spécifique qui leur a été réservé ont suscité l'enthousiasme. Il est vrai que les participants avaient souvent une attitude différente au musée que dans leurs salles de classe : plus intéressés, plus détendus, plus concentrés et plus enclins à prendre la parole qu'ils ne le sont d'habitude. L'aptitude des médiateurs à tenir compte des besoins spécifiques des participants, notamment en adaptant leur niveau de langue et la façon de transmettre leurs connaissances, a été particulièrement appréciée, tant par les participants que par leurs accompagnateurs. La visite a souvent été ressentie comme un moment exceptionnel qui permet de s'approprier de nouveaux horizons, horizons qu'ils espèrent pouvoir un jour partager avec

² Evaluation conduite par Stéphanie Wintzerith.

leurs enfants en les emmenant à leur tour visiter le musée – à condition d'en avoir les moyens financiers.



Fig. 3 - „Merci beaucoup!!!“ disent les participantes.
Photographie: Senckenberg, Gabriele Mosbrugger.

Selon ce premier retour d'expérience, qu'il conviendra bien entendu d'affiner lors des prochains dépouillements de l'enquête, tout indique que le programme rencontre le succès escompté et permettra d'atteindre ses objectifs. Il conforte le muséum Senckenberg et ses partenaires à poursuivre dans cette voie qui répond à une demande de plus en plus grande.

Conclusion : des renversements de perspectives

Les rondins de bois et de pierre qui passent de mains en mains sont avant tout destinés à briser la glace, à abolir les barrières entre le monde nouveau du musée et le quotidien des participants. Ils fournissent matière à discussion, et donc à échange : les observations et associations libres des participants sont complétées par les explications scientifiques du médiateur. Le dialogue s'instaure, nourri du savoir et de l'expérience de chacun. Autre changement de perspective : les rondins, pourtant issus des collections, sont des objets manipulés, ce qui les distingue des objets exposés uniquement destinés à être regardés.

Changement de perspective ensuite quand les concepteurs du projet et les médiateurs reviennent à l'essentiel : secouer les habitudes, se débarrasser des détails inutiles, remettre en cause les évidences, accepter d'être questionné, il importe en somme de tout

remettre à plat et de revenir aux fondamentaux pour pouvoir s'adapter pleinement aux besoins très particuliers d'un public à juste titre aussi exigeant qu'enthousiaste.

Changement de perspective, enfin, quand les participants découvrent l'institution muséale, les trésors qu'elle recèle et ce qu'elle peut leur apporter. C'est alors que le sentiment de faire partie intégrante d'une communauté peut éclore. Participer à la vie culturelle et citoyenne, connaître les institutions et les offres présentes, mieux connaître aussi le monde dans lequel on vit, son environnement immédiat tout comme les grandes questions de la planète, voilà ce que le muséum Senckenberg veut offrir à ses visiteurs. C'est ainsi qu'un simple rondin de bois peut devenir un formidable catalyseur d'intégration.

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The sound of a single museum object

Leena Tornberg

Sound Museum for seniors in Media Museum Rupriikki

The sound of objects has been the initial basis for presenting history and activating memories for seniors at Media Museum Rupriikki in Tampere, which developed an interactive Sound Museum. The museum wanted to produce an outreach activity for seniors who are no longer able to visit the museum in person. In practice, this means seniors who live in care facilities or hospitals. The museum was very much aware that using real museum items which you cannot touch was impossible, as some seniors have problems with their hands and cannot handle the items. Their sight may also have weakened to the point that they cannot see the items well. The *sound* of the item thus came to the fore.



Fig. 1 - Can you hear sound of grain being cut with a scythe?
Photo: Reetta Tervakangas. Media Museum Rupriikki,
Tampere museums' collection.

The Sound Museum takes the form of a portable table (Fig. 2). The idea was that the Sound Museum can be placed in social spaces

so that seniors can listen to the sounds on their own or with the help of professional leisure time leaders. The Sound Museum moves around in sheltered housing and between different departments in hospitals. Feedback from the care facilities and hospitals indicate that hearing sounds from their earlier years – from childhood, adolescence or working life – activates the seniors and gives them good feelings. This can be seen in some seniors' behaviour or faces. The second development phase of the Sound Museum involved producing a smaller version for use in smaller spaces, such as next to seniors who spend most of their time in bed. They may be in such weak shape that hearing is one of the few senses that still works. The Sound Museum may give them feelings which help them to forget the hospital environment for a moment.



Fig. 2 - Using the Sound Museum with the assistant of personal.
Photo: Susanna Lyly, Media Museum Rupriikki,
Tampere museums' collection.

Content of the Sound Museum

Because the Sound Museum focuses on hearing, not on individual museum artefacts, replicas were used. This was also a very practical choice, because hospital hygiene standards would have placed an unrealistic burden on real items. It would also have been laborious for the museum staff to maintain and restore real items all the time. The museum objects were replaced with miniature statues, which served at the same time as technical solutions (more detail on that later). The actual content of the sound exhibits was thoroughly considered based on focus groups. The locality which museums quite often maintain was taken into account. For

example, the tolling of a factory bell is a very well known sound in Tampere, because it has been one of Finland's main industrial towns. Some sounds were sounds connected to particular objects, like the clacking keys of a typewriter. This is a sound that female seniors remember well from their working life. Likewise, the sounds of sawing and hammering were the sounds of working life for senior men, who are probably no longer able to work with them. As people get older, the sounds of everyday work and life may become more important when you are no longer participating in that kind of life, living in a care facility or a hospital. If these sounds can engender good feelings, this is important work.



Fig. 3 – Photo set of miniature statues: horse carriage, typewriter, saw, pre-mobile phone, blacksmith's tools, sauna objects.
Photo by TenTwelve, Tallinn

Some sounds were more like soundscapes. They include sounds from marketplaces, ice hockey matches and sounds from nature. Elderly people have lived much closer to nature than our generation does. These sounds present places which these seniors can no longer visit.

An example which is both very local and very national in the Sound Museum is Finnish sauna culture. Every Finn recognises the sound of water hissing into steam as it hits the hot rocks. Older people in particular also know the whipping sound of a birch whisk being used to stimulate blood circulation. Hot stones on a stove and birch whisks with fresh leaves are examples of physical objects which are difficult to display; but when these *sounds* were used with seniors, they could easily imagine what is going on.

Modern technology behind the content

The construction of the Sound Museum was technically very innovative. The user interface was planned to be as invisible as possible. There is modern technology inside the table, but seniors do not even notice it. This is intentional. The sounds start to play when a miniature statue is placed on the table in a clearly marked place (Fig. 4). The sound associated with the statue's theme begins to play. The table uses RFID technology to begin playing the sounds. One computer and several loudspeakers are hidden beneath the table. Maintenance tasks are minimal. Seniors do not have to follow any technical instructions to use the Museum of Sounds. The table is used most actively by senior activity leaders, who can produce a whole story around the sounds with the assistance of seniors, in an example of interactive storytelling.



Fig. 4 – Seniors using the Sound Museum.
Photo: Susanna Lyly, Media Museum Rupriikki,
Tampere museums' collection.

Sounds as elements to demonstrate how blind people live

Sounds or voices are essential elements in exhibitions with the aim of showing or demonstrating for visitors how blind people perceive life. These exhibitions are often structurally and visually designed so all visitors enter a darkened space. They have to use and rely on senses other than sight, including their sense of hearing. The exhibition *Dialogue in the Dark*, produced by Dialogue Social Enterprise GmbH, has already been touring the world for about 25 years, including in Finland. Visitors to this exhibition in darkness are guided by blind people; the impact of the surrounding space is

received only through the speech of the guides and the sounds in the spaces. Similar kinds of exhibitions have been held in Finland, albeit on a smaller scale, and have received good feedback from visitors.

Sound archives of an individual museum object

I carried out a study of sound archives in Finnish museums. Only one museum, Aboa Vetus & Ars Nova (the Turku Museum of History and Contemporary Art), seemed to have their own sound archive. About 50 sounds have been produced for an exhibition presenting soundscapes from the Turku of the Middle Ages. The starting point for the exhibition was to connect sounds with the physical objects and authentic medieval ruins inside the museum. When the exhibition ended, the sounds were put on the internet for anybody to use for non-commercial purposes (The page is available (in Finnish) at: <http://www.aboavetusarsnova.fi/fi/kokoelmat-ja-tutkimus/aaniarkisto>). When I extended the study internationally, I discovered several more museum sound archives. Specialised museums like war museums and museums of cultural history seem to have their own sound archives. In most cases, these archives consist of spoken interviews, rather than sounds connected to individual museum objects. Sound archives are quite often part of the collections of museums of natural history. This is very obvious, because animal sounds are an essential component of these exhibitions and are impossible to bring to the museum in any other way.

But do museums need to have their own sound archives? Probably not, because they can get a lot of material from the archives of other public institutions like broadcasting companies, and commercial and non-commercial specialised sound archives containing songs, animal sounds, musical instruments, interviews, soundscapes, special sounds, and so on. It is not a question of a lack of material; it is more a way of thinking – of focusing intentionally on the sound. The only field which could perhaps be enlarged in museums is the sound collections of everyday life and working sounds, which begin to disappear as society changes. This has already been noticed in some Finnish museums, and this work has begun.

Conclusions

Why should sound be a focus in museum objects, when it is possible? We live in a huge, visualised world. Sound is, of course, an essential element often connected to visual material like videos or films. Still, one of our five main senses is the auditory sense: hearing. Museum exhibitions are good places to activate its use and offer the chance to focus on sound, even instead of an object's physical form or written exhibition texts. Sound can even replace verbalised descriptions of objects. This is even truer for artefacts from near history, for example from the 1950s, 60s, 70s or even 80s. These items may be based on visitors' own life experiences and memories. Visitors may engage much more with objects or the exhibition theme through their sense of hearing more than written texts.

Museums' method of transferring their content is very much based on physical objects and written texts. One can raise the question of whether we could give up a little of verbalizing everything. As seen in the examples in the article, we have used sound mainly for special groups (e.g. seniors or the blind), or sound has been used as a background element. When the Sound Museum has been exhibited at fairs, all age groups have been interested in using it. This may encourage museums to increasingly utilise sounds in different ways for the general public as well. Sounds can also give information or help visitors engage with abstract exhibition themes (for example the sound of bombs falling in a war museum) or themes which can lose the essential features of the theme without sound (such as the sound of a thunderstorm in a natural history museum). Hearing, sounds and voices are much more than only background atmosphere. The sound of a single object may be as "touching" as seeing it.

The rhythm of life seems to become more hectic all the time. People talk about "slow food" "slow living", even "slow technology", but also about "slow museums". How do we achieve this slow museum effect? Among some people, meaning potential visitors, museums unfortunately are still perceived as places for education in the old interpretation manner: "I have to learn something there", or "I have to know about the objects they are displaying", or "I have to read the text to find out new things". Using sounds – and especially the sense of hearing – intentionally, focused and innovatively in museum exhibitions can give them a more engaging or relaxed atmosphere, allowing visitors to construct their own

interpretations of objects through sounds. Research in education shows that making learners feel relaxed and engaging them through their own knowledge and life experiences add to the learning experience. Any means for museums to advance informal learning without the label of "learning is hard" is good for the museum field.

To conclude, I would like to raise my own experience of the strong ability to create engagement. There is a city in Eastern Finland, Joensuu, which produced some very original Finnish rock and punk bands in the 1980s. The City Museum has a section devoted to recounting this punk and rock history. It includes a jukebox full of the hits of that era. No text was needed, and I don't even remember whether there even were any. I got the feeling that my own knowledge was part of the museum knowledge. I was able to construct my own interpretation of the theme based on my own knowledge and life experiences. The museum created the platform for this by its actions in displaying objects and sounds connected to the theme. I can state that this section made me relaxed and engaged to visit the other themes in the exhibition, even those which were not so close to my own experiences. How my museum experience and ability to be receptive to new themes have been without this sound section, one can only imagine.

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*Mediation and
exhibition
concept*

*Concept de
médiation et
d'exposition*

*Concepto de
mediación y
exposición*

Audio-description and sensory approach: different ways to understand contemporary art in the Modern Art Museum in São Paulo

Viviane Panelli Sarraf

Introduction

This article is about a non-traditional way to present a contemporary art work at the Museu de Arte Moderna de São Paulo - MAM. The work selected is "No mundo não há mais lugar" (In the world there's no more place) from the Brazilian artist Eliane Prolik. This work belongs to the MAM collection and was displayed in the last exhibition "140 Caracteres" (140 Characters). We will show how to present an artwork using a sensory approach in audio-description inside accessible audio-guides and in educational visits to benefit people with or without visual disabilities. Using the audio-description technique with educational skills, it is possible to encourage visitors to perceive the artworks with other senses beyond the visual one and to contribute to an inclusive practice in museum communication and education.

Museu de Arte Moderna de São Paulo – MAM (Modern Art Museum of São Paulo)

Museu de Arte Moderna de São Paulo¹ is a Brazilian non-profit organization founded in 1948. The collection has about five thousand works by the most representative artists in modern and contemporary Brazilian art. Both the collection and the exhibitions foster experimentalism, acknowledgment and the diversity of interests in today's societies.

¹ Text adapted from the Institutional Presentation of MAM-SP – English version.

Main exhibits are set up in two rooms, according to an annual schedule structured in the four seasons. Other shows are regularly held in the museum's library and main corridor, where the site-specific programme Projeto Parede (Wall Project) is developed.

The Museum also offers an extensive choice of activities including courses, seminars, talks, performances, musical shows, video exhibition sessions and artistic practices. The contents of the exhibitions are accessible to all audiences through audio-guides, video-guides and translations in Brazilian sign language.

MAM is located in Ibirapuera Park, the largest green area in São Paulo. Its building was adapted by Lina Bo Bardi and offers, beyond two exhibitions rooms, a workshop, a library, an auditorium, a restaurant and a store. The spaces of the museum are visually integrated to the Jardim de Esculturas (Sculpture Garden) designed by Roberto Burle Marx in order to exhibit artworks belonging to the collection. All facilities are accessible to visitors with disabilities.

Education

Informing the public is the main goal of the Educational Department's activities. Services to schools are free of charge and specific for each age group, from pre-school to college. Visits to the exhibitions, artistic practices, workshops and special courses are conceived to cover the needs of the Museum's diverse audiences. Activities are accessible to all without physical, sensorial, intellectual or social barriers.

Accessibility

With the mission to make Brazilian contemporary art accessible to as many people as possible, MAM develops a permanent accessibility work, ensuring that the museum is a space without barriers, whether physical, intellectual, communicational or attitudinal. Accessibility in MAM is not only to promote access to what already exists, but also to think and build a desirable reality to live in.

"A closer look"-Project

MAM develops different actions with the purpose of artistic fruition beyond its visual appearance for people with visual disability and general audiences. In this programme, the imaginary of the visitors is enriched with sensorial development perception, and creativity is nourished by descriptive language.

As usual services, the museum offers:

- an audio-description of exhibitions, artworks, movies, concerts and seminars,
- a permanently exposed tactile collection in the Jardim de Esculturas (Sculpture Garden) with Braille catalogues; and
- a sculpture course taught by a blind teacher.

To celebrate the Day of Visual Disability, every year in December, the MAM organizes the event "Sensory journey". It consists of itineraries and activities using the sensorial approach².

MAM started offering audio-description programmes in 2006, thus it has some experience in the development – in cooperation with the author as a consultant – of texts and audio-guides with audio-description. A good training of the educators is as crucial as listening to the feed-back from visitors, educators and coordinators of the museum.

Basic concepts of audio-description and audio-guides

The audio-description is an assistive technology that uses intersemiotic translation where the images or visual language are translated into words or verbal language.

In cultural products the audio-description used as an accessible resource benefits people with visual disabilities in exhibitions, theatre, cinema, television programmes, dance presentations and all kind of performances.

The technique consists basically in translating all the images, static or in movement, into a text to be recorded by human or synthetic voice and mixed with original films, in any kind of electronic device or used by educators during visits in exhibitions and alive presentations. The descriptive text has to be written observing the details of the images and some structured rules to organize the level of information given to properly understand the complexity of the image, but without judgments or orientation about how to understand. For interactive artworks, resources or installations, it is necessary to inform how to access, play, start and explain the general rules of use.

"Using relatively unsophisticated technology, AD [audio-description] can enhance arts experiences for all people experiencing exhibits in museums,

² End of the text adapted from the Institutional Presentation of MAM-SP – English version.

theater-goers, folks watching television or at the movies, and can even improve kids' literacy skills. It's useful for anyone who wants to truly notice and appreciate a more full perspective on any visual event but it is especially helpful as an access tool for people who are blind or have low vision. You'll find it these days at arts events but also at weddings, parades, rodeos, circuses, sports events, even funerals!" (Snyder, 2007).

There are international guidelines adapted to different realities and cultures that lead to a common practice of audio-description around the world.

The main purpose of audio-description is to enable the cultural inclusion of people with visual disabilities in all the regular cultural programmes open to the society, because they have a great appeal on visual perception.

The benefits of audio-description in museums for the audience of people with disabilities are:

- qualitative access to cultural and artistic heritage presented in museum collections and temporary exhibitions,
- independence, autonomy and impartiality in access and understanding of cultural content (artwork, science experiments, historical objects),
- cultural inclusion in leisure and cultural activities of the family and social circles (work, friends, school),
- development of critical capacity facing the visual cultural products.

The offer of this service brings also other benefits for the institution itself. The museum can not only show its commitment to cultural inclusion for other institutions, museum professionals and sponsors but also shares the experience and information about the resource. This extensive benefit can serve as examples of best practice and encourage other museums and partners to provide accessibility for their audiences in their activities too.

Visits and activities with multisensorial approach

"What is the role of education and cultural programmes in the life of a museum?"

- There might be people who are not attracted by the scientific and artistic production of a museum. Therefore, the programme will let them know the nature of the museum and the advantages they can obtain; it will prepare them to this contact and help arrange an appropriate offer.

- There might be audiences to whom the scientific and artistic production of the museum is not sufficient. Education and cultural programmes will then have a complementary and mediating role in adapting this production to the needs of specific targets. The programme may also encourage the transmission of information or the enrichment of experiences. This is the educational action.
- The programme itself is a crucial resource for disseminating scientific or artistic knowledge. This is cultural diffusion. These two ways of programming can occur inside or outside the museum walls. They can be structured in a single initiative or in a series of interventions" (O'Neil & Dufresne-Tassé, 2012, pp. 58-59).

The presentation and educational mediation of contemporary art is a challenge in Brazilian museums. Working with children and young students is even harder, because the barriers of understanding are bigger due to the hermetic language commonly used by/about contemporary artists. In MAM the sensory approach has been used to break or at least lower this barrier and fulfil the museum's mission to make Brazilian contemporary art accessible to as many people as possible.

Working in an accessible museum open to different audiences and using audio-guides with audio-description resource for a long time, the educational team of MAM has been influenced by the audio-description technique, which shows also in the way educators communicate with all visitors. In some exhibitions and educational events, the educators even use sensory perceptions strategies to encourage visitors to use different senses and ways to access artworks.

In the exhibition "140 Caracteres" (140 Characters) for example, this kind of approach was used for several visits. In some of the visits, the educators blindfolded the visitors, especially groups of children, before entering the museum. The blindfolded group came in in a line, guided by the educator, and walked through the galleries to reach one of the sensorial artwork like Eliane Prolik's candy machine "No mundo não há mais lugar" (There's no place in the world), or the "Transestatal" (trans-state-owned) installation of Marcelo Cidade, a mountain of waste with a pool full of brandy, or "Palhaço" (clown) by Laura Lima, a clown clothe with a person hidden inside that plays a horn from time to time.

To start the dialogue with the groups, the educators first encourage the visitors to express what they feel and perceive about the artwork without seeing it, thus relying on their other senses.

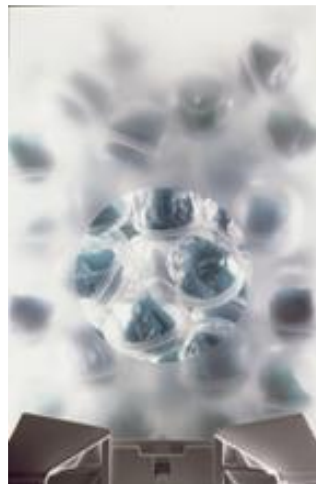
Gradually they use audio-descriptive discourse to help the “temporary blind” visitors to understand the visual aspect of the artwork, since the vision is the main sense we all use to perceive and engage with the cultural heritage.

This experience is like an introduction to the exhibition, an invitation to see the artworks with other perceptions and consider them with various senses and meanings.

“No mundo não há mais lugar” – a work by Eliane Prolik

One of the above mentioned artworks of the MAM collection will serve as an example to illustrate the process. It is an object of contemporary art called “No mundo não há mais lugar” (There’s no place in the world) from the Brazilian artist Eliane Prolik. It was created in 2002 in Curitiba – Paraná, in the South region of Brazil.

The work of art consists in boxes over wood columns that serve as machines to sell encapsulate candies. The columns and boxes are squared. The one metre high columns are painted in white. The glass box above contains various capsules with candies inside. In the front, the glass box has a winch mechanism where visitors insert coins and turn one time to catch the candy.



The capsules are transparent, so we can see the blue candy with its weird shape inside: it has the shape of the artist’s mouth inward. There is a seal around the capsule with the name of the artwork printed in blue.



In all the exhibitions that show this artwork, the visitors could buy or pick the candies for free. This is necessary because the action of eating, and thus completely filling the empty place inside the visitor's mouth, is part of the art work. But unlike most of us would guess, eating the candy isn't a pleasant sensation, because before actually tasting the sweet taste, the mouth is too full. The tongue has no spare room; it stays fastened, unable to move. So that we start to slaver. All this happens in the very first minutes.



After this first trouble, the caramel starts to melt and the artwork becomes more comfortable inside us. It is like a subtle invasion. At first, we are scared, but after some time we become accustomed.

The artwork was originally composed by four machines and was exhibited in the 25th Bienal de Artes de São Paulo. MAM owns one machine, donated by the artist herself.

"No mundo não há mais lugar" was shown in several exhibitions in Brazil, always associated with contemporary themes like different perceptions of arts, participation, interaction or discussions about space.

“140 Caracteres” (140 Characters) exhibition

The audio-description³ of this object was part of the accessible audio-guide of the non-traditional exhibition “140 Characters”. The curatorship process of this exhibition is what makes it non-traditional.

The exhibition was the result of the first ever Curatorship Workshop, held in 2013 in MAM. This course was coordinated by museum curator Felipe Chaimovich. Together with participants from various cities and backgrounds, they worked as a collective to select 140 artworks from the museum’s collection for this exhibition. Like many other courses run by the Museum, there were no specific entry requirements for the workshop, meaning that anyone interested could take part, regardless of whether or not they had any professional involvement with art.

Within a collective, individual authorship is diluted in benefit of joint actions. This premise has recently gained strength on social networks, where online groups share thoughts and opinions, as well as in demonstrations on the streets, where individuals lose their identities in the crowd in order to strengthen the cause. Based on this idea, the exhibition is the brainchild of 20 curators who worked in consensus to develop the concept of the project and selected 140 artworks for this show out of the museum’s collection.

Discussions and exercises during the workshop, in conjunction with the wave of protests throughout Brazil in 2013 - and the strong repercussions of this on the internet -, led the group to develop a thread of ideas: popular mobilization-social networks-Twitter-140 characters. “That is what gave us the key idea of selecting 140 artworks”, said Chaimovich. And this was also what guided us in defining the themes for the exhibition⁴.

Audio-description of artwork “No mundo não há mais lugar” by Eliane Prolik

The wording of the audio-description

In the audio-description of this exhibition and of the artworks selected, we present more than the mere description of the artwork. We start with a welcome message, instructions to use the iPod on which the audio-guide is recorded, the index, the

³ Text adapted from the release of “140 Caracteres” exhibition – English version.

⁴ End of the text adapted from the release of “140 Caracteres” exhibition – English version.

presentation of the exhibition's concept, the description of the space and the exhibition design.

After these contextual elements, we present the artwork's description with localization and relational information. For Eliane Prolik's work, the audio-description sounds like this:

"The artwork of the Brazilian Artist Eliane Prolik, created in 2002, is an object in the shape of a column of almost 2 meter high, 50 centimetre large and 30 centimetre deep.

The shape of the machine is rectangular. It is made of a box of white metal below and a glass dome filled with capsules above it. Each capsule contains a candy.

The dome is placed on top the box of white metal, with a slit to introduce the coin to pay for the candy.

To buy a candy, it is necessary to insert a coin of one Brazilian real (R\$ 1). For each coin you get one candy. But... be careful!

When you pick the capsule you will feel your candy is big, very big. Its colour is blue.

When you open the capsule and hold the candy in your hand, you will feel a different but familiar shape.

When you decide to put it inside your mouth, you will perceive it fills all the space in your mouth and doesn't leave any space to move your tongue or to speak.

The artist made the form of this candy with the internal space of her mouth.

So we have to feel her artwork in one of the last free places still existing: inside our mouth.

After a few seconds, when the caramel starts to melt, you will be able to babble some strange words.

It will be funny...".

Comment about the artwork on the label written by the curators of the exhibition

The label presents this comment: "An original and coherent artwork that gasps the visitor, leaving him in silence against the events around him. Eliane Prolik's artwork opposes the actual facts, in which the spectator isn't silenced. On the contrary, his communication mediums are more diverse and intense".

Conclusion

For MAM, the audio description is an inclusive strategy to engage visitors with different interests in contemporary arts. Audio-guides, visits with sensory approach and audio-description for different audiences enable visitors to see the art with another perception.

Some testimonials can show the way visitors with visual disabilities engage with artworks benefiting from audio-description and sensory approach: "I felt it was incredible to stay inside artworks – it was like being part of the artwork"; "Interesting the interaction between visual and sound"– Students of the Project *Ver com as Mãos* (See with hands Project).

Teachers of children with disabilities underline how important this approach is: "The reception was very good, they were really prepared to welcome us and respond to the special needs of the children" - Teacher of the Project *Ver com as Mãos*⁵.

Other audiences that use the accessible audio-guides as adult visitors state that the resource helped them to understand the contemporary art by breaking the barrier of hermetic discourse. Families also use this resource to encourage conversations and dialogue between parents and children.

For visitors with visual disabilities, the audio-guide with audio-description gives them the possibility to understand the visual language of art in an independent way, free from tendentious interpretations from family members or friends.

For the MAM's sculpture teacher Rogério Ratão, who is blind, the accessible audio-guide gives some important information to really understand the form, composition, colours and details of the artworks. He is also convinced that touching the artworks is very important to have a concrete experience of them, thus to really appreciate them, and not only to imagine how they are⁶.

The audio-description used as accessible language in sensory visits also helps educators to communicate with people with disabilities using a more objective discourse.

"Audio Description is a kind of literary art form in itself to a great extent. It's a type of poetry - a haiku. It provides a verbal version of the visual, the visual is made verbal, and aural, and oral. AD uses words that are succinct,

⁵ Testimonials of students and teacher of the NGO "Ver com as Mãos" from Curitiba – Brazil, available at a video in YouTube following the address: <https://www.youtube.com/watch?v=EhagcqQnVuw>.

The translation of testimonials was made by the author of the article.

⁶ Testimonial recorded by MAM's educators, adapted and translated by the author.

vivid, and imaginative to convey the visual image that is not fully accessible to a segment of the population and not fully realized by the rest of us-sighted folks who see but who may not observe” (Snyder, 2007).

In MAM it is possible to present the artworks using audio-description and a sensory educational approach in a creative way. Our collaboration promotes the constant change, co-creation and evaluation of the audience in each exhibition and event. This resource is also considered by the museum as a different way to present contemporary art without intellectual barriers. We just mentioned some examples of how the educators are using the sensory approach as well as an audio-description in accessible audio-guides to reach this goal.

The museum also offers the regular audio-guide for general audiences as well as a video-guide in Brazilian sign language for deaf people. But a lot of visitors, museum professionals, teachers and children prefer to use the accessible audio-guide because they learn new ways to “see” or just feel the artworks.

With the different possibilities to learn about art, MAM is generating a new way to make Brazilian contemporary art accessible to all audiences.

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Tear the banknote apart: the re-interpretation of an everyday object

Arturo Vallejo

MIDE: The Interactive Museum of Economics

Although operating as an independent and private institution since its opening in July 2006, MIDE (Museo Interactivo de Economía) was originally established and funded by the Banco de México, the country's central bank, to promote the public understanding of economics. This initiative aimed at making up for the fact that neither economics nor finances figure in the school curricula at the basic or middle stages. Even at the professional level, a person can get through College in Mexico without ever having taken a single class in economics or knowing even its basic concepts.

MIDE has become an organisation with very diverse aims and strategies. First of all, MIDE is a museum, a science centre, with exhibit halls devoted to the Basic Principles of Economics (scarcity, the market, production processes, etc.), Public and Personal Finances, Growth, Well-being and Money (past, present and future). As a multimedia space, MIDE relies heavily on resources like digital interactives, video projections, simulators, digital collective dynamics as well as graphic labels to recreate and communicate complex content in a more accessible and relevant manner to our audiences. The mediation programme has also become an essential part of the exhibitions and consists of several workshops, labs and games that target specific topics within the halls. The mediation programme is conducted by volunteers and young interns. But MIDE is also an educational institution, having an Information Research Centre specialised in economic resources and a comprehensive educative and outreach programme that imparts formal courses, diplomas and postgraduate studies in economics,

economic thought history, science communication and financial literacy. Furthermore, MIDE has also developed as a consultant in the design of interactive exhibits and educative programmes for third parties.

For all its efforts in bringing new and surprising communication solutions to its audience, MIDE has been recognised with several national and international distinctions and awards by institutions like the National Institute of Anthropology and History, The American Alliance of Museums, the Association Science-Technology Centres, the Inter-American Development Bank and the ICOM International Committee for Audiovisual and New Technologies of Image and Sound, among others.

From its very beginning, at the original design process, MIDE has had a continuous evaluation programme conducted by its Audience Studies and Research department. Although relatively young, MIDE has experienced throughout its eight years of existence the renovation of two of its main exhibit halls and a significant expansion with the addition of two new ones, the first one about electronic monetary transactions in 2007 and the second one about sustainable development in 2011. The Audience Studies department has played a key role in all the aforementioned projects.

Economics without money?

Odd as it may seem, MIDE's first exhibition and content script made almost no reference to the concept of "money" or barely mentioned the word at all. Although this has been changing throughout the years, renovations and expansions, at the time there was a very good reason for that.

Economics and finances are not a common topic to be displayed in museums and science centres. It wasn't until last year that the first International Federation of Finance Museums was founded. With no previous museum experiences on the topic and very scarce public communication initiatives, when the first plans were made to create a museum on economics, back in 2002, the field was all but empty in our country. One of the first steps the design and executive team in charge of the project took was to conduct a series of front-end studies. The main objective was to find out about the perceptions and preconceptions the museum's target audience had about economics and its basic concepts. As secondary objectives we had the need to find out what possible difficulties

would our audience face to understand the mechanics of economic processes and to have some useful criteria to help us determine what elements would comprise the exhibits.

For the first study, a survey containing 23 questions was applied to 600 subjects, all residents of Mexico City and the Metropolitan area (Evaluación e Investigación, 2002a). Another study was conducted exclusively with teachers (80 interviews, 1,520 answers) from the same districts, to get to know their expectations concerning the educational content of the then forthcoming museum and its potential as an aid in their classes (Evaluación e Investigación, 2002b). Among the most revealing, if not entirely unexpected, findings was that in the first study (general public), 50.8% related economics to politics and the deficient state of social affairs, while the second study showed that most participants (teachers) related economics mostly to money.

Both studies contained several more questions concerning specific aspects of economics, which the target audiences were more or less able to identify correctly. Still, the findings that stood out the most was the diffuse perception of economics as a social science and its object of study, its strong association with money in detriment of some of its most relevant aspects, such as the management of scarce resources, cost-benefit assessment and decision-making. Furthermore, the association with money seemed to cause an adverse reaction towards economics since it was perceived by our target audience as an elitist and exclusive matter with little if any relation to their own lives.

These findings led the designing team to ban the word "money" from most of the exhibition halls and to focus on the decision-making process concerning any aspect of our lives, not necessarily the monetary one. We did, however, devote a hall exclusively to the matter: the Banknote Factory Hall.

Several reasons might explain this decision, one of the most relevant being the fact that Banco de México funded the museum and since issuing banknotes is one of its most important responsibilities, it was a natural topic to tackle. The other main reason is the fact that Mexico is one of the countries that manufactures its own currency, which made knowing the production process and its features more significant to the audience strengthening their sense of community and belongingness.

Mexican Banknotes at a glance

From 1925 to 1969 Mexican banknotes were manufactured in New York by the American Bank Note Company. However, the inauguration of Banco de México's banknote factory in 1969 marked a new chapter with the production of a new generation of banknotes with brand new design, materials and adjusted denominations. The idea behind this initiative was to enhance the authenticity and value of the banknotes used every day to buy goods and services; to prevent counterfeiting by adding new security measures; to have more control of their issuance and circulation; and to lower the excessive costs that the Government had to pay for their production and distribution¹.

One of the most glaring changes was the design, as the previous banknotes used generic stock images and overall lay-out. The new pattern demanded the choice of a main motif, generally a historical or cultural personality (presidents, poets, heroes) for each denomination. Backgrounds, back illustrations and vignettes are designed based on the main motif. Miguel Hidalgo, Benito Juárez, Venustiano Carranza have all been portrayed on the banknotes along with well-known intellectuals such as Juana Inés de la Cruz, Diego Rivera and Frida Kahlo, among many others.

A great deal of effort is put in the design of the banknotes. Drawings are developed for each denomination or banknote family, taking into account aspects such as counterfeit protection, ease to identify their value, ease of handling and durability.

Once the design is completed, the printing is divided into four stages: background, engraving, numbering and finishing. Computer designs are used for the backgrounds which are then transferred to a sheet to be used for offset printing; the initial printing process is performed on both sides simultaneously to achieve a perfect match for the images on both sides of the banknote complementing each other².

The quality control department oversees each process to ensure that banknotes are correctly printed. Once the processes are complete, 50 or 60 notes are obtained from each sheet and fed into examining machines which digitally review the quality of the image along with security elements at a speed of 40 notes per second; this ensures that no damaged banknote goes into circulation. Bills that don't meet the required quality are destroyed. Perfect notes are

¹ BANCO DE MÉXICO. *Banknote Printing, Material educativo*: 1.

² Ibid: 2.

divided into bundles of one hundred and grouped into batches of one thousand which are given bar codes so they can be tracked and easily identified. At this point the packages are grouped into packs of 25,000 or 30,000 and then into containers of 250,000 or 300,000 to be distributed³.

During its lifetime each banknote is subject to diverse conditions that inevitably lead to deterioration. Every time a banknote returns to a bank its condition is reviewed: those that remain good enough are sent back to circulation; those that are too deteriorated are returned to Banco de México to be destroyed⁴.

Every month, around 26.13 million banknotes circulate in Mexico⁵. The current family is labeled as "F" and "F1" type and consists of six denominations: \$20 (portraying Benito Juárez), \$50 (José María Morelos), \$100 (Nezahualcóyotl), \$200 (Juana Inés de la Cruz), \$500 (Diego Rivera and Frida Kahlo), \$1000 (Miguel Hidalgo). The \$20 and \$50 come in polymer, while the rest are printed in cotton paper (Banco de México, 2013). The newest member in the family is the redesigned \$50 bill, which is similar to the previous version, but with important modifications to the vignettes and new security elements, like a micro-impression band containing a fragment of the "Sentimientos de la Nación"⁶, that comprises the ideological key points of José María Morelos, among other features.

The hall shows all of the current family specimens, but when we faced the necessity of having to renew and update the Banknote Factory hall at MIDE, we chose to highlight this new bill.

The Banknote Factory Exhibit Hall

Most museums display objects that have an intrinsic value, based on its history, origin and/or aesthetic features, among many other characteristics. On the other hand, at MIDE we often face the challenge of having to deal with processes and abstract concepts. From time to time we have decided to reconstruct, or reinterpret these topics by using objects to exemplify them, but mainly as a visual aid. In all these cases the objects used are often

³ Ibid: 3-4.

⁴ Ibid: 5.

⁵ Banco de México's web page data base. www.banxico.org.mx

⁶ Document written by José María Morelos y Pavón's party that delineates its ideological and political platform, the most relevant point being "America is free and independent of Spain and all other nations, governments, or monarchies".

reproductions or just every day products without any intrinsic value so the focus must rely on the conceptual aspect we need to communicate. They work as long as they can help us convey our message. With our Bank Note Factory Hall, however, we faced an opposite challenge.

Banknotes are used many times every day and while they have a more or less significant face value -depending on their denomination- it is often very easy to overlook them. They are just too functional to be appreciated as an object by themselves. This is especially true if we refer to common, legal tender ones, not Numismatic specimens that are out of circulation.

How could we display an object so common as a banknote in a surprising and interesting way? How could we make it seem interesting and relevant beyond its purchasing power? How could we offer an alternative interpretation?

Although in the exhibit hall visitors can explore all the current circulating banknotes in Mexico, we decided to focus on the new one to be launched: the \$50 bill. For this end we used this denomination note to exemplify all of the processes involved in producing a banknote, all the forms and materials banknotes can have, the paths of evolution they can take. It can be said that we decided to "deconstruct" the banknote, to tear it apart -so to speak- creating a series of exhibit components that taken together would give a complete representation of the bill, but as stand-alone experiences would let visitors explore particular aspects of the specimen in a different light. Or many different lights, to be more precise.

Banknotes as materials

Entering the hall, visitors can encounter a set of inputs used to manufacture the \$50 bill, i.e. six pieces of polymer substrate in different printing stages: plain white, front and back backgrounds, screen printing, engraving and finishing printing. Below, visitors can watch a colour palette comprised by the actual security inks used to print the bill and to create the security traits, such as magnetism, fluorescence and colour change.

Adjacent to this display lays a massive intaglio printing plate with the engraved images that put the substrate under considerable pressure as a result of which enough ink is deposited to produce an embossment of the printed image. This "moment" of the exhibit is completed by a pack of uncut banknotes formed by 5,000 sheets, each one holding 50 specimens.

The fact that all these materials are authentic, we hope, provokes an instant emotional connection.

Banknotes as a process

After establishing an emotional connection, visitors can then proceed to the next station in order to have a more intellectual experience. Four touchscreens reproduce the production process of the banknote. In them, visitors can explore the different stages, with their complexity and implications. There is a video documenting each stage, from choosing the motif, to the historical research, to the engraving, the different printing techniques, quality control, packing, distribution, circulation and finally their destruction. This is a free-choice interactive, which means that the user can select any stage in the order they want.

These stations give our visitors the chance to watch stages of the production process they would otherwise not be able to witness. We deem this to be one of the most efficient usages of video in the context of an exhibit in all accounts: capturing the dynamic element (machines in motion) is of the essence; showing events that would not be easily accessible to the visitors; documenting techniques that are too complex or costly to reproduce in an exhibition (Tossi, 1987, p. 53).

Banknotes as art

The next section of the hall is devoted to the aesthetic aspects of the banknote, where a big format interactive lets visitors explore each banknote by zooming into the image up to a big scale. The key word here is surprise, as visitors can appreciate the thousand lines that were carefully traced one by one and that make up the textures, volumes and shading that form the images. In addition to the art, the interactive allows to read the miniature texts that some bills have within their design, like the aforementioned fragment of the "Sentimientos de la Nación"⁷. Under normal circumstances, these type of details would only be visible with the use of a very potent magnifying glass.

Banknotes as history

The surrounding setting of this section is made up by a big timeline that shows how the banknote families have been changing, from

⁷ For instance, the \$100 has a fragment of a famous poem by Nezahualcóyotl engraved.

the first bills issued in Mexico to the latest specimens. The samples are organised by the issuing institution, which has not always been the central bank as earlier on bills were issued by private banks. Although this is certainly the more traditional part of the whole exhibition, it provides the necessary context to understand the past, present and, perhaps, the future of the banknotes.

Banknotes as a creative task

Since the opening of the museum, one of our most popular experiences has been the "Design-your-own-banknote" module: an interactive station where visitors can create a banknote of their own. The programme takes the user step by step in choosing the decorative elements and vignettes (historical, environmental, pop culture, etc.), and the denomination, security trait (hologram, "hairs", window); the key feature of this experience is the fact that a digital camera takes the picture of the user, allowing them to be portrayed in the banknote as the central motif. Users can try different combinations until they arrive to a desirable result, allowing them to appropriate the banknotes as a creative act of their own. At the end, visitors get a printout of their bank note to take back home.

Banknotes as innovation

In a series of graphic labels the final section deals with the security traits and their importance to personal finances in particular and to the country's economy in general. In an electromechanical device, visitors can observe a real banknote under two different light wavelengths. The UV-A lamp highlights some covert traits, such as colour combinations and rainbow effects. When the users activate the neon lamp, they are able to see the traits only appreciable against the light, such as watermarks, translucent images and images on both sides that complement each other and need a perfect registration. The added value of this experience is that it allows visitors to handle real banknotes and evaluate by themselves their authenticity.

As a final note

Interactive spaces such as MIDE tend to rely on multimedia and digital tools to convey their messages, sometimes in detriment of the real objects. They are more accustomed to focus more on

natural and social phenomena and processes and the intangible patrimony. Because of their own nature, when these kinds of spaces do display objects, they are expected to do it using surprising and non-traditional means, but even then the piece serves as a complement, an educative aid to exemplify a concept.

By using the different multimedia techniques recounted in this paper, we were able to explore a simple banknote, a real object, in a multi-dimensional way. By letting the audience deconstruct and reconstruct it, our aim was to turn a simple, mundane - vulgar if you will -, banknote, into an interesting, relevant for reasons that exceed its purchasing power, and significant object. But most of all, by doing so we intended to challenge the negative perception and connotations associated with money in general and with economics in particular.

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Do you know? Do you remember? It's hot... It's cold

Magaly Cabral

Introduction

The Museum of the Republic used to be the residence of the Presidents of the Republic of Brazil from 1898 until 1960. It was opened as a museum in 1960, when the capital of the country was transferred to Brasilia.

It presents to the public a long duration exhibition on the Republic in Brazil and its permanent saloons. It also shows temporary exhibitions which make a zoom on themes of the Republic, on Museum's neighborhood or public and on its objects.

Do you know? Do you remember? It's hot... It's cold was an exhibition curated by the museologist Isabel Portella. It was based on three objects: a spittoon, an inkstand and a butter dish. It was presented in the Museum during the 9th National Week of Museums, May 12th-18th 2011, which had as theme "Museum and Memory – Objects tell your story", according to the ICOM topic for the International Museum Day.

We've chosen three objects which might not have been immediately recognizable. In fact, we have made tests with our visitors and many of them didn't know, remember or recognize these objects. Even the museum got it wrong at the beginning. Originally, the butter dish was (wrongly) identified by the Museum as being a tureen. Research on the object proved that it was actually a butter dish.

The objects

1 – The spittoon

The spittoon came from Limoges, France, more precisely from the factory of Jean Pouyat. Made of porcelain probably at the end of the nineteenth century or at the beginning of the twentieth century, it measures 8,5 x 21 cm. It was ordered by the presidential office of the Republic. It may be described as a circular porcelain spittoon, holding a concave top with the Arms of the Republic on the edge. The top has a hole in its centre and a smooth gold fillet at the edge. On the sides of the piece, there are casted handles contoured with golden fillets.



2 - The inkstand

The inkstand came from Germany and it was also ordered by the presidential office of the Republic. It is made of tin and silver, dating probably from the end of the nineteenth century to the beginning of the twentieth century. The producer is WMF, the famous silver factory founded in 1853 which exported its products into many countries, especially in the beginning of the twentieth century.



The inkstand's measures are 43 x 29 x 24 cm. It may be described as an oval silver inkstand, decorated with scrolls and phytomorphic motives. In the front, a support bracket is shaped as a scallop and flanked by two glass jars for ink and megrim. In the centre, the mythological female figure "Leda and the Swan", in tin, sedente, profile left, is holding a harp while sitting on a swan with outstretched wings. The inkstand is supported on four shaped feet with scrolls phytomorphic motives.

The megrim served to clean the ink pen.

3 - The butter dish in a thin rind

The butter dish also came from Germany and from the same producer WMF. It is made of silver, probably from the end of the nineteenth century to the beginning of the twentieth century, and it measures 143 x 22 x 17 cm. Like the other objects it was ordered by the presidential office of Republic, this time to be part of the services in official receptions. Its style is *art nouveau*. It may be described as a circular silver butter dish with an articulated lid decorated with phytomorphic motives, having in the centre the Arms of the Republic. It is supported by a square base with cut out corners, saber legs decorated with phytomorphic motives and an animal face on top.

Internally the piece was filled with ice on the bottom and on it, where there is a dock, was attached a glass container where the butter was placed.



The exhibition

The most interesting aspect of the exhibition was the non-traditional character of its presentation and the way these objects were presented to the public: the exhibition was a game. The game precisely consisted in finding out what these objects were.

It occupied three rooms. Each object was exposed in a show case painted in a particular colour. This colour was repeated on the panels which had information about the item. On each panel there were clues to help the visitor discover the objects: texts which linked them to something, writing pads with crosswords and words searchers, for example. In the last room, we presented each object again with the complete information about them.

The texts about the objects in the last room

1 – The spittoon

“In the early twentieth century, the spittoon was a common object in living rooms of halls of residences. Made of stoneware, porcelain, glass and even precious materials like silver, spittoons were destined to receive the excess of saliva and catarrh. For this practice to be exercised without restraint, the act of expelling fluids turned into a habit, not just tolerated, but, above all, stylish. Thus, spittoons were in public and private environments in the late nineteenth century and early twentieth centuries. We can associate the use of the spittoon to the collective effort to combat tuberculosis. Measures aimed at the prevention of the disease and the prohibition of the practice of spitting on the floor of the streets and public vehicles required the use of spittoons. Thus, their use has become a great ally in the government of Mayor Pereira Passos in Rio de Janeiro to avert the problem of tuberculosis, although there were disagreements among some doctors, such as Afrânio Peixoto, who accused the accessory to promote the spread of the disease.”¹.

2 – The inkstand

“Important to the social life and used even until the last century, the inkstand was part of the arsenal of artefacts necessary for written

¹ Text taken from the panel in the room where the object was exhibited.

communication. Besides the paper (in the various forms from the past until what is known today by everyone), feathers and various forms of pens, the ink was essential element for the writing. The inkstands arose from the need to store inks and keep them in good conditions together to the work table where documents, letters, and any other writing was being produced.

From the Middle Ages until a little later in the middle of the twentieth century, most of the documents were written with the same type of paint: the iron gall ink.

Not all inkstands were as ornated as the one we've displayed, but some details were indispensable. Containers for storing ink to be sufficient for each type of use, for supporting feathers or pens and even space for the blotting-paper or drying powder that avoided the scripture stay blurred, blotched"².

3 – The butter dish in a thin lid

"The butter dish, in its various formats, was part of everyday life on Brazilian tables. More elaborate pieces in engraved silver were used at banquets and special occasions. The model with coverage or "thin lid", as it was called in Portugal, very elegant, served to keep the butter cool and protected the consumed butter during the meals.

The etiquette had a symbolic function of great importance in the structure of Brazilian society of the nineteenth century. In an age where appearances and the formalism mattered, the attitudes were rigid and meticulously charged from the nobles and the bourgeoisie. With the tables so tidy, meals lingered, taking up to three hours to be served all the dishes.

All this ceremonial was followed during the meals served at Catete Palace, headquarters and residence of some Presidents of the Republic. For such services, were ordered complete services of tableware, bowls and much of silverware, all from Europe, where the refinement and quality were part of the menu"³.

One more object in the exhibition

The exhibition brought another surprising situation for the visitors. The Museum went a very unusual path, I believe: it presented, also in the last room, another object, admitting that even the team of

² Text taken from the panel in the room where the object was exhibited.

³ Text taken from the panel in the room where the object was exhibited.

the Museum didn't know what it was or how to classify it. Consequently, the Museum asked its visitors for help and encouraged them to give their information, if they knew what it was, or to communicate what they think or imagine it could be. Is it common to do this in museums? I don't believe so.

Would you know what this is? Make a guess...



Visitors made many suggestions. Some of them thought it could be a "tiara", an "object to catch the hair" or "something to help make hairstyle", some suggested it could be a "mask" or many other things. None of them really brought more reliable information.

Nevertheless, we managed to find out the answer to that mystery some months after the exhibition had finished. The decisive hint came from the Director of the National Museum of Costume and Fashion of Lisbon, Portugal, with the help of a book about accessories from the Rijksmuseum in Amsterdam, The Netherlands. The object is a comb. It has a strange format and since its prongs are missing, it was difficult to identify it as such.

The comb belonged to Anita Peçanha, wife of Nilo Peçanha, President of Brazil from 1909 to 1910. It measures 18 x 12,5 x 3,5 cm. It is made of turtle.

The exhibition *Do You Know? Do You Remember? It's hot... It's Cold* was really successful and popular among the public. This success is linked to the conjunction of the three following aspects: first, to present strange objects, second, to present them while inviting people to play the detective in the exhibition and to remember or to discover these strange objects and third, above all, to assume that there was an unknown object in the collection that even the museum couldn't explain to its visitors. These were new positions in a Brazilian museum.

El arma secreta de las mujeres Saraguro

Lucía Astudillo

Museo de los Metales

Hablar de uno mismo me parece un poco complicado, sin embargo lo intentaremos. Lucía Astudillo era un ama de casa dedicada a su hogar y a su esposo, no tenía hijos. En el año 1979 ocurrió un accidente de aviación y su esposo desapareció en los Andes, ella por coincidencia de enfermedad de su madre, no se embarcó en el avión y se salvó su vida. Amigos suyos le pidieron que ayudara como traductora de Inglés privada para una Conferencia sobre Artesanías y Arte Popular. Terminado el evento, los extranjeros de Washington habían recomendado que le pidieran trabajar en el Centro Interamericano de Artesanías y Artes Populares, CIDAP. El puesto vacante era el de Jefe del Museo de Artes Populares de América. Ella pensó que no sabía nada sobre Museos, por supuesto había visitado muchos, y decidió tomar el reto y solicitó que se le diera oportunidad de capacitarse.

Meses después, especialistas del Sector de Cultura, área de artesanías de la Organización de Estados Americanos OEA, de la cual dependía el CIDAP, en un convenio de cooperación del estado Ecuatoriano con la OEA, le ofrecieron una pasantía en el Smithsonian Institution y unos cursos sobre cultura material en la Universidad George Washington, esa fue la formación que marcó su rumbo.

A su regreso de los Estados Unidos, Lucía decidió que su vida eran los museos y su campo de actividad la Educación y los Museos. Entró a estudiar Ciencias de la Educación en la Pontificia Universidad Católica del Ecuador, sede Cuenca y se dedicó a la profesionalización de su vida al servicio de los museos y el patrimonio. Se hizo miembro

del Consejo Internacional de Museos, en 1982 y se inscribió en el Comité de Acción Educativa y Cultural CECA.

En su mente, poco a poco iba naciendo la idea de crear su propio Museo, tenía algunas tierras heredadas de su padre y podía hacerlo. Así desde el año 1982-1983, se dedicó a soñar en su propio museo. Cuando adolescente había tenido gran afición por las piezas de metal, especialmente joyería, era una coleccionista, compradora compulsiva y decidió que su institución sería el Museo de los Metales. Por algunos años buscó una casa adecuada para su idea y proyecto.

La Dra. Lucía Astudillo había llegado a poseer una pequeña colección de 300 objetos de metal, heredados de su familia y algunos adquiridos por ella misma. El proyecto de tener un Museo propio, fue cristalizado en el año 1989 cuando la promotora compró un bien, una mansión de valor patrimonial construida en los años 1920 en adobe, bahareque, madera, carrizo y barro, ubicado en la mejor avenida de la Ciudad: Fray Vicente Solano. La casa a pesar de ser un bien patrimonial estaba en peligro de ser demolida porque no existía la suficiente conciencia patrimonial en la ciudad y a la zona del Ejido, donde está el Museo no se la consideraba prioridad 1 para el rescate patrimonial. Esto ha cambiado en el último tiempo, sin embargo la Fábrica de Cerveza, enorme y majestuoso edificio contiguo al Museo, símbolo del comienzo de la instalación de las industrias en Cuenca, de paredes de adobe de hasta dos metros de ancho fue demolida con dinamita. Hoy se yergue al lado del Museo como contraste urbanístico unos enormes bloques de torres de cemento para departamentos. El entorno de la edificación del Museo ha cambiado mucho y no para bien. Cabe señalar que Cuenca es una ciudad situada en un valle rodeado de montañas cruzado por cuatro ríos y en 1999 declarada por la UNESCO: Ciudad Patrimonio Cultural de la Humanidad.

En los inicios del Proyecto se pensó tener la Fundación Socio Cultural Equinoccial como apoyo al trabajo del Museo. Sin embargo esta no funcionó y la iniciadora del Museo de los Metales decidió gestionar y manejar todo ella misma, con su dinero.

El Museo es como un hijo de su dueña, como no tenía dinero en efectivo tuvo que esperar a vender los lotes de terreno para iniciar y seguir con la restauración de la casa que se encontraba en un deplorable estado. Con gran paciencia y ayudada por una arquitecta especialista la adecuó para exhibiciones, restaurante y teatro. Ella quiso practicar con un ejemplo para la comunidad cuencana. Hay muchas personas que sólo hablan y no lo ejecutan si tienen oportunidad de hacerlo. La abrió al público en el año 1996.

Todos los meses la va alimentando: realizando el mantenimiento y eventos. Allí, se llevan a cabo numerosas exposiciones de arte, artesanías y conferencias nacionales e internacionales. Colabora con sus espacios para la Bienal Internacional de Pintura y otros. En el año de 1994 se llevó a cabo un taller sobre el Museo de los Metales durante la Conferencia del CECA. En el año 1995 recibió a los participantes del taller UNESCO ICOM de Lucha contra el Tráfico Ilícito de Bienes Culturales en América Latina que marcó un hito en la región Latinoamericana ya que fue el inicio de la cooperación entre el ICOM, los sectores de cultura de los países, la INTERPOL y la Organización Mundial de Aduanas, así como de las organizaciones indígenas de América. El Museo es sede de la campaña que lleva adelante el Centro de Desarrollo Social "La Aurora", institución privada, en alianza estratégica la Fundación Telefónica MOVISTAR para la erradicación del trabajo infantil.

En este mes de marzo-abril de 2014 el Museo es anfitrión de cuatro exposiciones e instalaciones de arte contemporáneo, paralelos y en homenaje a la XII edición de la Bienal Internacional de Pintura de Cuenca, evento que ha tenido continuidad y éxito en el ámbito ecuatoriano e internacional.

Sin embargo, el trabajo es difícil, todavía la colección permanente no ha sido exhibida, a pesar de que todos los años dedica una muestra especial sobre los metales. Allí sigue Lucía, sin desmayar, con altos y bajos, empeñada en algún rato hacer funcionar plenamente su museo.

Objeto a presentarse

El objeto a presentarse es un *tupu* utilizado por las mujeres indígenas habitantes de la sierra ecuatoriana.

Origen del vocablo *tupu*

Tupu es el vocablo quechua de un prendedor que las mujeres de diferentes etnias de la sierra ecuatoriana lo utilizan para sostener la lliglla, rebozo, chal, pañolón, o cobertor. Está compuesto por un alfiler que tiene una punta afilada y el otro extremo termina en un adorno con variadas imágenes; desde cucharas o discos redondos sin adornos, o pueden ser cabezas humanas, serpientes y otros animales: gallos, astros como el sol, luna, flores y hasta monedas.

Se conoce que desde la época prehispánica las mujeres y también los hombres, utilizaban estos prendedores, alfileres o *tupus* que podían llegar a dimensiones mayores. En el Museo de los Metales se tienen alfileres prehispánicos de hasta 28 cm de largo con cabezas en forma de media luna.

Los materiales empleados podían ser oro, plata, cobre, tumbaga, huesos, plumas de aves y aún espinos.

La etimología *tupu* proviene de la época del Tahuantinsuyo o Imperio Inca y tiene dos acepciones: una, parcela de tierra en la que los hombres recibían un *tupu* o *topo* para laborar con extensión de 2.700 metros cuadrados, las mujeres obtenían un *topo* o *tupu* de la mitad de este metraje. También *tupu* o *topo* es el prendedor que sujeta la manta de la mujer en el pecho.

Historia de los Saraguro y el *tupu*

Los Saraguro de acuerdo a algunos historiadores son pueblos mitmacuna, forasteros, pueblos mitimaes cuzqueños, del departamento del Colla, o del altiplano boliviano que fueron traídos en tiempos del Imperio Inca para controlar las sublevaciones que podrían organizar los pobladores existentes en esta área, probablemente los Paltas y aún los Cañaris. Luego, se mezclaron con ellos. Saraguro en quichua significa: sara=maíz y la olla o tierra del maíz.

Durante la Colonia Española, los indígenas de Saraguro, mediante Cédula Real recibieron tierras que les permitieron ser campesinos que poseían parcelas, con cierta independencia y lograron reafirmar su cultura. A cambio de estas tierras, ellos tenían como responsabilidad cuidar parte del camino que unía las Provincias actuales de Azuay y Loja.

Hoy, según el censo del Instituto Nacional de Estadísticas y Censos, INEC, 2010, en el cantón Saraguro habitan un total de 30.183 personas, de las cuales 16.060 son mujeres y hombres 14.123. Los Saraguro son bilingües hablan quichua y español.

Están ubicados en los Andes, en valles y montañas de la sierra ecuatoriana, situada alrededor de 2.500 metros sobre el nivel del mar y con una temperatura promedio de 17 grados centígrados. Los valles y estribaciones de la cordillera que habitan son de los más fértiles de la región, su red hidrográfica está formada por los ríos León, Saraguro y Oña.

Visión sobre la mujeres Saraguro

En el campo, las actividades de la mujer están ligadas a la producción y mantenimiento de los cultivos, a la procreación, luego al cuidado y educación de sus hijos. Actualmente, debido a la fuerte emigración de los hombres a la ciudad y a otros países las mujeres asumen la participación a nivel comunal, el mantenimiento de las costumbres tradicionales, socioculturales y la responsabilidad personal en la socialización de los hijos.

En Cuenca viven algunas familias Saraguro. Sin embargo me parece que las mujeres, aun en la ciudad, viven sujetas a la tradición de dominio del hombre debido al orden de las costumbres, tradiciones y demás expresiones culturales de las que no puede prescindir: conservación, cosmovisión de su grupo étnico y transmisión de la herencia cultural. Algunas trabajan y podrían ser económicamente independientes de sus familias, pero no se ve mayores transformaciones en las relaciones de trabajo y en los cambios estructurales sociales. Sin embargo se mantienen unidas para la participación en los eventos sociales en los que raramente incluyen a otros grupos. Me contaba una mujer Cañari que se había enamorado y contraído matrimonio con un hombre Saraguro y que ambos grupos étnicos los veían de "mala manera". Tal vez sea una forma de estabilización de la cultura indígena dentro de su grupo.



Las mujeres indígenas que asisten a la educación formal podrían ser más abiertas y reforzando su identidad, aceptar también a las otras culturas. Sin embargo creeríamos que en el Ecuador se precisan, se necesitan cambios integrales, mayor inclusión social y la aceptación de otras culturas en la población en general.

La etnia Saraguro, tanto hombres como mujeres visten tradicionalmente de negro. Se ha dado la explicación de que esto se debe a que el color negro conserva mejor la energía solar y ayuda a mantener el calor corporal, además había llamas y ovejas de color negro. A ellos no les agrada que les digan que visten de negro por duelo de la muerte del Inca Atahualpa (Asesinado por los Españoles en Cajamarca) ya que no existía la costumbre del duelo entre los Incas y además ellos podían haber sido partidarios del Inca Huáscar.

Vestimenta de la mujer Saraguro

La vestimenta tradicional de las mujeres se compone de: un sombrero de ala, una blusa blanca bordada, una pollera o anaco de lana, la cintura envuelta por una faja de colores. En su cuello llevan una gargantilla o chaquira de mullos. Se cubren con una bayeta, rebozo o chalina agarrada por un *tupu*. Actualmente algunas prendas han variado, especialmente la blusa que puede ser de varios colores y la falda de cualquier material y ya no plisada como lo era antes.



***Tupu* Saraguro**

El objeto específico es un *tupu* de la mujer de la etnia Saraguro, habitantes de la Provincia de Loja, al Sur del Ecuador.

Algunos *tupu* de las mujeres Saraguro son sostenidos por largas cadenas de metal lo que ha llevado a creer que estas servían para ayudarles a aguantar el peso del *tupu*.

Una amiga Saraguro corrobora que antiguamente el *tupu* era elaborado en oro, plata, tumbaga: mezcla de oro y cobre; debido al alto costo pasaron a ser hechos en cobre, bronce, estaño y aún hojalata.



El *tupu* de la colección del Museo de los Metales No. 152 es un alfiler de 15 cm que tiene atrás una argolla que sujeta una cadena de 73 cm de largo, elaborada a mano. El alfiler está rematado por un disco de 7cm de diámetro calado, con incisiones y volutas, lleva una piedra azul en el centro. El disco termina en 15 cabezas humanas y al tener un número impar creeríamos que pueden representar una asamblea comunitaria directiva, la cual estaría constituida por hombres; se ha mencionado que podrían ser también mujeres, lo cual es factible ya que debido a la migración desde comienzos del siglo XX, de los hombres del campo a la ciudad, las mujeres ya se integran a las decisiones comunitarias y ejercerían mayor poder. Se ha sugerido además, que las cabezas que las consideramos humanas podrían representar cabezas de serpientes.

El material del *tupu* es una mezcla de plata de baja ley con estaño. La cadena es también de plata de baja ley. La datación es aproximadamente año 1920. Fue adquirido en el año 1978.

Los *tupu* de las mujeres indígenas eran elaborados en pequeños talleres de orfebres del centro urbano de Saraguro, generalmente moldeados, martillados y pulidos a mano.

Actualmente el trabajo artesanal de un *tupu* tradicional como el que presentamos, casi ya no existe porque, según el orfebre consultado son pesados y costosos para hacerlos, ahora prefieren más sencillos, livianos y sin tanto diseño.

El *tupu* arma secreta de las mujeres

El uso imaginativo no convencional, tradicional, sería exhibir al *tupu* como un arma que utilizan las mujeres indígenas Saraguro para defenderse del ataque de extraños. Creemos que la mujer podría utilizar este *tupu* como arma de defensa para incrustarlo en la mano, el brazo o el cuerpo de alguna persona que le ataque.

Así, pasamos a contar con imagen y sonido la historia de María una joven indígena Saraguro, a quién le toca recorrer varios kilómetros de campo para llegar al Colegio en su pueblo. Ella con todo orgullo viste su traje Saraguro y tiene el *tupu* que hoy es parte de la colección del Museo.

Con agilidad y gracia va caminando por un estrecho sendero cruzando las montañas andinas, tarareando una canción que le enseñaron en el colegio. Con una shigra llena de libros bajo el brazo, alista su paso presurosa para llegar a tiempo al pueblo. Mira a las montañas, los árboles de eucalipto traídos desde Australia, las retamas amarillas en flor, al campesino que ara la tierra con un arado y un buey, es octubre mes de arar el campo y comienzo de las clases en el colegio. Observa también, a lo lejos las viviendas de adobe con techos de paja que sobresalen en el verde-gris-azul del campo, ve salir el humo de las cocinas. Cree adivinar las siluetas de las mujeres Saraguro, que están preparando las tortillas de maíz junto a un cántaro de barro, tapado con hojas en el que ha fermentado también el maíz con el que se prepara la bebida, algo espirituosa, llamada chicha de jora. Piensa también en los niños de la casa, los pequeñitos que crecen junto a sus madres, muchos de los hogares se han quedado sin padre de familia porque ellos han ido a buscar trabajo en la Costa, especialmente en la ciudad portuaria de Guayaquil.

María está tan ensimismada en sus pensamientos, se ha abstraído de su entorno, para no sentir ningún cansancio al caminar. Ella está tan acostumbrada a bajar por las montañas, todos los días por lo

menos tres kilómetros de ida y tres kilómetros de vuelta para su casa. Sin embargo cree escuchar unos ruidos como el romperse de las chillcas que se encuentran unos metros allá. Se detiene, sin embargo no observa nada. Será que su imaginación está jugando con ella. Tal vez está poniéndose nerviosa, ella siempre ha sido una adolescente fuerte, hasta ahora que cumplió los 15 años siempre se ha valido por sí misma. Algunos días camina junto a los jóvenes vecinos de su parcela, sin embargo muchos días lo hace sola porque tiene que ayudar a su madre a cuidar de las dos vacas, cinco borregos, cuyes, gallinas y de sus tres hermanos más pequeños, menores de seis años que todavía no van a la escuela. Existe una diferencia con su hermanos menores porque el padre se fue a Loja y no vivió con ellas, sin embargo desde que está de regreso, hace como seis años, su madre tuvo de seguido, tres hijos más.

María sigue caminando, está un poco preocupada porque le parece que ciertamente está escuchando el sonido que se asemeja a pisadas presurosas que vienen hacia donde ella está y de súbito, mira a un hombre que se detiene, se planta a su lado.

María asustada se para y le increpa hombre, señor, quién es usted que desea. El sujeto con malas intenciones le agarra por el brazo y le dice: mujer desde hace unos días te he observado en el pueblo, eres muy bonita y quiero que vengas conmigo. María asustada pero firme desprende de su pecho el *tupu* y con la punta afilada le clava en la mano del hombre quien grita de dolor. María sale corriendo hacia el pueblo y el hombre asustado y adolorido corre hacia otro lado. El arma secreta su *tupu* le ha salvado de ser asaltada.

La exposición El Arma secreta de la Mujer Saraguro ocupa tres salas:

Al ingresar, un alto parlante nos empieza a narrar la historia de María.

Al lado derecho, nos saluda un maniquí de tamaño natural vestido con la indumentaria de la mujer Saraguro. Más allá, en el mismo lado fotos gigantes de unos campos ya cultivados con maíz y un módulo con una hoz y un letrero. ¿Es esta el arma secreta?

Al lado izquierdo en fotografías gigantes imágenes del paisaje Saraguro, las montañas, el valle, los ríos, el campo yendo a ser cultivado, una pieza de arado en un módulo bajo con un letrero: ¿Es esta el arma secreta?

En el centro de la sala en una vitrina con vidrio el *tupu* Saraguro con un letrero que diga: ¿Es esta el arma secreta?

Al fondo una colección de fotos en tamaño mediano, obtenidas de la etnia Saraguro, quienes tendrán que colaborar con la exposición, nos muestra algo de su grupo. Al final de la sala hay un video documental que pasa una fiesta de la etnia Saraguro, los bailes, la vestimenta.

Al pasar a la siguiente sala hay dos vitrinas largas con varios tipos de algunas etnias de la Sierra ecuatoriana: Cañaris, Salasacas, Otavalos. Además en una vitrina central están algunos ornamentos corporales como aretes, y pulseras que se trabajan actualmente, los mismos que serán proporcionados como artesanía para la venta en beneficio de la gente Saraguro.

En otra sala pequeña hay actividades interactivas para niños de escuela que tienen algunas preguntas: ¿Sabe dónde está Saraguro? ¿Ha visto una mujer Saraguro en Cuenca? ¿Dónde? ¿Ve usted el arma secreta? Y así continúa...

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Sitio web

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Fotografías: Museo de los Metales

L'heure décimale. Une visite au Musée des arts et métiers à Paris

Jean-Marie Baldner

– Vingt-neuf pluviôse – huit heures quarante de l'ère des Français ou si vous préférez, entre le 17 et le 19 février vingt heures dix.

Un craquement du parquet de chêne escorta la voix, grave et posée, un peu lasse dans son intonation finale, alors que la masse imposante d'un quidam balayait les reflets de l'éclairage zénithal sur le verre de la vitrine. J'étais alors au Musée des arts et métiers à Paris pour réaliser quelques prises de vues destinées à un article sur le temps décimal.

– La montre de Féron avec son calendrier perpétuel et son quadruple cadran. Je viens régulièrement lui rendre visite. Savez-vous que c'est la clé, lorsqu'on remonte la montre chaque jour, qui fait sauter une dent de la roue d'un quantième, qui en a trente¹ ?

Mon interlocuteur était un homme grand discrètement corpulent. Sa tête lourde, au cheveu adroitement dérangé, pointait, avec un mouvement lent de bascule en avant, des yeux d'un noir profond alternativement sur mon hébétude agacée et sur la vitrine où la montre était fichée à l'extrémité d'une tige métallique. Avant que j'aie réussi à articuler un mot, il frôla le trépied sans le bousculer, plaqua délicatement un doigt ferme sur la vitrine et reprit d'une élocution saccadée où les mots se chevauchaient :

– Féron était un horloger parisien de talent. En 1772, il avait présenté à l'Académie des sciences une montre à quantième perpétuel. Il réitéra en 1795 avec le nouveau calendrier à la demande du comité d'instruction publique, puis en revendiqua

¹ La phrase est une citation du rapport de Joseph Jérôme Lefrançois de Lalande à la séance de l'Institut du 11 thermidor an VIII (30 juillet 1800).

l'examen en 1800, non sans réclamer au citoyen Bonaparte l'assurance d'une existence agréable pour ses enfants.

Son débit était celui d'une récitation. Un texte appris et promptement psalmodié, suivi d'un silence compassé, perquisition des souvenirs de lectures inassouvies. Un soubresaut. Il marmonna, accumulant le maximum de mots dans chaque seconde.

- Le génial inventeur se plaignait d'une existence pénible et douloureuse, passée en méditations et profondes recherches. Aujourd'hui, l'événement et la peine de l'homme sont anecdotiques. La montre n'est qu'une curiosité. Dans les vitrines de musée. Chez les collectionneurs. Avez-vous vu l'exposition *Midi à 5 heures* ? Le musée d'horlogerie, La Chaux-de-Fonds ?

J'avais parcouru quelques documents sur cette exposition. Je n'avais aucune envie de répondre. Pour couper court, je lus le cartel à haute voix : *Mouvement de montre à heure décimale, calendrier républicain avec quantième perpétuel, par André Féron, 1795.*

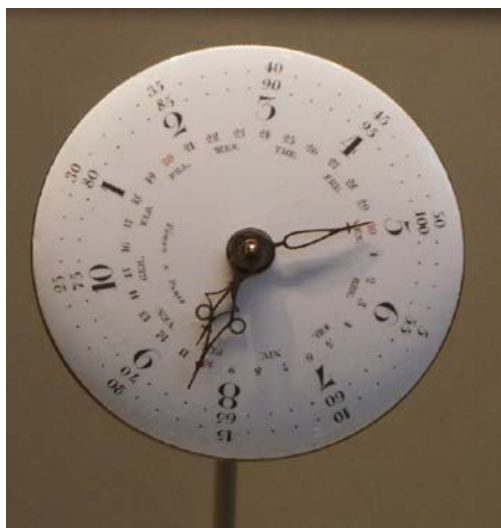


Fig. 1 - Mouvement de montre à heure décimale, calendrier républicain avec quantième perpétuel, par André Féron, 1795. Inv. 1263.

Musée des arts et métiers [www.arts-et-metiers.net/]

Photographie: Jean-Marie Baldner

- Une fierté de collectionneur que je n'ai pas pu m'offrir... Savez-vous combien coûte une telle montre aujourd'hui ? Et celle de Georges Auzière² ?

Sans plus attendre de réponse, il murmura, pour lui-même, dans un flot accéléré :

² Montre à double graduation décimale et duodécimale, par Georges Auzière, vers 1795. Inv. 21977. Musée des arts et métiers [www.arts-et-metiers.net/].

– J’ai acheté quelques décimales récentes, même une *Swatch Beat*. L’heure universelle ! Plus de fuseaux horaires !

Il sourit. Puis, tournant vers moi un regard dont je ne pus déceler s’il était de fierté vidée ou de consommation fébrile :

– Je vis à l’heure décimale... J’ai mis en cohérence les mesures de l’espace et du temps dans ma vie...

Il tira, précautionneusement, d’une petite poche avant de son pantalon une montre-oignon tenue par une épaisse chaîne d’argent. D’un ton vif :

– Cinq heures vingt³ ! Je m’aperçois que je vous importune.

Décontenancé et curieux, j’observai la montre qu’il tenait, dans le creux vacillant de sa main droite. La montre était de facture moderne avec un double cadran principal et deux plus petits situés l’un en dessous de l’autre sur la diagonale verticale de la montre, et trois aiguilles. Le cadran principal comportait dix graduations, le « 1 » se trouvant à l’exact opposé de sa position usuelle. Il n’y avait pas de chiffre aux habituels quarts, le premier se situant entre le 7 et le 8, le troisième entre le 2 et le 3.

– C’est une Leroy à concordance. Fabriquée dans les années 1900.

Intrigué par le personnage, je lui proposai de poursuivre la conversation au *Café des Techniques*.

Avant même de s’asseoir, il poursuivit sur le même rythme suffoqué :

– En 1989, je découvre au Musée des arts et métiers, les montres et horloges de Janvier⁴, Auzière⁵, Robin⁶, Lepaute⁷. Une passion pour la mesure décimale du temps. Recherches sur André Féron. Cadran, simple et complexe. Comme le mécanisme.

– Pourquoi l’échec de l’heure décimale ? Même pas un an. Encore à la fin du XIX^e siècle.

– Dans le sport, on mesure bien en centièmes de seconde ?

– Début de ma maladie. Psychose.

Pause. Une respiration bruyante qui se prolonge quelques secondes et d’une élocution moins heurtée, comme la lecture continue d’un journal.

³ 12h30 en heure duodécimale.

⁴ *Antide Janvier. Régulateur à cadran universel et cadran décimal. 1800.* Musée des arts et métiers. Inv. 10615.

⁵ *Georges Auzière. Montre à double graduation décimale et duodécimale. Vers 1795.* Musée des arts et métiers. Inv. 21976.

⁶ *Robert Robin. Montre de précision à secondes décimales. 1793.* Musée des arts et métiers. Inv. 6801.

⁷ *Pierre-Basile Lepaute. Pendule à double graduation décimale et duodécimale et sonnerie décimale. 1795.* Musée des arts et métiers. Inv. 14568.

- Je collectionnais tous les ouvrages traitant de l'heure et du calendrier républicains, tous les articles sur le temps décimal. Quotidiennement, à la Bibliothèque nationale, je compulsais les revues d'horlogerie et de chronométrie. Je m'abonnais aux revues d'horlogerie et de métrologie. Toujours sans réponse satisfaisante, j'épuisais mes ressources et me désintéressais de mon travail. Peu à peu je perdis mes relations professionnelles et, indisponible en permanence, m'éloignai de ma famille et de mes amis. En mobilisant mes dernières économies, j'ai acheté lors d'une vente aux enchères, la *Leroy* que vous avez vue tout à l'heure. Au début je m'en servais comme d'une montre habituelle, avec quelques approximations, car elle n'est graduée sur le cadran extérieur, celui de l'heure commune, qu'en angles de cinq minutes. Par jeu, j'ai pris l'habitude de lire l'heure en système décimal. C'est vite devenu une addiction. Je voulais voir toutes les montres à heure décimale, j'ai ainsi parcouru la plupart des musées européens d'horlogerie. Au détriment de mon travail et de mon budget. À toute heure du jour je convertissais, je convertissais de plus en plus vite. Mais cela devenait insuffisant. Comme une imperfection fondamentale, un manque. J'avais besoin de vivre en heure décimale. J'ai peu à peu organisé les journées et les mois en sous-multiples de dix, négligeant tout comput commun de référence. Au fil des découvertes, des lectures, des dépouillements d'archives, je retrouvais comme un viatique, jeté devant mes yeux en permanence, le *Décret du 14 Vendémiaire an II* : « Les professeurs, les instituteurs et institutrices, les pères et mères de famille, et tous ceux qui dirigent l'éducation des enfants de la République, s'empresseront de leur expliquer le nouveau calendrier, conformément à l'instruction qui y est annexée ». L'article XV m'est apparu à l'évidence, à deux siècles de distance, comme une injonction qui m'était personnellement destinée. J'ai pris un congé sans solde de plusieurs mois pour rédiger un manuel contemporain de concordance des heures et du calendrier, puis un album de jeunesse, rejeté par tous les éditeurs à qui je l'ai communiqué. Plus tard, j'ai aussi programmé, avec l'aide de quelques amis qui m'étaient restés fidèles ou essayaient de me tirer de ma psychose, un agenda électronique en décades et en jours de dix heures dont personne n'a voulu... Je l'ai installé sur mon portable et fixais dorénavant tous mes rendez-vous - aux quelques relations professionnelles qui n'avaient pas renoncé comme aux amis qui n'étaient pas en permanence indisponibles - en jours de décade et de dix heures. Certains n'ont pas manqué de me faire remarquer

qu'à ce rythme, l'année comptait une quinzaine de jours ouvrés de plus et que je m'inscrivais ainsi solidement dans les débats sur l'avenir économique de la nation du côté de la régression des acquis sociaux. Mais tout cela me paraissait encore inachevé et je suis allé trop loin...

Il s'interrompt, jeta un coup d'œil circulaire aux tables voisines, posa sa veste de cuir brun sur le dossier de sa chaise et défit rapidement les boutons supérieurs de sa chemise de coton façon Denim. Sa poitrine était couverte d'un calendrier républicain tatoué à l'encre noire. L'ouverture de sa chemise découvrait les *primedi*, *duodi* et *tridi* de brumaire et de frimaire consacrés à la pomme, au céleri et à la poire, à la raiponce, au turneps et à la chicorée. J'imaginai la gentiane de thermidor et le narcisse de ventôse sur ses flancs, l'anémone de germinal et la fritillaire de floréal sur son dos.

- Il est beau ? Le calendrier de l'an II ! Aujourd'hui, il est devenu perpétuel !

De nouveau, les mots se bousculaient en un souffle court.

- La nuit, à la fin de la *Franciade*⁸, la peau me démange. Du côté des jours complémentaires. Sur l'épaule droite. Le jour intercalaire se glisse sous l'épiderme. Il se niche.

Il se tut un moment tandis que j'imaginai le jour intercalaire, sous la forme d'un lierre⁹ cramponnant ses racines dans les pores de la peau ou d'un fragon¹⁰ écorchant la peau de l'extrémité piquante de ses rameaux.

- Un taret perfide et matois. Il me perfore la peau. Au début, il n'apparaissait que tous les quatre ans. Puis son taraudage... continu. Heure après heure. Le temps inexorable. Il a anéanti mes nuits. Il a dévoré mes jours... Regardez ! Le temps. La mort. La mort rampante. Le temps.

Il dégagea d'un geste précipité son épaule droite sur laquelle je ne lus sur la peau frissonnante, tracés finement à l'encre noire dans une typographie qui rappelait les livres anciens, que *Vertu*, *Génie*, *Travail*, *Opinion* et *Récompenses*.

- Vous le voyez ? Il se contracte. Il se déplace. Une vrille. Un foret. Le temps. La mort rampante.

⁸ Article X du *Décret du 5 octobre 1793* : « En mémoire de la révolution qui, après quatre ans, a conduit la France au Gouvernement républicain, la période bissextile de quatre ans est appelée la *Franciade*. Le jour intercalaire qui doit terminer cette période est appelé le jour de la Révolution. Ce jour est placé après les cinq jours complémentaires. »

⁹ Octidi 18 frimaire an II.

¹⁰ Fragon ou petit houx, tridi 3 pluviôse an II.

Il s'interrompt, noyé dans sa douleur lancinante et chimérique, le regard fixé au loin. Dans un ailleurs du temps que je ne percevais pas.

Il se leva brusquement et s'enfuit, décochant des yeux fiévreux dans ma direction :

– Merci. Merci de m'avoir écouté. Plus personne ne veut m'entendre. Personne. Personne. Le temps.

J'ai longtemps fantasmé sur cette apparition surgie d'un mixte de nouvelles d'Hoffmann, Poe, Bradbury, Borges et quelques autres, m'interrogeant sur sa réalité. Puis le souvenir s'en est estompé jusqu'au jour où, des années plus tard, regardant un documentaire à la télévision, j'ai cru le reconnaître. Il portait une veste de cuir marron et une chemise façon Denim. Expert invité sur l'histoire des calendriers et de la mesure du temps, rédacteur d'un ouvrage universitaire qui allait indubitablement faire référence. Les yeux ardents, il racontait la conception des noms des mois et des jours par Fabre d'Églantine et André Thouin. Le col ouvert de sa chemise ne laissait paraître qu'une peau nue.

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Abstracts

Résumés

Resumen

Lucía Astudillo

El arma secreta de las mujeres Saraguro

The Metal's Museum is a private institution which was created by Lucía Astudillo. The exhibition is of a Saraguro *tupu*, which is a pin that women use to hold the shawl that they wear with their traditional costume. The Saraguro people according to some historians are "mitimaes", which means foreign people brought from other regions during the Inca Empire. We are exhibiting the *tupu* in an imaginative way. It could be a secret arm used by Saraguro women. We tell the imaginary story of a fifteen years old girl, who walks to school by the fields surrounded by the Andes mountains. She listens to the sound of steps, somebody is following her. A man wants to grab her. She takes off her pin and nails it in the arm of the man and runs away.

Keywords: imagination, Saraguro, woman, *tupu*, weapon

Jean-Marie Baldner

L'heure décimale. Une visite au Musée des arts et métiers à Paris

Uncanny encounter during a visit to the Musée des arts et métiers in Paris between a journalist and a researcher specializing in the history of clocks and timing. Two decimal watches, the one made during the French Revolution, the other in the early twentieth century, become the subject of an uncomfortably strange talk on the social and historical impossibility of a decimal time reform, merging object's real characteristics and fancy, archives and fantasy.

Keywords: clocks, calendar, decimal system, time, French Revolution

Mette Boritz

Citizenship in a Cupboard

One small cupboard of rough timber will be on display in April 2015, when the National Museum in Denmark opens an Exhibition that focuses on the personal histories and motives of the people taking part in a rescue mission during the end of World Wars II where 17.000 prisoners were rescued from German concentration camps. The cupboard was hung in one of the barracks. Here it was used to store prisoner's food rations from Denmark. Scandinavian prisoners

were allowed to get packages that helped them survive. But the packages put them in a better position than the other prisoners. The aim of exhibiting the cupboard is to generate debate and encourage young people to think about the concept of citizenship.

Keywords: citizenship, young museum visitors, museum education, World War II, The White Busses

Magaly Cabral

Do you know? Do you remember? It's hot... It's cold

This text is about an exhibition held at the Museum of the Republic. *Do you know? Do you remember? It's hot...It's cold* was an exhibition based on three objects: a spittoon, an inkstand and a butter dish. It was presented during the 9th National Week of Museums, May 12th–18th 2011, which had as theme "Museum and Memory – The Objects tell their story", according to ICOM topic for the International Museum Day. The most interesting aspect of the exhibition was its non-traditional character: the exhibition was a game.

The exhibition brought another different situation for the visitors: it presented, in the last room, a new object and visitors were said that the team of the Museum didn't know how to classify it and asked them to inform if they knew or imagined what it could be.

Keywords: memory, objects' story, exhibition game, public participation, assumption of not-knowing

Daniel Castro, Camilo Sánchez

¿Todo por un florero? Las varias dimensiones de una pieza de museo

The Museum of Independence of Colombia has been particularly interested in the development of informal learning through the promotion of dialogue and reflection in a process of joint meaning construction with its visitors. This process seeks to integrate the visitor's own contexts and experiences in order to activate their curiosity and critical thinking. We want to be identified as a model of best museological practices: a dynamic space that builds, with the participation of its users and communities, a significant experience around the concepts of independence and citizenship.

This article presents the multiple ways in which we use and display the most iconic object of our national independence through several interpretation and pedagogical strategies.

Keywords: independence, citizenship, constructivism, polysemy, museology

Viviane Panelli Sarraf

Audio-description and sensory approach: different ways to understand contemporary art in the Modern Art Museum in São Paulo

This article is about a non-traditional way to present a contemporary artwork at the Museu de Arte Moderna de São Paulo - MAM. The artwork "No mundo não há mais lugar" (In the world there's no more place) from the Brazilian artist Eliane Prolik belongs to the MAM collection. We will show how to present an artwork using sensory approach in audio-description inside accessible audio-guides and in educational visits to benefit people with or without visual disabilities. Using the audio-description, it is possible to encourage visitors to perceive the artworks with other senses beyond the visual one and to contribute to an inclusive practice in museum communication and education.

Keywords: accessibility, audio-description, sensory approach, contemporary art, visitors with visual disabilities

Delia Pizarro San Martín

Enigma museográfico en 140 caracteres

The article presents the use of social networks for communication between young people and museums. In this case, the National Historical Museum in Santiago (Chile) uses Twitter – a means of regular communication between the youth – as a tool to present a piece of your collection: lenses of President Salvador Allende. The objective of the activity is to discuss and organize ideas to discover a museum object and context. The initiative also allows searching the Internet and social networks, thus stimulating research through the digital platform. The educator's role is central to the initiative, it is he who must manage content, time, creativity and ultimately

motivate young people to visit the museum.

Keywords: museum education, social networking, communication, young people, Internet

Susanne Popp, Jutta Schumann

The Change of Perspective. The concept of the EMEE-project

This contribution introduces the EU culture project "EuroVision - Museums Exhibiting Europe" (EMEE), which is an innovative European museum development project. In the first part of the article the basic theoretical concept of the "Change of Perspective" (COP) is presented. Then three different COPs are explained: a) COP 1 as European (or trans-regional) re-interpretation of objects; b) COP 2 as change of perspective between museum experts and visitors and c) COP 3 as process of international cooperation. The last part of this contribution is dedicated to the COP 1 and explains eight different approaches that can be used by museum educators to emphasize new trans-regional perspectives on museum objects.

Keywords: museum development, Change of Perspective (COP), EMEE-Project, Europeanization, trans-regional

Urška Purg

We introduce to you Lili Marlen

Museum objects are usually full of fascinating stories. Due to a lack of space and so on, it often occurs that the representation of the objects is concentrated only on facts. The article reveals the importance of allowing the objects to tell their story – to introduce themselves and to do this in a user-friendly way. If the content is appealing, the public will accept it and crave for more. Sometimes already one object may outline the complex historical event – therefore the article follows such principle of history telling. The idea was to present the rare occurrence of war puppetry in a way it would attract a vast variety of people. Therefore, the story of this World War 2 puppet theatre is told with the help of a puppet – the star of the partisan theatre.

Keywords: puppets, propaganda, puppet theatre, partisans, World War 2

Ricardo Rubiales Garcia Jurado

Gramática museológica

The text discusses the process of interpretation in the museum experience. The making of meaning that occurs in every visit reading objects and spaces underlines museography as an important museum language. This understanding of museum objects and collections as part of a "grammatical construction" presents the museum visit as a strong narrative where the visitor is the protagonist. Ideas and thoughts about the relationship between museum education and the exhibition development allows to reflect on the public as the centre of the museum work.

Keywords: museology, learning in museums, collections, interpretation, meaning-making

Jutta Schumann, Susanne Popp

Change of Perspective. A local museum object in trans-regional and cross-cultural perspectives

In this contribution the development of trans-regional and cross-cultural perspectives is presented as an inspiring way to practice a change of perspective on local museum objects. As an example, a Chinese style object was chosen that can be found in a similar form in many museums that present the local or regional cultural heritage on site. The object allows the application of the heuristic EMEE-tool for the re-interpretation of objects in a trans-regional way. Additionally the concept of an interactive dialogue tour is presented that demonstrates how museum educators can integrate these new trans-regional and cross-cultural perspectives into their work.

Keywords: Change of Perspective (COP), EMEE-Project, trans-regional, chinoiserie, interactive dialogue tour

María Antonieta Sibaja Hidalgo

La imagen se mueve. Maneras de imaginar, pensar y sentir

This article is based on the multiple possibilities of working with a contemporary artwork from the Education Department of Museo de Arte y Diseño Contemporáneo (MADC) located in Costa Rica.

The artwork that was selected is on an audiovisual format: Coexistencia (Coexistence) by Donna Conlon (U.S.A-Panama) which provides an approach to video art. The art piece allows us to work with the art-nature theme due to a motion picture that presents a parade of army ants in a tropical forest. This article shows how, with the aid of different activities and using all senses, an experience-thought is generated. These activities were applied to different students.

Keywords: contemporary art, videoart, education, museums, interpretation

Leena Tornberg

The sound of a single museum object

A lot of everyday utensils find their way into our museum collections. It is easy to display them showing the object and providing selected written information. The familiar sound of the individual object is not part of the information which we restore. Today, though, modern technology offers us more possibilities for this. The primary role still seems to be given for museum visitors a visual perception and things to read. Over the last ten years, interesting and innovative exhibitions have been produced in Finland based more on our sense of hearing. These exhibitions are not produced only for persons who have some kind of visual impairment; they are meant for people who still have their senses of hearing and seeing, but they may have weakened. Using the physical object and hearing the sound associated with it may give people an engaging memory experience of the museum object.

Keywords: sound, engaging memory experience, exhibition planning, museum object

Arturo Vallejo

Tear the banknote apart: the re-interpretation of an everyday object

This article follows the rationale used by MIDE's director Silvia Singer, along with several colleagues from the design and education team, to redesign one of our most successful halls: The Bank Note

Factory. The main challenge we faced was that we had to take a common every day object, a banknote, and make it valuable and meaningful for our audiences beyond its purchasing power. How could we make it relevant as an object? This article will reflect on the concept of deconstruction by splitting apart an exhibit object through different multimedia means in order to help it tell its story and to create an emotional bond between our audiences and the banknotes they use every day.

Keywords: banknote, finances, deconstruction, multimedia, interactive

Stéphanie Wintzerith

Rondin de bois, rondin de pierre – ou comment favoriser l'intégration avec un banal morceau de bois

A piece of wood and one of fossilised wood to hold in your hands: some objects from the collection can be handled at the beginning of a very special introductory tour of the Senckenberg Nature Museum. It is designed to welcome groups of people who are not familiar with museums and to make them feel well at ease. The participants are primarily women in literacy, integration or German courses. Based on nature as a universal topic, the program aims at establishing a first contact with the institution museum and at fostering intercultural exchange. The sensorial approach of the objects allows a high level of activation of the participants, who thus contribute with their own experience to an inclusive and intercultural dialogue.

Keywords: intercultural exchange, integration, touched objects, discovery, nature

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