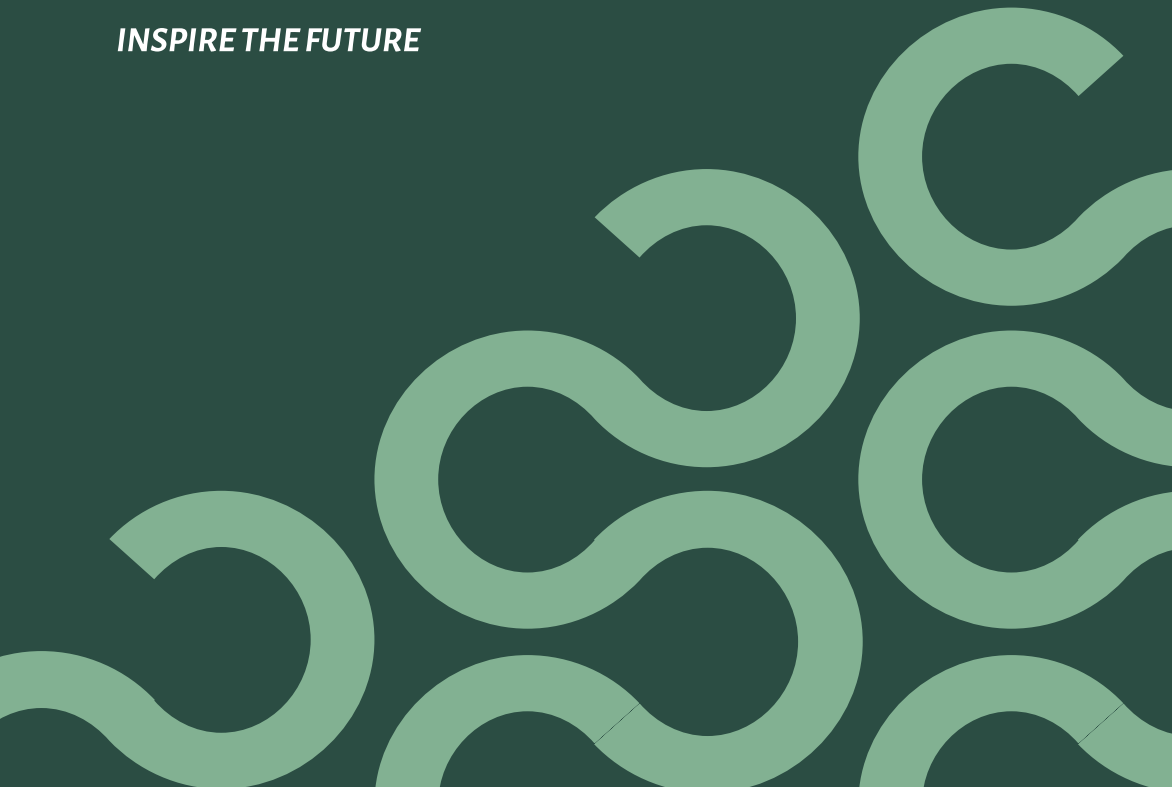




**REIMAGINE COLLECTING:
HOW COLLECTING CAN
INSPIRE THE FUTURE**



20-25

SEPTEMBER 2021

INSTITUTO

RICARDO

BRENNAND

RECIFE, PE, BRAZIL



**REIMAGINE COLLECTING:
HOW COLLECTING CAN
INSPIRE THE FUTURE**



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COMCOL together with ICOFOM

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COMCOL

Annual Conference

2021

Connecting to the theme of the International Museum Day (IMD) 2021 “Museums Inspiring the Future”, COMCOL together with their host Instituto Ricardo Brennand will look into the future of collecting and how collections can be an inspiration for imagined futures. How can we use our collections and our practices of collecting to understand contemporary societies and find ways to shape their future together.

The impact of COVID-19 on our world and museums in 2020 was, and still is, immense. We all had to adapt to a new situation, completely unprecedented and different to anything we had experienced in the past. To navigate multiple challenges, such as trying to keep ourselves and our families safe, while keeping our institutions visible and, most importantly, valuable for our audiences. At the same time, we have to consider questions such as: How will museums deal with the cultural shock provoked by the COVID-19? Will they “freeze” or fundamentally transform themselves in these times of crisis?

During the last year, most institutions went through different phases: from being closed to being open, or open with restrictions; from embracing the digital in order to reach wider audiences to organizing small-scale activities; from focusing mainly on tourists to shifting the focus on neighboring communities and their support.

During the first few months, it seemed that digital content was essential for staying connected to the audiences that were confined to their homes.

However, going digital also created an even bigger gap in terms of accessibility: those more familiar with online activities were almost “swamped” with information, whereas those not familiar enough, or without enough access to resources of all sorts were left completely out.



At the same time, issues of representation and inclusion came to the forefront through social movements, like “Black Lives Matter”. Protests against inequalities, legacies of the past that trouble our societies to this day, and the role of cultural institutions in supporting inclusion became more prominent than ever.

All this time, our institutions have been confronted with as many challenges as questions: How can we create meaningful online interaction that would not just try to imitate the physical visit in a virtual form? How can we adapt to reduced visitor numbers, social distancing inside the museum, and ensure that all, staff and public alike, remain safe? How has this new situation changed, or is changing the experience of culture? Can museums be places for solidarity?

Should we move our emphasis from planning new exhibitions to creating new immersive experiences and provide more interactive online practices? How can museums become more inclusive and represent those excluded in the past, but also those excluded in the present? How can museums move to a new era of decolonization and equal representation of all? How can museums respond to the pressing urgency of issues like climate change, increasing refugee numbers, political polarization?

How can we turn what we experience around, into a new understanding of what museums are, how they operate and what will they become in the future? How can we create a new, more relevant model of the Museum of the Future?

This conference aimed to bring all these questions to the forefront and to ask the participants to reflect on their recent experiences and plan the next steps for their institutions and the collecting processes of today.

21 September 2021

Welcome and introduction to the conference

Danielle Kuijten (NL), Chair of COMCOL

Danielle Kuijten has a Masters in Museology from the Reinwardt Academy in Amsterdam. She is acting director and co-curator at Imagine IC, a pioneer in the field of contemporary heritage practices. Recent projects she produced here were on topics of resistance, religion, gender and slavery. At Imagine IC she also heads the co-collection lab. This lab researches a variety of collecting/collection questions in order to come to more equal democratic heritage practices. As a freelancer she is active in the heritage field under the name Heritage Concepting. Her main focus in projects here is on contemporary collecting methods, ethics of collecting and co-curating. Danielle has been an active member of COMCOL ICOM's international committee for collecting, since 2019 in the role of chair.

First of all a big welcome to you all in Recife and at home all over the world. We are very excited to have our 2021 annual COMCOL conference on *REIMAGINE COLLECTING: HOW COLLECTING CAN INSPIRE THE FUTURE* from and at the Instituto Ricardo Brennand in Recife Brasil.

It was already in 2015 that our former chair Leontine Meyer van Mensch and Nara Galvão started to dream about this conference. And now we are finally here.

Though we are excited it was not an easy road. I would like to take a moment honoring the founder of our host institute: Mr. Ricardo Brennand who passed away in the mids of the pandemic last year. A great loss for his family, the institute, but also for the museum world. Mr. Brennand already started to collect at an early age - first armery – and expanded through the years with sculputres, paintings, glass works, costumes and books. The result is an impressive and eclectic collection from medieval times to today, that since 2002 has been open to the public, in the castle from which we are broadcasting today.

A big thank you to: the family Brennand who welcomed us and to the director Nara Galvão and her team that worked hard to organize this hybrid format. Thanks to ICOM Brasil and the Federal University of Pernambuco, to the sponsors. And finally a special thank you to our amazing speakers and moderators that will share their experiences, challenges and ideas with us over the coming five days on the topic of the future of collecting as a practice and how collections can be an inspiration for imagined futures. How can we use our collections and our practices of collecting to understand contemporary societies and find ways to shape their future together. To discuss this we tried to bring together speakers that will join us in further rethinking the practice of collecting as a strategy for collective care.

Care for more than only the objects, care also for the people and nature. Rethink what safeguarding means, what ownership entails and how passing ownership on, or returning, as acts of care can be shaped. To be open to listen to others, to critical reflect on how things were done in the past and how we can better this.

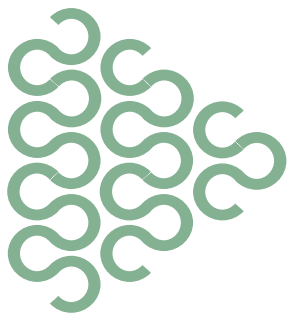
This conference aims to bring all these questions to the forefront, we ask the presenters and participants to reflect on their recent experiences and plan the next steps for their institutions and the collecting processes of today.

In the days to come we will cover in diverse settings from key notes, panel talks and paper presentations, a broad arena of topics: private collections, ethics of collecting, emotions to collections, about polyphony as aspiration for looking at our collections and collecting, how technologies can enrich our use and care of collections. On the final day we have a dedicated session co-chaired with our colleague committee ICOFOM on Decolonization as a practice. Where we dive a little deeper in what we mean when we talk about terms like colonialism, postcolonialism, decoloniality and coloniality.

We hope you will engage with us in the conversations and that you leave our sessions inspired.

Then all that is left to say is have a wonderful conference starting with Mr. Ailton Krenak's talk later today.

Thank you.



Renata Motta (BRA), President ICOM/BR

Renata Motta holds a PhD in Architecture and Urbanism from the University of São Paulo (USP) and is a specialist in Public Management at the Centre for Public Leadership (CLP). She was a professor at Escola da Cidade and visiting fellow of the *latosensu* post-graduate course “Criticism and Curatorship” at PUC-SP. She worked at the São Paulo State Department of Culture, as Technical Director of the State System of Museums (SISEM-SP) and as Coordinator of the Museum Heritage Preservation Unit. She was Technical Advisor to the USP Rectory in the area of museums and collections, working mainly on the restoration project for the Ipiranga Museum. She is currently on the Executive Board of the social cultural organization IDBrasil, acting in the management of the Museu do Futebol and the Museu da Língua Portuguesa. She is president of ICOM Brazil.

Good Morning. It is a great honor to be with Danielle, Hugo and our hostess Ms. Graça and, with joy, as president of ICOM Brazil, to welcome everyone to this special COMCOL conference, which takes place here at the Ricardo Brennand Institute, in the city of Recife, Brazil.

The conference is special for several reasons: for being held even during a pandemic, in a hybrid format; for accomplishing it in this important institute, with the careful and competent organization of Nara Galvão and team; for taking place in person in a city in the northeast of Brazil, in Portuguese and English, activating new relationships; for presenting a group of professionals and diverse and powerful themes that, in the coming days, will provide debates around collections and collecting.

Don Thompson, Antonio Motta, Jette Sandahl, Carlos Brandão, Luisa de Peña Díaz, Bruno Brulon and many other professionals and friends from more than a dozen countries will contribute to thinking about the future of collections from different keys – the emotion in collecting, the polyphony of collections, the practice of decolonization, ethics and the digital future. Diverse perspectives that will activate our reimagining and inspiration for the construction of the future of museums and collections.

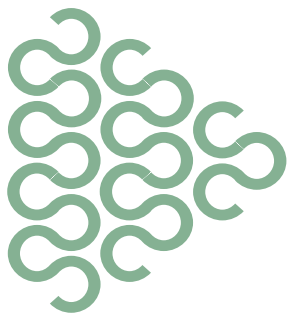
While the ICOM community is discussing a new definition of museum globally, in a collective and participatory way, this annual COMCOL conference will give us another opportunity to debate relevant topics, deepening reflections and establishing correlations and convergences between professionals and their different contexts.

Thinking about the future, reimagining it requires care and courage and, in this sense, there would be no better opening speaker than Ailton Krenak. Krenak points out to us the need to rethink our multilateral institutions that emerged in the 20th century - including ICOM - alienate 70% of what constitutes the minimum necessary for the human existence, especially for those who live in the peripheries, slums and on the streets.

This need is part of the current context of disturbance, regional disarray and lack of political perspective that defines our own difficulty in building futures, seeing what matters to people, collectives and communities in their ecologies.

To end this brief welcome speech, I would like to greet all the members of ICOM Brazil, COMCOL and other national and international committees that accompany this conference and wish for everyone, present here or at a distance, that the coming days are productive, happy and affectionate. As Krenak inspires us, “when you feel that the sky is getting too low, just push it and breathe (...) Singing, dancing and living the magical experience of suspending the sky is common in many traditions. To suspend the sky is to expand our horizon; (...) it is to enrich our subjectivities, which is the material that this time in which we live wants to consume.”

Thank you.



Graça Brennand (BRA), President, Instituto RB

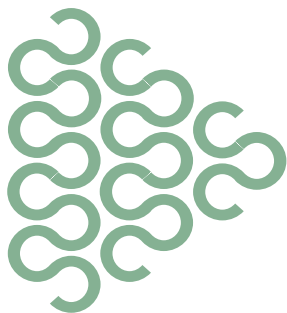
Her life has been dedicated to education and, in 2001, she opened the Educandário Nossa Senhora do Rosário located in the Várzea neighborhood, initially serving more than 250 children from 6 months to 6 years old, full-time and with 5 meals a day for the children and medical, dental and psychological care for both children and their relatives. She was a great supporter of the creation of the Instituto Ricardo Brennand, idealized by her husband, collector Ricardo Brennand. She is the current president of the Instituto Ricardo Brennand.

Good morning everyone. First of all, I would like to say hello to Danielle, president of COMCOL, who is at my side, to Renata Motta, president of ICOM Brazil, and to Hugo Menezes, head of the Museology department at UFPE. You are very welcome in this house.

I am very proud to host one of the most important events in the area of collecting, officially representing the Ricardo Brennand Institute for the very first time. I wonder how happy my Ricardo would be promoting another front for culture with an international scope. He understood collecting so well, which with passion gathered pieces and soon a new collection emerged. Diversifying his collection and leaving this cultural legacy to his land.

For seventy years I accompanied him, supported him and saw the birth of this institution, take shape and the collections bringing identity to all spaces. Ricardo and I have always been concerned with education and culture for everyone, and I understand the importance of hosting an event of this size, in fact, here in the Northeast of Brazil. Bringing COMCOL to Pernambuco allows us to recover our history and our culture, just as one day we brought Frans Post back to the lands of Várzea (water meadow).

I thank the presence of Ailton Krenak, an indigenous leader, for opening the event and I also thank the participation of my dear friend Emanuel Araújo and everyone at the Afro-Brasil Museum, who have followed our cultural journey with a watchful eye and permanent contributions. To the organizers of COMCOL, who along with Nara Galvão and our team, who organized this event, my deepest gratitude. I hope that all the debates will be inspiring to the participants. I say goodbye wishing everyone an excellent meeting. I can almost see my Ricardo's smile as the world comes closer here to his Institute. Thank you very much and again good morning everyone.



Hugo Menezes (BRA), Chief DAM/UFPE

Professor at the Department of Anthropology and Museology, and the Postgraduate Program in Anthropology, at the Federal University of Pernambuco. PhD in Anthropology from the Postgraduate Program in Sociology and Anthropology, Institute of Philosophy and Social Sciences, Federal University of Rio de Janeiro. Coordinator of the Museum and Cultural Heritage Observatory. He is dedicated to research related to the themes of intangible heritage, museums, objects, and popular festivals.

Hello. Well, first I want to thank you for the opportunity to be here at such an important event, in the company of such important people, Renata, Graça and everyone who is here in this audience today. Happy to be able to reactivate some hugs that I haven't had in a while. Good to know that COMCOL came to not only articulate academically and theoretically, which is very important, but also to provide us with this moment of face-to-face reunion. It is indeed quite exciting to be here today.

On behalf of the Department of Anthropology and Museology, I express my admiration for the organizers of the event, by the Ricardo Brennand Institute, especially for their strength in holding an event like this, of this nature, of this size and at this moment. It's a commendable attitude, a deep admiration, and I hope that COMCOL will be a great event, as great as it proposes to be, because the program is incredible. Congratulations.

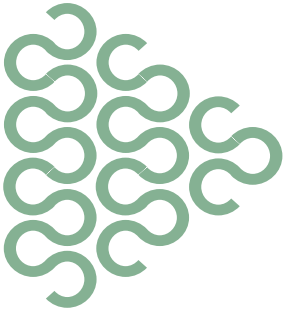
I wish an excellent meeting to the participants, that this participation is one of exchange and learning. May the event be a feature of the daily life we are experiencing, because it guides the strength of reimagining and the need to project futures, which are better futures. The theme of the event is in itself poetic and extremely necessary, since it is important to discuss the relationship between humanity and objects and collections.

An indissoluble relationship, objects and collections actually make us human, in the production of collectivities and our individualities as social subjects. In fact, they make us specific types of humans. It is a rich discussion of meanings, because it connects with the contemporary world, with diversity, with the social markers of difference, with our social experience and the urgent debates held in the public sphere.

We are living in a moment in which the University, science, teaching and research institutions and museum institutions are put in check, so we are here entrenched, discussing throughout the week the relationship between the collection of objects and life, what this relationship has to do with decoloniality, what objects and collections say about ethics, technology and our own subjectivities.

There is, therefore, politics in this event, as I believe any event that proposes to enter the field of heritage, education and science should. That is what makes this event mobilizing and special.

I wish success to this edition of COMCOL on behalf of the Department of Anthropology and Museology. May it become a powerful experience of sharing and deconstruction. Have a nice event everyone.



Ailton Krenak (BRA)

Activist in the socio-environmental movement and in the defense of indigenous rights, he organized the Alliance of Peoples of the Forest, which brings together riverside and indigenous communities in the Amazon. He is a Commander of the Order of Cultural Merit of the Presidency of the Republic and honorary doctorate from the Federal University of Juiz de Fora, in Minas Gerais.

I am very happy with the opportunity to bring a view from my personal experience, but also collective, from the perspective of a collective subject that observes the events referenced in our history, in our memory and in those values that each of us, since the childhood, he received in the heart of his community, his family. I am from the Krenak people. Until the mid-20th century, the Krenak were called “botocudos” in the literature, a pejorative nickname they gave us in the 19th century and which Ethnography and Historiography have curiously maintained. In a certain way, this term was clearly offensive, to a people who call themselves “burum”. Burum means “human beings”. We stayed with that nickname, carrying this nickname in an involuntary way, until the 40s, 50s, of the last century, when some of our grandparents, some of our elders, claimed their own Krenak ethnom.

We have a history of confinement, this term is used a lot now in the period of the pandemic, which exactly means isolating a collective in a defined space. We were isolated in the 20’s of the last century, here in this place where I’m talking to you, a reserve, the Krenak Indigenous Reserve. There are one hundred and thirty families that continue, in some way, to remember, narrate and think about their own history.

Some elements of this history are configured in objects, in artifacts. It would be interesting to observe that before, when these families were still called Botocudos. Confined, these people were camped, practiced a wandering, they were not semi-nomadic, but made a route repeated in the two seasons of the year, leaving the high mountains of Minas Gerais and descending the body of river Atu (Rio Doce) and descended the body of the river to its mouth, arriving at the sea, the Atlantic Ocean. They would go fishing, they would go for walks, they would picnic along this river, in a free life, where there was still no fence, there were no cities, only the villages that the settlers were establishing over the last one hundred years.

It is interesting because Brazil has different regions of occupation. This one, from Rio Doce, took place from the late 90s of the 19th century, until the 60s, 70s of the 20th century. It was a short period of invasion in this region, the Rio Doce forests. As Martius has already described, when he passed through the Rio Doce forest, he was in front of a forest that was as majestic as the Amazon rainforest. A rainforest which is also distinguished from the Atlantic Forest, because it has another composition of wonderful big trees.

Our ancients walked in this forest, went to the coast and back. On one of these trips, when encamped, they were attacked by settlers and they were prevented from going up the mountain, from continuing the journey. They camped and were rescued by a traveler who was directing the last Russian expedition to South America. His name was Manizer. In the bibliographies he appears as H. H. Manizer.

Later, I heard a story of this gentleman, who, in addition to being a doctor, was also interested in botanical collections, ethnography, linguistics. He was a person who belonged to a group, in Europe, that developed the first equipment to record sound. A roll that could make a phonetic recording, and from that recording with this initial equipment, this recorder, this roll, he recorded the original Krenak speech, before it suffered this erosion. So he made a record of the Krenak language and this record of the Krenak language was noted down and taken to Russia along with

objects; with a *borduna* (indigenous weapon of attack, defense or hunting), bow, arrow, woodwind instruments, some small bone flutes, made with monkey shin or with tortoise shell. They had different instruments that the Manizer expedition was interested in and they assembled a collection and placed it inside a trunk. During the collecting process, I later learned, human remains were taken, a person from the same people, taken inside that trunk. This story, for us, gained the nickname “Russian’s trunk”. In fact, we found out later that Manizer was not Russian, he was Hungarian. He was a great researcher, he was an interesting scientist who came to visit us and made a collection, which is a museological practice.

All the collections that exist in the world, were born in events similar to this one. One man found people from a different culture and found it interesting so collected material, which ranged from plants to people. Until the beginning of the 20th century, bodies of people were also collected to take to fairs, to take to... I don’t know, to exhibitions in Europe. Which shows that, about a hundred years ago, it was still a cultural practice, this expropriation was accepted and was to establish most of the contemporary museum collections, some of which have the antiquity of having been brought from Egypt or Greece, or some other region of Asia. However, most of the ethnographic collections, those that concern the native peoples of South America, were removed during the contact with these people, without any prior information about what was happening.

For many people, two, three, generations later, claiming contact with these objects, constituted an important venture, which was to claim the right to have access to those objects. Before my generation, there was little concern about what white people might have taken. So it was more or less like this: “what they took, they took, that’s it!”.

The reconnection with these objects, these artifacts, these materials was only awoken at the end of the 20th century, when I had the invitation to identify this material that was taken in the Russian chest. This material wandered through Europe and ended up in St. Petersburg and went on to establish the collection of the *Kunstkamera* Museum. The museum occupies several blocks on the Neva River, which is an impressive thing, because here in South America, when we think of museums, we never think of blocks like that immense number of galleries and spaces created exclusively for the purpose of gathering collections.

It was, in a way, a shock for me to come into contact with such a large space, which had been established in the 18th century, and throughout the 18th and 19th centuries, and until the 20th century, became a little archaic in its way of organizing the collections. I got a shock when I saw a showcase exhibiting a *Munduruku* body. This was a reproduction of a person’s body, probably the technique from the waxwork museum, I had the shock of being in front of a person dressed, with paint, with everything, looking at me. I wondered why a museum might be interested in putting a dead body inside a window to display an outfit, a headdress, an adornment, which there, in that place, makes no sense, because there everything, in a way, is neutralized, it is not connected to its history, it is not connected to its origins. It’s like a secret code.

I kept imagining a child, a Russian boy who had passed through there and the discomfort that must have caused him to see that image inside a window, producing misunderstanding. Producing, not knowledge, but producing misunderstanding. I wonder how many collections there are still out there producing or reproducing mistakes. Just as it was a mistake to name my ancestors “botocudos”, it may have been a serious mistake to have taken those objects to Saint Petersburg, without even knowing what they were, because I went there to identify those things that were taken. I mean, was that a gesture of return? Was it the first gesture of return that was considered? In late 90’s, early 21st century, to invite someone to look at what was removed.

I had a fright when I came into contact with those materials, precisely because there were human remains among those materials. When I got to the part of the collection, which was technically a reserve, where the box with the bones was kept, I knew it was not going to be a good visit. When they opened the box, I literally threw up. I threw up in the technical room, because I was in shock. I was seeing the human remains of someone taken here from the village, about eighty years ago, and the caretaker of the collection even had the person’s name. She told me, “these are the remains of a warrior named Tom Ré.” I stood in front of her, trying to understand what this means, because that lady, totally innocent, working there in that collection, keeping that box of bones as if it were a trophy, she couldn’t imagine the offense it was for me to be in front of that little crate.

Then I went to talk to the ethnographer and linguist who was taking care of the texts. I saw the first spelling, the phonetics, of some myths of the Krenak people who are no longer among us, they had more vivid narratives, but they were now handwritten on tens, hundreds of pages. I think it is a gift, because now we could explore those notes and somehow work with that phonetic register and the language still spoken by our elders, mainly by women. Because women were the ones who persevered speaking their mother tongue and teaching it to their children, and most men had already lost that fluent speech. I usually comment that those who no longer speak fluently, they repeat like parrots what our elders teach, because the language is learned through constant exercise, from childhood. It would be like an adult learning English, for example. No matter how much he talks, he will always be watched like a parrot.

So it is interesting to observe this idea of a culture, the internal production of a culture, the appropriation of a reference of that culture, and its displacement, its circulation. This also has to do with the art world. The appropriation that is made today, the appropriation of signs, images, references, is almost limitless when referring to the world of art. Sometimes you are surprised by someone, exploring a certain graphic style, a certain graphic speech, which you look at and say: “But this is a body painting of my people”. But things go like this, they become fabric prints, they become marks of things scattered around, in a kind of constant, incessant appropriation of references to these cultural matrices that can be called ancient or archaic, but they have not lost the link with their peoples of origin, with those who are still alive, and who want these objects to be treated at least with respect to their origin, because they all have origin. They were produced in a context.

Aside from this personal experience that I had of recognizing the collection of the Kunstkamera Museum, it had this positive meaning, of returning to us that there was already a written record of the Krenak language when all the literature saying that our language had no register, it was a non-graphic, non-written, non-graphed language. But someone had already written it down, in fact, there's a translation from the phonetic writing in Russian, in the Russian alphabet, then there's a translation into English and then a translation into Portuguese, Portuguese from Portugal.

When I read the Portuguese translation, I felt totally gifted by that "guy", Manizer, who stopped by the camp and took a trunk with him to Russia. The Russian chest.

I also have an observation, even today, about the orientation of UNESCO, and about a certain disposition of many museums and some individuals, from different parts of the world, who are questioning themselves about the legitimacy of continuing to be guards, guarding these collections, without establishing any correlation with their places of origin, with their communities that produced these artifacts, these objects and even before being notified by a local community. They are already willing to make some kind of return of this contact, allowing, for example, photographic images of objects, materials, reproduced on video, reproduced in good quality photography, can be accompanied by information and a kind of notification of the authors or the holders of these works. So I think there's a movement.

UNESCO's recommendation has been implemented to think about this repatriation or return to the contact of the holders of this knowledge so that they can decide if they really want repatriation. About ten years ago here in Brazil, there was the beginning of a discussion about the Tupinambá mantle, which is an icon. It is of indescribable importance, both in the historiography of Brazil, in ethnography and in community relations. It seems that our Tupinambá relatives, came to claim its return, its repatriation and leave a collection in Europe and come to Brazil. However, it was considered that there were not the technical conditions to receive a piece that requires this level of technology or security to be preserved, so that it can continue to exist.

There is even someone who has already told me that if the Tupinambá mantle came out of the air conditioning that it is in to travel to Brazil, it would melt on the way. As we live this dramatic experience of climate change, I was wondering what could happen to it, what is happening to glaciers, with the North Pole melting. So, as our motherland is suffering this violence that is the climactic result of the Anthropocene, it is very likely that some of the sacred materials, such as the Tukano masks were taken to Europe, and to this day I find some Tukano Odessana relatives who lament the fact that sacred ritual objects were taken from them, which could not be trivialized.

Whoever is listening to me will know that we are talking about many places in Austria, Italy, the Vatican, Sweden, Norway, England, Portugal, France. All countries with colonial culture, they collected in their colonies. It seems kind of obvious, because the colonial idea, it institutes a relationship of dominion so absolute that you don't have to ask, you go there and get it. So, most of these collections were made up of objects

taken somewhere, and became part of collections and collections that time “legalized”, but that nevertheless remains questioned. It’s so-called legitimacy. Something can be legal but not legitimate. It should not be legitimate for a sacred object, from a people that are living to be displayed in collections without a way to track its location, even though today we have technologies that make this possible. Right now, from where I am, there is a GPS that locates me. So, why can’t a collection, which has a reference object for my people, allow the use of these technologies so that we can visit this collection. I’m not even thinking about you taking the pieces out of their conservation spaces so they can travel around.

The Tupinambá mantle came to Brazil, and it was welcomed in an exhibition about 500 years of colonization, which was very celebrated. It was displayed in São Paulo, at Ibirapuera, it was an euphoria. Everyone wanted to at least pass by and know that there was that object full of meaning, beyond all fetish that mobilizes the gaze, some people went to see the Tupinambá mantle because it is sacred, because it has meaning. It is not a hostage to Western culture. It is an object produced from within a cosmology of the Tupinambá people, as well as that of the Tukano, the Tukano masks, the horns, the flutes.

There are different materials that constitute these collections and represent the period of colonial expansion, and the so-called greatness of Europe and the United States. Until recently the United States was still collecting. For example, the last collection they made when, from the wars in Iraq and Iran and the occupation of some regions of that region called East, which is a western invention, but which justifies many expropriations.

It was in the 21st century or perhaps in late 20th century, that they pulled out pieces, probably from ancient Mesopotamia, from the palaces, in Iraq and Iran, and taken to their galleries, in the United States, so that they can be appropriated by individuals or can be admitted to museum collections, galleries. All this calls into question the prevalence of an insistent coloniality, in relation to what we call collections, be they contemporary art or artifacts and objects produced within a culture that for those people, even if they are just a dozen individuals, is full of meaning and constitutes a fundamental element for their identity, so that they can continue to recognize themselves.

It is very interesting to have a dialogue between people who are in the field of curatorship, those who are in the field of inventories, collection documentation, the very circulation of these works, to think about the plurality of meanings that a simple bench made of wood can have for a people. When we use the expression “people”, maybe we could think of community. For a community, a cultural community, a human community. The expression “people” is very vague, but a community, it has the meaning of objectifying, it is a place, a territory, there are people who live there and who most likely continue to produce objects similar to the one you saw in the museum, but they know the difference between what is now made, a manufacture, and that object which has been taken away of a ritual a hundred or two hundred years ago. This is history, and the history of a people cannot be fragmented at the cost of causing a lot of damage and representing an expropriation.

A broad debate has opened in various parts of the world today, on the need to reconcile this colonial issue with the decolonization of practices. How are we going

to decolonize practices that are so ingrained and that many of them even integrate commercial exchange systems, therefore, implies values, implies investment, capital? How are we going to review these practices, review these values so that people and communities on different continents can live or coexist with the memory of these objects, these artifacts, these records as a living part of their culture and not as leftovers? In the case of human remains, which was my tragic experience of opening a box in a technical reserve where it was buried, where the skeleton of a Krenak person was embedded. Of course, we don't want that box back. In our culture, it would make no sense. But, in some cultures of Amerindian peoples, it would make sense to demand the return of the bones. It is because we are many and diverse in our cultures.

I know some relatives from the Amazon basin that it is inconceivable, that the mortal remains can be dissociated from the territory, from their place of origin, because that person's spirit will never know how to return home. It is a very powerful story. I will not mention the ethnicity, but it was recent, now in the period of the pandemic, a people who fought a real battle with the government, demanding that the remains of two children who were victimized by COVID, could be repatriated, returned, so that they could go through the rites that people consider necessary for the person's spirit to return to his ancestors, for him to return in communion with the earth. This is only done if you return home.

Whoever is participating in this conversation with me, whoever is listening to me, I hope you have the patience and sensitivity to understand that I am not making an open claim to return objects that are in collections, but just making a dialogue between those who are temporary holders of these collections and those who are their originators. There should be at least a dialogue, because otherwise this abyss remains. What Boaventura de Sousa Santos calls the abyssal line will prevail. How are we going to cross that abyssal line he says that separates north from south?

Coincidentally most of these collections were taken by the north from somewhere in the south. The story of inequality prevails. It is important to question this inequality and the need for some exchange. I have also seen, with interest, some representations in these collections that are already stabilized, that are already almost institutionalized, and that are visited by schools, are the basis for research by many students, and their theses, their dissertation. They stand in front of works that are infamous, such as those images that illustrate the period in which Hans Staden would have stayed among the Tupinambá or among the original peoples, because they were on the Atlantic coast. Despite the whole narrative constituting that he lived among the Tupinambá and it is from this experience that he would have told about the practice of anthropophagy among these indigenous people. This also gained another meaning, which is that of cannibalism. Anthropophagy, cannibalism, then things go downhill from there.

Since the 19th century, there has been this image of a macabre ritual, carried out by strange people, in a Tupinambá *terreiro*, published in books. In books, some with pages on glossy paper, great, beautiful albums about art from the 17th, 18th century, among those medieval images, there is also an image where that mentality of witches, of demons, which has nothing to do with the situation Hans Staden, would

have seen. What's more, the man, Debret, who illustrated his little book never came to America. Another man a hundred years before Debret drew Greek bodies, they look like they are Greeks, the infamous act of killing people and eating them like a barbecue. However, the bodies were Greek. If we were going to make a comment, we could say: "Well, but that doesn't prove anything, because they are Greeks, they could be doing this in Greece". But this infamous act circulates until today and here in Brazil itself, there is a collection called "brasilianos", where this collection makes a critical review those bodies that are not Amerindian, but Greeks, and that practice is not new, it is medieval and would have been a witchcraft ritual, to the Europeans or their imagination from the 17th century.

All these issues, they are colonial issues, they need to be removed, because if they get accommodated, they get sick and produce misunderstandings between people.

Another image that has to be questioned is the image of the first mass in Brazil. It is welcomed for its bucolic grace, because it shows a kind of picnic on the beach where the indigenous people of Porto Seguro da Bahia, fraternize with a Catholic mass, an immense cross stuck in the ground and the Indians sitting on tree branches. The indigenous people as if they were the native fauna watching a celebration of the occupation of this territory with all the simplicity and naivety that fits the colonial narrative. It portrays indigenous people as unconscious and silly, waiting for someone to come and steal their territory. A child who grows up seeing that painting, I think it is by Benedito Calixto, also commits an infamous act. It is also necessary to say what that is.

There are many other representations of the context in which our ancestors lived their daily lives or their rituals. They are described, they are represented on boards, in drawings, by expeditions, such as the important Langsdorff expedition and other expeditions that represented in the European way social situations and our rites, our practices to their own liking.

In other words, it is a colonial discourse that survives and is present in collections, collections and museums. In addition to understanding that the Tupinambá mantle cannot travel from Europe to the tropics, because ideal climactic conditions would not exist for it to be exposed at MASP or MAN, we also have to understand that there is a round trip. We can think that these peoples are willing to think about changes, to think about how to relate to these objects that are in the guard of museums and resignify those objects, those situations, those contexts in which this evil meeting between travelers and native peoples took place. We cannot naturalize these meetings because they took place in a context of inequality and colonial violence. So much so that many children were taken from here to be exhibited at fairs in Europe.

Paris even welcomed people of the Krenak ethnicity in an exhibition in 1909. Most of them never returned, they got sick and died there. So, one hundred and twenty years ago we were trafficking human bodies across the Atlantic, from there to here, as if it were normal.

Now that we are going through this pandemic, every now and then I hear a fool saying, "When are we going to get back to normal?" I would say: if abuse is normal, let us never go back there.

22 September 2021

Private Collections in the future

Don Thompson (CAN)

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This is about the market for high-end art in late 2021, and the changes following more than a year of a pandemic during which art fairs and auction houses have closed and many art sales gone online. Many small and medium sized art dealers, and some art fairs, have closed permanently. Now the market is more opaque, because many sales are taking place through private dealing and auction house private sales. Sotheby's auction house has been taken private, so we no longer have their quarterly reports as a guide to trends - especially what is happening in the market with works over \$2 million, and the proportion of auction sales to private treaty sales.

We do know that sales of \$50 million and above at auction are down from 2019 figures – two in 2020 against nine in 2019, with 2021 also lower than 2019. So sales over \$50 million are being made privately if at all. Another long term trend is the high prices being brought by Chinese artists, and the world market shifting to China. As many high end sales in 2020 and 2021 took place in Beijing and Hong Kong as in New York and London.

There is another reason to buy art privately through a dealer or auction house rather than at a public auction. Prior to Covid, some collectors liked to flaunt how much they could afford to pay at public auctions, or allowed the dealer to publicize their purchase. With Covid, they are embarrassed to be seen spending large amounts of money, when so many are out of work or have lost their homes.

Technology industry buyers have become more important, and financial industry buyers less important.

Collecting has also changed. Buyers are now more comfortable buying work off screened JPEGs, and experiencing its scale in mock-ups or viewing rooms. Online sales over \$25,000, previously thought to be a practical ceiling for buying online, are way up. The new normal for gallery sales in the future is a hybrid model between in-person operations and online. This results in a marked reduction in travel costs and art fair fees.

Mega-Galleries

An important result of the pandemic was an acceleration of mega-galleries dominating the market, with many small and mid-size galleries forced to close. There are mergers; Dominique Lévy, Brett Gorvy, Amalia Dayan, and Jeanne Greenberg Rohatyn combined their operations in 2021 to create LGDR, a “consortium that will represent artists, organize exhibitions, advise collectors and broker auction sales.” These four also withdrew from art fairs in Europe and North America, citing the costs and changed times. They will still participate in fairs in Asia, because they are “an important gateway to a wider array of young collectors.”

Motives

A major trend relates to buying motive. Dealers and auction specialists have always understood that every art purchase comes from a combination of motives. There are three traditional reasons to collect, and a more recently a fourth – collecting as a road to leaving a legacy. There has been a change in emphasis among these four.

One obvious motive is the potential of art to appreciate in value, or at least serve as a store of value. Another is the beauty, the intrinsic value which a collector beholds in a work of art. A third is the pride of possession, the status that comes with art ownership.

Art is hung for different reasons in different rooms of the home. The most expensive art, that reflecting a pride of possession, is usually found in the public rooms - the entrance hall, living room, and across from guest seating in the dining room. When someone comments about art performing a signaling function as to the owner's wealth and taste, it is usually public room art that is referenced. This signaling function, and the potential of art as an investment, are thought to have increased in importance during the pandemic.

Less expensive art, and that purchased because the owner loves it and wants to live with it, is often found in personal spaces like the bedroom and study. We spend more time in these rooms; the bedroom walls are what we see the last thing at night and first thing in the morning. A famous quote from a prominent collector is that when she visits other collectors for dinner, she always asks to use an upstairs bathroom because she wants to see what art they have in their bedrooms. "People who are serious about art have what they really like where they will see it the most...if all the best art is in the living room, they are just in it to display their wealth and taste."

Private Museums

A strong and increasing trend is to the purchase of high-end art to bequeath to a museum, and in particular to use in establishing or expanding a private museum. There has been a proliferation of private art museums. A recent example is the Broad, an 11,100 sq m Los Angeles museum which opened in September 2015. Dedicated to the 1960s-and-onward collection of Eli and Edythe Broad, the spectacular \$140 million building sits across from LAMoCA. Broad originally intended to donate his collection to LAMoCA, where he had both funded a building that carries his name. A dispute with the then-director of the museum over how many of his works would be displayed at any one time caused him to drop the idea of a donation in favor of constructing his own museum. The Broad opened with 2,000 works, among them 34 by Jeff Koons, 39 by Roy Lichtenstein, and a 25 meter - long painting by Takashi Murakami.

Recently there has been establishment many other art foundations open to the public – the Italian Fondazione Sandretto Re Rebaudengo in Turin in 1995; Ron Lauder's Neue Museum of German and Austrian Art in Manhattan in 2001; Guy and Miriam Ullens' museum of Chinese art in Beijing in 2008; Alice Walton's Crystal Bridges Museum of American Art in Bentonville, Arkansas in 2011; and Bernard Arnault's Fondation Louis Vuitton museum in a spectacular Frank Gehry building in Paris in 2014. There is also Liu Yiquian and Wang Wei's Long Museum in Shanghai, Dasha Zhukova's Iris Foundation Garage Museum in Gorky Park, Moscow in 2015, and Tony and Elham Salamés Foundation Aishti ("I love you" in Japanese) in Beirut, also in 2015.

A strong motive for establishing a private museum is that public ones are selective about what they accept. The issue is not just quality or authenticity, but whether the work fills a gap in the museum's collection. Many art museums won't accept cutting edge

contemporary art; several have rejected significant works by Jean Michel Basquiat. An advantage of a private museum is that the donor retains control of the collection and can show it all one time. The donor gets to curate how the art is exhibited, and what to add or deaccession.

NFTs

NFT's raise the third highest price achieved by a living artist, ever. Thirty-three bidders competed for the work, comprised of 5,000 images created over 13 years. Bidding started at \$100, with no estimate assigned to the work. This is the third highest price achieved by a living artist. In one month, August of 2021 alone, there was \$600 million in sales for 51,000 NFT artworks involving 12,000 buyers. Think financial bubbles, tulips or dotcom (1990s) or Wall Street (1929).

NFTs are absorbing some of the funds that otherwise would have gone into art purchases. So what is an NFT? The term stands for non-fungible token, part of a data technology that allows digital content—in this case images, but including videos and songs—to become authenticated on a crypto currency blockchain, usually Ethereum. Once the image is logged and authenticated, every subsequent transaction, including sales, is recorded on the blockchain, this producing an easily accessible ledger of provenance and previous prices.

NFTs make it easier to purchase and sell digital content. Previously digital artists had trouble monetizing digital art. Why would consumers purchase what they can screenshot for free? Digital images that have been turned into NFTs can still be screenshot free, but they cannot be sold or used commercially.

Typically, artists list their work on an NFT platform such as OpenSea or Nifty Gateway. Minting consists of creating an NFT, a smart contract that can be stored on the blockchain. The contract includes a link to the work represented, as well as information on the creator of the work. This helps ensure that the creator or their nominee is paid royalties each time the NFT is used. The platform takes a small percentage of the royalties, plus the cost of minting. Minting an NFT on Ethereum costs upward of \$75, usually around \$100, depending on the computational energy required.

Only a few NFT marketplaces verify the authenticity of a creator before minting it and selling the work. Artists who have been victims of this theft have little recourse except to create NFTs of their own work first.

It is clear why artists or middlemen want to sell NFTs; the most interesting question is who would want to spend a large sum of money on one. Most buyers seem not to be buying private collections of NFTs for their own use, but rather are betting on their collection to increase in value, and be flipped. At worst, it is hoped the collection will hold its value and be a place to invest crypto currency. NFTs have become a test for the “greater fool” theory; prices will increase until the market runs out of wealthy, credulous buyers, at which time it will collapse. The greater-fool theory is easy to believe, but a lot of very savvy buyers, and the two major auction houses, have adopted NFTs. The next year will provide better insight.

Why collect brazilian art? The history behind 50 years of private collecting and how to turn it accessible to the public

Hecilda and Marta Fadel (BRA)

The Fadel Collection began in the mid-1960s with figurative and realistic works from the 19th century with Brazilian themes. They consolidated themselves with the acquisition, in the beginning of the following decade, of a large-scale painting by the German painter and professor George Grimm, enthusiast of outdoor landscape painting, outside the studio and in direct contact with Nature. He was a teacher who settled in Brazil and took over teaching this technique at the then Imperial Academy of Fine Arts, the first artistic teaching school in Brazil, created by Emperor D. João VI in 1831, in Rio de Janeiro, then capital of the country.

Grimm gathered his students and took them to paint landscapes in the *plein air*, forming the so-called Grimm Group, which consisted of a group of landscape painters who documented Rio de Janeiro and its surroundings, mainly the neighboring city of Niterói, which is part of the metropolitan region from Rio de Janeiro.

This happened in the 1880s, concomitantly with what was happening in Europe, especially with French Impressionist artists, such as Monet, Renoir and Pizaro.

Some fundamental works, precursors of Brazilian Modernism, were incorporated into the collection, such as the two paintings in circles, both by Belmiro de Almeida (Maternity 1908 and Feminine Figure 1921), made even before the 1922 Modern Art Week, the initial milestone of modernism in Brazil.

From then on, gradually, other fundamental works of modern art in Brazil became part of the collection, not only by artists who participated in the 1922 Modern Art Week, such as Di Cavalcanti, Vicente do Rego Monteiro, Anita Malfati and Victor Brecheret, as also from those artists of the modernist generation following that week, including Tarsila do Amaral, John Graz and Menotti Del Picchia.

Thus, the central nucleus of the collection was formed, which was gradually complemented with works, among others, by Portinari, Pancetti, Guignard, Dacosta and Flávio de Carvalho.

Another important group of works is that formed by the artists of the so-called Grupo Ruptura de São Paulo, pioneers of the concrete movement — Waldemar Cordeiro, Luís Saccolotto, Maurício Nogueira Lima, Geraldo de Barros and Antônio Maluf — and in Rio de Janeiro, Ivan Serpa, Aluísio Carvão, Lígia Clark and Hélio Oiticica, the last two, incidentally, considered the greatest icons of the neoconcrete movement, whose creator and author of the respective manifesto was the poet and art critic Ferreira Gullar.

The group of artists dedicated to constructive art were joined by other informal abstract works, such as Antônio Bandeira, Flávio Shiró, Iberê Camargo and the sculptor Maria Martins.

Thus, the collection that has already been exhibited with great success at the inaugural exhibition of MAR – Museum of Art of Rio, at MAM – Museum of Modern Art of São Paulo, at the National Museum in Brasília and at the Centro Cultural La Moneda, in Santiago, Chile, can also be seen at MUNAL – National Museum of Mexico and at MALBA, in Buenos Aires, among other renowned institutions in Brazil and abroad.

One cannot fail to mention that one of the main objectives of the collection is to show and spread Brazilian art throughout the world.

It is enough for us to recognize, in Brazil and abroad, our commitment, dedication and even passion with which, in this period, about 50 years, a collection was formed that dignifies and preserves the historical, artistic and cultural memory of Brazil, taking us to continue collecting, assuring us, in return, a life of intense emotion.

The past, present and future of public-private partnerships: The case of Belgium

Ulrike Müller (BEL)

Introduction

The last two decades saw a marked shift regarding the position of the private collector in the art world. Since ca. 2000, there has been a strong increase of privately owned museums and exhibition spaces in different parts of the world, from Berlin to Singapore, and from Hong Kong to New York City (Gnyp 2018, 206). The same trend is also noticeable in Belgium, where private collections and their owners have gained increasing visibility in recent years, with such initiatives as the opening to the public of the Vanhaerents Art Collection in Brussels (2007)¹, the establishment of the Art Center Hugo Voeten in Herentals (opened 2012)², Museum De Reede in Antwerp (showcasing the graphic art collection of Harry Rutten, opened 2017)³ and the numerous exhibitions organised since 2016 by the Phoebus Foundation (created to manage the art collection of Fernand Huts)⁴, which is currently also preparing the opening of its own “art tower” with exhibition rooms, restoration studios and commercial spaces in

1 <https://vanhaerentsartcollection.com/>, accessed 4 September 2021.

2 <http://artcenter.hugovoeten.org/>, accessed 4 September 2021.

3 <https://museum-dereede.com/museum/>, accessed 4 September 2021.

4 <https://phoebusfoundation.org/en/projects/exhibitions/>, accessed 4 September 2021.

the heart of Antwerp⁵. The blossoming of such private museums strongly impacts the role and understanding of the private collector in the public sphere (Walker 2020, 7), but it also forces the public sector to position itself more clearly within this changing context. The new private museums bring with them a range of new possibilities for the cultural sector, regarding for instance collection formation and the collaboration on exhibitions. At the same time, their rise also implies a number of challenges for all involved parties, including the lack of a concrete practical, juridical, strategic and ethical framework within which to arrange such collaborations between private and (semi-)public players.

In light of the growing presence of private collections and museums in the cultural sphere, the Flemish Minister of Culture, in his recently published Vision Statement on Cultural Heritage, has formulated the aim to strengthen and expand the collaboration between private collectors and public cultural institutions, especially museums (Jambon 2021). In order to support this development, the minister commissioned additional research to map the current status quo of such collaborations, as well as the needs, expectations, potential and challenges for the different involved parties (Jambon 2021, 24)⁶. Related issues such as the actual conditions and practical realisation for such collaborations, as well as ethical concerns (potential conflicting interests and power relations) will be also explored during a symposium to be held in Antwerp in November 2021.⁷

This paper examines historical origins, contemporary practices and future perspectives for public-private partnerships in the Belgian museum world by means of the close analysis of one specific case study. Drawing on the example of the Museum Mayer van den Bergh in Antwerp – a privately owned collection museum that has maintained a close and fruitful collaboration with the city of Antwerp since the 1950s – I will discuss how such public-private partnerships emerged and evolved over time. I will attempt to identify the aspects that characterise an effective collaboration, and examine how these partnerships can potentially contribute to the meaningful interaction with art and heritage collections in the future.

After a brief historical reflection on the emergence of an outspoken public-private divide in the nineteenth century, this paper will examine the case of the Museum Mayer van den Bergh, applying a three-fold approach. First, I will focus on the private character of the collection from a historical and organizational perspective; Second, I will discuss the changing role and functioning of the museum after it started collaborating with the city of Antwerp; And third, I will direct my attention to the present and future audiences of private collections in the public sphere. Departing from the idea of heritage collections as “commons”, I will reflect in particular on the specific position of private (art) collections in society and their value and potential

5 <https://phoebusfoundation.org/nieuws/phoebus-update/>, accessed 4 September 2021.

6 The research is currently (2021–2022) being executed at the University of Antwerp, under the direction of prof. dr. Annick Schramme.

7 Symposium “Collection, revaluation and donation. The importance of private art collections in Belgium and the Netherlands, nineteenth century to today” (“Verzamelen, herwaarderen en schenken. Het belang van private kunstcollecties in België en Nederland, 19de eeuw tot vandaag”), to be held at the Rubenianum, Antwerp, on 26 November 2021.

for the public. The Museum Mayer van den Bergh can thus serve as a case study of how public-private partnerships can contribute to a reevaluation of the relationship between heritage and audience.

The public-private divide: A historical perspective

Private collectors and their collections may enjoy increasing publicity in recent years, but from a historical perspective, private collectors have always played an important role in the cultural world and in heritization processes, and specifically in the rise of the public museum as a modern cultural institution. In Belgium – notably termed a “country of private collectors and amateurs” in the nineteenth century – collectors were important figures in shaping collections and providing access to these, thereby boosting processes of canonization and identity formation, at a moment that the national museums were still in their infancy and public cultural institutions in general relatively weak (Müller 2017). At the same time, collectors’ donations and bequests were essential in the creation of local and national collections (De Jong et al. 2020).

In the course of the nineteenth and early twentieth century, the collector’s role in the public cultural life radically changed. In the context of ongoing processes of institutionalisation, professionalization and internationalisation, key elements of heritage work – including the collection, conservation and study of art and historical artefacts, as well as providing access to these objects – have been taken over by public museums, while private collecting was increasingly associated with personal taste and private pleasure (Müller 2019). Nevertheless, private collectors continued to execute an important impact on the public cultural life, including the museum sector. An example of their enduring influence is the emergence of the so-called “collection museum”, a specific typology of museum that blossomed especially in Europe and North America in the period between 1880 and 1940. These museums – usually founded by private collectors or their descendants to preserve the collections they contained, but not necessarily to make them widely accessible – are characterised by their comparatively small scale, a domestic, personal atmosphere and their setting within a historic building (Higonnet 2009, xii). As such they typify the ideal of the personal, highly individualised devotion to art, while at the same time epitomizing the tension between public and private spheres that characterised the collector scene in the late nineteenth and early twentieth century.

Museum Mayer van den Bergh. From private collection to private museum

One such collection museum is the Museum Mayer van den Bergh in Antwerp. The museum contains the private collection of Fritz Mayer van den Bergh (1858-1901), a member of Antwerp’s Catholic elite (Müller 2021). During the final two decades of the nineteenth century, Mayer van den Bergh assembled a remarkable collection of mainly medieval and early modern fine and decorative art, that included numerous important works, among which fine examples of French medieval sculpture, early Netherlandish paintings and masterpieces like Pieter Bruegel’s *Dulle Griet* (*Mad Meg*).

After the collector’s early death in 1901, at the age of only 43, it was his mother, Henriëtte Mayer van den Bergh (1838-1920), who built the museum next to the family home as a monument to her son and a lasting repository for his collection. From the

beginning, she intended to preserve the museum for the future. The museum was inaugurated in 1904. During the first decades of its existence, the museum was not open to the general public and could be visited by appointment only. Henriëtte had a clear idea concerning the status under which the museum should be preserved for the future. She decided to not give it to the city of Antwerp, the local museum of fine art, or another public entity, a decision that was also politically motivated. As a dedicated Catholic, she did not want to see her house and collection be managed by the liberal city council that governed her hometown at the time (Müller 2021, 116). Instead, Henriëtte created her own foundation. She donated the collection and the museum building to a Board of Regents in 1906, an association consisting of family friends and art experts. In creating this board, Henriëtte established a permanent body for the management of her museum. She also formulated clear instructions to the board, determining, among others, that the collection had to remain unchanged and that further additions were not allowed. After Henriëtte's death, the board became a non-profit-organization to ensure its continuity, but accessibility remained limited.⁸

Becoming a public institution

This situation changed during the second half of the twentieth century. In 1951, the non-profit association signed a first management agreement with the city of Antwerp, with the aim to improve the museum's management and increase its accessibility. The agreement stipulated that the regents would appoint a secretary at their own expense, tasked with the museum's administration, while the city was responsible for ensuring access to the institution "at least three working days a week and every other Sunday or public holiday, during hours to be determined by the city".⁹ The agreement was renewed and expanded in 1974, to include the provision that the city would employ all the museum staff, including a deputy curator.¹⁰

These measures had a positive impact on the museum's functioning as a professional cultural institution. Jozef De Coo, employed in 1951 as secretary of the regents – and factually as the museum's first curator – was not only entrusted with the board's administration, but was also the first to initiate serious and structural research into the collection that resulted in the publication of two encompassing catalogues in the 1960s, of the museum's holdings of paintings, drawings and illuminated manuscripts (De Coo 1960) and sculptures, badges and antiques (De Coo 1969). The years after 1974 saw a further professionalization with Hans Nieuwdorp as the first curator employed by the city, who organised the first temporary exhibitions and initiated an intense collaboration within the network of

8 Articles of association of the non-profit-making association Museum Mayer van den Bergh, 10 January 1922, Archive Museum Mayer van den Bergh, shelf list no. 73. The law on this type of organisation was only enacted in 1921, making the Museum Mayer van den Bergh one of the oldest extant non-profit organisations in Belgium.

9 Management agreement between the City of Antwerp and Museum Mayer van den Bergh, 18 August 1951, Archive Museum Mayer van den Bergh.

10 Management agreement between the City of Antwerp and Museum Mayer van den Bergh, 16 December 1974, Archive Museum Mayer van den Bergh.

Antwerp's art museums. The museum has become a recognised heritage institution and thus also became eligible for structural subsidies from the Flemish government.

To date, the regents own the collection and the museum building. While the museum staff – employed by the city – is in charge of all tasks relating to collection care, research, the organisation of exhibitions, public activities and communication, the regents still play an important role in the museum's management and are always consulted for major decisions regarding the building or collection, such as renovations, the restoration of works of art, or loans for exhibitions. The collaboration is thus based on an equal distribution of tasks and responsibilities among public and private partners, enabling a continuous and professional practice in line with standards and protocols of the public cultural sector, while also guaranteeing the private property status of the collection and museum building.

The museum and its audience

The measures taken during the second half of the twentieth century were mainly directed at strengthening the Museum Mayer van den Bergh's functioning as a public institution. In recent years, however, awareness is growing of the museum's particular history and organizational structure, singling out its private character as what distinguishes the Mayer van den Bergh in the museum field in Belgium. This has led to a detailed analysis of the museum's strengths and weaknesses, challenges and possibilities. For example, the museum's relatively small scale, narrow passageways and stairs, and home-like setup with integrated presentation of fine and decorative arts in historically inspired interiors present several challenges with regard to physical accessibility (including for persons with reduced mobility), routing and potential to increase visitor numbers. Similarly, the museum represents a highly complex story that has to find a balance between the very diverse, rich and high-quality (but static) collection, and the underlying history of its founders with which it is intricately bound. The richness and diversity of stories are at times overwhelming for visitors and can inhibit a clear, straightforward and easily comprehensible museum concept.

In order to tackle these challenges, the museum staff and the regents are currently investing in a range of new projects encompassing physical interventions, research, collection management and valorisation. Departing from the idea that the value of heritage collections is a dynamic concept that depends on the people who interact with them (Frijhoff 2007), the audience is a central component in all these initiatives.

The most important long-term goal is the renovation of the museum and the extension of its premises that will be carried out during the next few years (2023-2026). In this context, the agreement between the regents and the city will be renewed, reformulating and updating the roles and responsibilities of the partners with regard to contemporary museum management as well as real estate. During the works, the neighbouring building (the former family home) will be incorporated in the museum site, resulting in a considerable enlargement of the surface. To safeguard the authenticity of the presentation, the permanent exhibition will remain in the existing museum. The extension, in turn, will provide new space for visitor services (i.e. ticketing, facilities,

shop) as well as new room for temporary presentations, depot, library, archive and study area, and offices. Also, the physical accessibility of the upper floors of the historical museum building will be increased by incorporating a lift in the neighbouring building.

In addition to the renovation and extension, the museum is also working on making the collection and its unique history more accessible in other ways. The museum's historical archives play a crucial role in this process. In 2021/2022 the museum is running a large-scale digitisation project, supported by a subsidy from the Flemish Government, that aims to inventory and digitise the museum's entire historical archives and to make the documents and related metadata accessible online.¹¹ The project intends, among others, to re-establish the link between archival material and the art objects to offer fresh insights into the museum's rich and diverse histories. Upon completion of the project, the new, interlinked collection and archive databases will not only make existing (art historical, stylistic, material, provenance, etc.) information about the artworks available online, but will also connect the objects more strongly to the personalities who collected them in the late nineteenth century, for example by including details about the Mayer van den Bergh's practices and networks. The digitisation project will provide relevant material that will help revise, adjust and update the museum's presentation concept and related communication. In this way the museum aims to develop a new conceptual baseline that will more successfully balance the allure of a world-class art collection with the intimacy and highly personal character of a late-nineteenth-century private collection, in which the audience can establish connections with the collection in novel and diverse ways.

Conclusion

The Museum Mayer van den Bergh is a good example of an efficient public-private partnership in the Belgian museum world. Deriving from the private collection of late-nineteenth-century amateur Fritz Mayer van den Bergh, the museum has maintained its private character until the present day thanks to the collector's prescient mother Henriëtte, who donated the collection to a Board of Regents tasked with the preservation of the museum. Since it signed two consecutive management agreements in the 1950s and 1970s, the board is closely collaborating with the city of Antwerp, a decision that benefitted the museum's public accessibility and the scientific valorisation of the collection. In recent years, however, the museum staff and the regents are also investing in projects that emphasise and reevaluate the museum's specific private character and history. Based on an integrated approach that balances the needs of the private collector or owner, the public institution and the (contemporary and future) audience, the partners jointly work on a historically informed renovation and extension of the museum site, and the digitization and valorisation

¹¹ The project entitled "The Historical Archive of the Museum Mayer van den Bergh: Reconstruction of the (Inter)National Networks of an Antwerp Collectors' Family" ("Het historisch archief van het Museum Mayer van den Bergh: Reconstructie van de (inter)nationale netwerken van een Antwerpse verzamelaarsfamilie") is made possible by a subsidy for digital collection registration by the Flemish Government, see <https://www.vlaanderen.be/cjm/nl/cultuur/cultureel-erfgoed/subsidies/projects/subsidies/projecten-inhaalbeweging-digitale-collectiedata>, accessed 6 September 2021.

of the museum's historical archives, among other things. Thanks to these initiatives, the museum's future audiences will be offered new and alternative ways to access and relate to the collections and their diverse histories. In so doing, the Museum Mayer van den Bergh consciously embraces its particular history and status as a private institution within the Belgian museum landscape, pursuing its aim to become more accessible, relevant and meaningful to its visitors today and in the future. As such, the museum can potentially serve as a source of inspiration for other kinds of sustainable collaborations between public and private entities, dedicated to benefitting the audience.

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Why collect? A reflection between psychoanalysis and private collecting

Priscila Brennand (BRA)

It's Sunday, I'm at my grandparents' house, many family members walk around while we wait for my grandfather to arrive for lunch, he arrives with rolls of paper in his hand, scratched by him and put them on the side table where he shows some children your ideas traced with your red pen. At another moment he works in the workshop of his house in the presence of my father. These are the oldest memories I have of my grandfather, along with his love for animals. I remember his bag with newspapers, there were many, he read them all, he read all the newspapers in our state and others in São Paulo. My grandfather was a man given to work and connected to the world in a unique way, in my view it was these connections that earned him the title of a visionary entrepreneur.

When I was a little girl, I remember a room with some of his pocket knives and white weapons arranged in showcases hanging on the walls and arranged as we see them today at the Castelo São João. That room was usually closed and there were few times I had access to it during my childhood. That's the grandfather I remember. If, on the one hand, I had a good relationship with him and this contributed to the execution of this work, on the other hand, it is because I am his granddaughter that I must alert to the transference issues present in my writing, since it is not possible for me to write impartially, far from it.

Having said that, I now describe my grandfather in a distanced way to give scope to the reflections I propose:

Ricardo Coimbra de Almeida Brennand was born on May 27, 1927 in Cabo de Santo Agostinho in Pernambuco, at the age of four he moved with his family to the Engenho São João in Várzea, at the end of his childhood he went to Boa Viagem beach and later he returned to the Engenho São João, already married to Graça Maria Dourado Monteiro Brennand and with 3 children, the first of the 8 they had, there he built a large family: 8 children, 19 grandchildren and 43 great-grandchildren. The only son among his three sisters, he graduated in industrial engineering from the Federal University of Pernambuco (1949). In an interview Ricardo revealed to the public how he perceived himself, he recognized himself as an industrialist, he dedicated his life to glass, steel, cement, ceramics, porcelain, tile and sugar factories. In his words:

“I cannot help but judge myself for what I am: I am a competent manufacturer, assembler and maker of new units, new factories, I consider myself competent and I am proud of it.”
Later, in this regard, he says: “Few do what I’m doing here, I’m confessing – is it your greatest pride? – It is my biggest and only pride: Factory!”

Ricardo Brennand known by his commitment to the construction of factories and, as he adapted the most advanced industrial models in other countries to reproduce in new facilities in the Northeast, he used to call himself a “copyist”. Ruled by systematization, mastery of new technologies and the production of serial objects - essential objects, that is, destined to satisfy the needs of a population, Brennand stood out as an entrepreneur. With his technical and innovation-oriented profile, he drew attention when he inaugurated the Ricardo Brennand Institute at the age of 75, in Pernambuco - in the lands of Várzea.

With the opening of the museum, the following question arises: What leads an industrialist who is determined to optimize and qualify the production of a series of objects and build a space of such dimensions aimed precisely at “unessential” and rare objects marked by the singularity of the relationship between a man with your collection? This question led me to the perception of two movements present in the same action: one in relation to his act of collecting - distinguishing here the two moments of his collection (before and after the idealization of the IRB) and the other the act of making his public collection, in view of the way in which he did it: from the creation of a space with such dimension.

It was from a pocketknife, a gift from his uncle Ricardo, that my grandfather started his first significant collection. The undeniable affection between them could lead us to analyze the retention of objects similar to the gift he received when he was young as representative of an affection to be remembered, however we cannot reduce the collection to this analysis, as we will see. His strong connection with his uncle is also evident in the choice of the museum’s name, which is both a tribute and a self-reference – Instituto Ricardo Brennand.

This first moment of his collection concerns the composition of a collection of objects that escapes its determination by the function and that constitutes itself governed by another trait. Knives and bladed weapons were not used by my grandfather, but kept in his house and later occupied showcases in a room, where assumed an expository character, but that was not public yet. The multiple and impotent character of this collection denotes what Lacan called *das Ding*, that is, the Thing.

When reflecting on this first one from my grandfather's collection, I notice a certain irony in it, I look for the meaning of the word pocket knife "1. small razor with retractable or folding blade, used for various purposes." He appropriates objects for different purposes, many of them with multiple functions, not to make use of any of them. It seems that the function of the collection is to maintain the distance between the object and the subject. Thus, what is established as a possibility here is the relationship itself, it is not an object of demand, but a relativized object, that is, in relation to the subject.

We soon see that what is sought with the retention of these objects is not the encounter, it is evident here the contrast between the subjective and the objective - What is sought is to bring to mind something intimate, which was perceived in another moment of your life by reproducing it as representation, without the external objective having to be there. For psychoanalysis, the subject is guided in the search for the reencounter with the object that was lost, but that it is not possible to be found again, so the collection does not stop.

The Thing is distinguished from other objects insofar as it is always situated beyond the possible particular objects, that is, it is an impossible object, outside of meaning. So, the way the subject relates to the objects in his collection can be misunderstood. The satisfaction that comes from this is a free satisfaction of an object of demand.

The collector deals with something that is inside him, he chooses an object among the others, an object that is based on the absence/loss of the object. This election cannot be explained, it is the cause of the most fundamental human passion, as Ricardo shows in his response to the journalist:

"When I started, my dear, I felt a need at every step, what you see here has, it's not only my finger or my taste, but there's a little bit of my "I want it like this, like this".

– Is there a criterion?

– "No."

– or is passion the criterion?

– "It's passion, I think."

The second moment takes place after the idealization of the institute, when Brennan is guided by an objective intention, in order to return to Pernambuco something that he recognizes that the state has given him - the opportunity to fulfill himself in everything he has dedicated himself to. He showed a special interest in attracting children/students to the museum, a

way of showing those who live here part of its history – in this case, the first records of our land.

During this period, his acquisitions were aimed at Dutch-Brazil, traveling painters from the 19th century and artists from Pernambuco. The connection with the homeland seeks not only the connection with its origins, but also directs itself to what the founder believes interests the other, a common interest between him and the one who would be his future public. The desire for recognition is connected to the desire for the transmission of a story. The collection and ordering of the works provide the visitor with a narrative that tells of the intention of the creation of the museum.

I think that the idealization, projection and construction of the Ricardo Brennand Institute was extremely important in my grandfather's life. First, because after the sale of the factories, it was necessary to direct his energy to something that demanded such dedication, as was characteristic of him, and second, because he came to fill a void left with the departure of my dear uncle Antônio Luiz, his son, who took his father's name. I believe that this departure also put him in contact with death itself, leading him to build something that aimed at his immortality. For Walter Benjamin (1987) an authentic collector is one in which possession is the most intimate relationship one can have with things: not that they are alive within the collector; he is the one who is alive within things.

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Ethics and the future of collections

Carlos Brandão (BRA)

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First of all, I would like to thank Leen Beyers very much for the invitation to present this afternoon. I'm very glad to be here and to share with you and with the audience some thoughts on Ethics in museums.

I work, now for almost 40 years, for a natural museum, actually a zoological museum. We have about eleven million species of animals from all over the world, mostly from South America, the majority from Brazil, of course.

My first challenge is to talk about these numbers. Do we need eleven million specimens? Do we need to kill eleven million animals? For our research we are following a tradition that museums of natural history of zoology and botany continue by keeping huge collections. We keep huge collections because we need them to answer scientific questions that we have. For instance, regarding the species, species cannot be represented by one individual because individuals belonging to the same species present variations in different characteristics. Therefore, we keep several specimens to represent species in museums. We need to compare specimens from the whole distribution of that species to be able to understand the variation and respond to these questions.

Conceptually, we should be able to give a name to every natural entity, but when I first saw, when I started to work in the museum as an intern, a jar full of insects it was shocking. My duty was to "clean" these jars, that is I had to sort, mount and then transfer the insects to a tray. Sometimes you can find thousands of species in the same jar. All these jars came from collection events, when we set up a special collecting tent in nature, in a selected spot, and left it for some days. We employed a very cleverly built tent, that forces insects to fly up to be trapped in a jar, full of preserved solution, in our case, alcohol. We returned with jars full of insects, perhaps thousands, dozens of thousands of insects in the jar. In several instances I saw colleagues picking up two or three insects of special interest from the jar and abandoning the rest. This was a strong ethical problem for me as student and even today as a professional, that is to take objects from nature and bring them to the museum, and to not use them in full or show them to the public.

In order to get the needed orientation to tackle this question, specially for young students at the beginning of their professional life, I searched for the appropriate code of Ethics for museums. The Codes are, however, very general and are more preoccupied with the legality of the collection and so forth, and so that's my theme for today in the dialogue session.

Collecting Chaos: The Struggles and Perspectives of the Museological and Research Institutions for Safeguarding Archaeological Collections in Contemporary Times

Ana Paula Barradas Maranhão (BRA)
André Luiz Campelo dos Santos (BRA)
Henry Socrates Lavalle Sullasi (BRA)

Abstract

In Brazil, over the last few decades, preventive archeology, also called contract archeology, has stimulated the growth of archaeological research, especially after the consolidation of the Brazilian environmental legislation. Preventive archeology has the objective of combining several actions of protection, rescue and safeguarding of the archaeological heritage threatened by economic development. Preventive archeology projects currently correspond to a large portion of the archaeological studies carried out in Brazil, producing a wide range of collections as a consequence. Regarding the material remains collected in the field, it is necessary to consider the museological and research institutions, which have the obligation to guarantee the longevity and integrity of the artifacts under their protection, but unfortunately are facing a calamitous scenario in Brazil, where it is possible to find many examples of overcrowded, inadequate institutional storages, with few financial and professional resources. However, these institutions continue to work tirelessly, receiving and storing archaeological materials due to the lack of better-equipped places, although this act can lead to the loss of data (knowledge), its context and often the artifact itself. The challenges faced by the professionals that manage these collections are enormous, especially with regard to the issues involved in the use of priority criteria when safeguarding, something often adopted due to the above-mentioned points. Having said that, the purpose of this work is to present new contributions and perspectives for the use and extraversion of archaeological materials stored in research institutions, uniting in the same initiative approaches aimed at the exposition, safeguarding and even scientific research of the artifacts. A project to be implemented by the Department of Archeology of the Federal University of Pernambuco will be presented. The project aims to overcome the safeguarding challenges arising from the constant, and increasing, accumulation of materials from preventive archeology.

Introduction

In Brazil, over the last few decades, preventive archeology, also called contract archeology, has stimulated the growth of archaeological research, especially after the consolidation of the Brazilian environmental legislation. Preventive archeology has the objective of combining several actions of protection, rescue and safeguarding of the archaeological heritage threatened by economic development. Therefore, Brazilian archaeology involves distinct agents at different levels: educational and research institutions, professional personnel (self-employed or company employees), management and inspection agencies, entrepreneurs of preventive archeological research, safeguarding institutions, general public and other entities responsible for the preservation of the archaeological heritage.

The National Historical and Artistic Heritage Institute (IPHAN, *Instituto do Patrimônio Histórico e Artístico Nacional*) is the federal agency responsible for preserving the Brazilian cultural heritage. In 2009, IPHAN created the National Center for Archeology (CNA, *Centro Nacional de Arqueologia*) to institutionally strengthen the area of archaeological heritage management. The CNA specifically seeks extroversion and protection of the national archaeological heritage (IPHAN 2021a).

Endorsement institutions, on the other hand, are authorized to receive and safeguard archaeological collections, as long as their infrastructures meet the minimum requirements in IPHAN Ordinance No. 196/2016. Institutional Endorsement is a basic requirement for the acceptance of any archaeological research project that foresees field excavations, whether in the academic sphere or in environmental licensing (IPHAN 2021b).

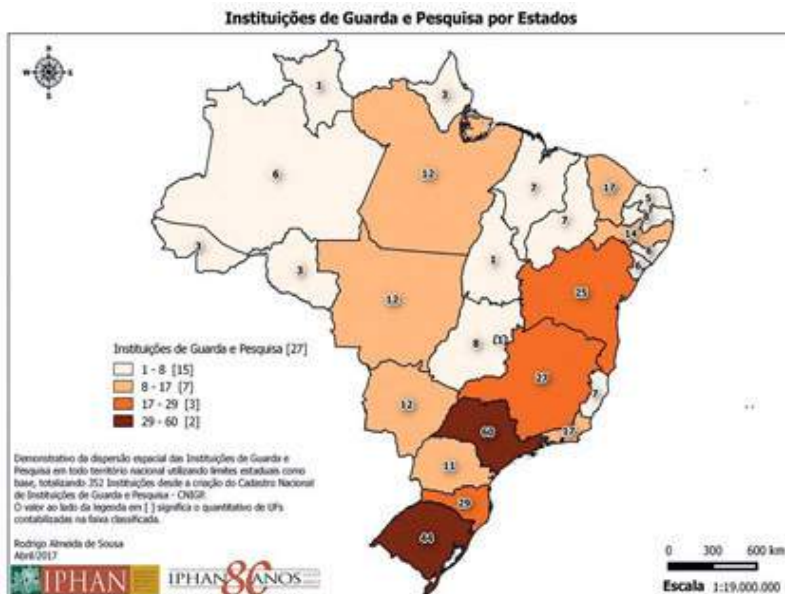
In 2014, after visiting 31 of the institutions that most endorsed archaeological research, the CNA created the National Registry of Guard and Research Institutions (CNIGP, Cadastro Nacional das Instituições de Guarda e Pesquisa), to better control the institutions that have custody of collections arising from archaeological projects (IPHAN 2021a).

The CNIGP, established by IPHAN Ordinance No. 196/2016, lists the institutions with approved research, being constantly updated. These institutions are continuously inspected in order to verify their suitability for receiving archaeological materials in accordance with the criteria in Annex I of the above-mentioned IPHAN ordinance.

In 2017, there were 352 institutions, located in all Brazilian federal units, registered in the CNIGP. The highest concentration of registered institutions could be found in the state of São Paulo, Southeast region, with 60 institutions, while the second and third places in this rank could be found the South region: Rio Grande do Sul, with 44 institutions, and Santa Catarina, with 29 institutions (Figure 1).

As the institutions registered in IPHAN undergo continuous inspections, in an examination carried out on May 27, 2021, in the CNIGP, with data from February 19, 2021, there were a total of 287 registered institutions, among suitable, unsuitable, suitable with conditions, and in the process of inspection. Their inspection years were diverse, between 2016 and 2021, and dates for some institutions were not present (IPHAN 2021c).

Figure 1 – Distribution of safeguarding and research institutions in the Brazilian territory - 2017



Fonte: Souza (2017).

Preventive archeology projects currently correspond to a large portion of the archaeological studies carried out in Brazil, producing a wide range of collections as a consequence. It is not known, however, the amount of archaeological collections stored in endorsement institutions and whether there is, in fact, an appropriate conservation of all the artifacts coming from archaeological fieldworks. Our aim here is to assess the culture of institutional endorsements that exists in Brazil and present their respective struggles and perspectives for safeguarding archaeological collections.

The current scenario of institutional endorsements

The institutional endorsement is a declaration in which an institution authorized by IPHAN states its intent to safeguard the artifacts unearthed and/or collected in an archaeological investigation.

Costa and Comerlato (2013/2014), present six principles related to endorsement and safeguarding: (1) institutional endorsement is a declaration of the transfer of institutional autonomy; (2) removed from the sites, the archaeological artifacts depend on the safeguarding institutions for their preservation and accessibility; (3) it is not possible to predict how many artifacts will be found in a site; (4) when removed from the sites, the archaeological artifacts need special conditions of storage; (5) from a legal perspective, archaeological collections are considered to be Federal property; and (6) archaeological sites and collections are preserved for their historical and social relevance.

According to the first principle, institutional endorsement can be presented as a declaration of transfer of institutional autonomy, that is, through a formal document, the institution supports an archaeological project and, ultimately, acts for the safeguarding and conservation of its resulting artifacts.

Regarding the second principle, once the archaeological remains are removed from stability in an archaeological site, the endorsement institution is responsible for safeguarding and transmitting this heritage to the general community. In the Article 2 of the ICOMOS/ICAHM Charter for the protection and management of the archaeological heritage (1990) is stated that conservation policy must be integrated to safeguarding activities as the archaeological heritage is a fragile and finite resource. Therefore, endorsement institutions play an essential role in both the safeguarding and conservation of archaeological collections.

The third principle refers to the impossibility of predicting how many artifacts will be found in a site. This is an extremely worrying factor directly associated with the problem highlighted in this work. Before the archaeological survey, the dimensions, area of dispersion of archaeological materials and stratigraphic depth are estimated, giving an idea of the size of the site under investigation, however, it does not make it possible to predict the volume of unearthed artifacts. As a consequence, a controversial issue arises: the disposal of archaeological remains in Brazil. This is not a common subject in the Brazilian archaeological bibliography, few authors properly discuss the issue, but the work of Costa and Fernandes (2020) can be highlighted here. They deal with the disposal of archaeological remains in Brazil through their experiences in the process of generating collections in institutions for safeguarding and researching archaeological heritage.

For the authors, it is essential that the archaeologist conduct examinations of the archaeological collections, applying a method of screening, selection and disposal or preservation of archaeological materials. Moreover, they claim that it is not necessary to keep all the unearthed materials, as archaeologists in technical reserves and/or storages are daily faced with redundancies and overcrowding of materials that preserve repeated information. Ultimately, this would not be considered an arbitrary disposal, but the generation of collections in terms of their unique data (Costa/Fernandes 2020). Nevertheless, this is a procedure that is still subject to many debates at the national level in Brazil.

The fourth principle demonstrates a concern with the conservation of different kinds of archaeological materials. Overall, the elements that make up the archaeological collections can be divided into organic and inorganic materials, with the latter being mostly ceramics, glass, tableware, metals and lithics. Organic materials, on the other hand, are generally bony remains, plant and animal fibers, wood and leather (Teixeira/Ghizoni 2012). All this diversity makes conservation work difficult, but simply separating the materials based on their physical properties is not enough. Each type of material needs different forms of cleaning, conservation and storage.

According to the fifth principle, the archaeological collections, from a legal perspective, are considered assets of the Union. Articles 1 and 7 of Federal Law No. 3,924 (Presidência da República 1961), on archaeological monuments, state that archaeological or prehistoric monuments existing in the Brazilian territory, and all the elements found therein, are under the custody and protection of the Public Authority of the country, and that archaeological or prehistoric deposits of any nature are considered, for all purposes, as property of the Union. In other words, the legal responsibility for preservation rests with IPHAN, which, through the CNA, delegates to the endorsement institutions under its supervision. This means that IPHAN transfers powers, and these institutions assume the responsibility of managing and preserving Brazilian archaeological remains.

The sixth and last principle refers to the conservation of archaeological sites and collections due to their historical and social relevance, i.e., their dimension as a social heritage. According to Le Goff (1990), the importance of heritage preservation is related to collective and individual memories, which are used as guides to understand past and present events, certain behaviors of a social group, etc. The intensification of memories and knowledge also contributes to the conception of identity and the rescue of roots.

Having said that, the extremely important responsibility of the custody and research institutions is evident. Unfortunately, many of these institutions are facing a calamitous scenario in Brazil, where it is possible to find many examples of overcrowded, inadequate institutional storages, with few financial and professional resources. However, these institutions continue to work tirelessly, receiving and storing archaeological materials due to the lack of better-equipped places, although this act can lead to the loss of data (knowledge), its context and often the artifact itself. The challenges faced by the professionals that manage these collections are enormous.

In addition to guaranteeing the conservation of the collections, another key responsibility of these institutions is to provide activities related to the public sharing of heritage of the stored material, something uncommon in Brazil. These public accessibility activities, however, can help solve many of the problems and issues presented here.

Solving the chaos: innovative experiences of archaeological collections management in Brazil

In the last decade, a handful of initiatives have been put in practice in order to solve the problem of adequately storing the ever-growing archaeological collections in Brazil. In general, they applied strategies that implemented a relatively new and yet-not-very-common mechanism of usage of these collections: the institution of visitable storages or technical reserves.

Historically, access to archaeological storages or technical reserves has been restricted to the professional staff, therefore making these spaces inaccessible to the general public. However, there are several discussions nowadays on the lack of accessibility of these storages and their respective stored collections. This has led some safeguarding institutions to adopt new practices and allow for new forms of interaction between the general public and the storage environment, thus enabling the exhibition of a collection that was previously inaccessible.

According to Gomes and Vieira (2013), a visitable technical reserve can be defined as a space intended for safeguarding and conservation of collections that can also allow for public access to some objects through professional mediation – in the form of guided tours provided by the trained staff of the institution. Some visitable storages are implemented in new, specially allocated or previously unused areas of the institution (Desvallées/Mairesse 2013), thus permitting to make room for better management of stored collections and, at the same time, to keep specific spaces for protected artifacts, i.e., not yet suitable for public interaction.

It is noticeable then that this kind of approach invariably grants a museological character to the institution implementing the visitable technical reserves, however, it still maintains the main and original goal of safeguarding and conserving the stored collections (Camacho/Sousa 2007).

A pioneering initiative in Brazil is the visitable technical reserve of the *Museu de Arqueologia e Etnologia* of the University of Sao Paulo (<http://mae.usp.br/reserva-tecnica-visitavel-arqueologia-amazonica/>; last accessed July 2021). It is implemented as a specially allocated space for the safeguarding and exposition of archaeological collections composed of artifacts associated with indigenous populations from Amazonia.

Similar examples can be found in almost every region in Brazil, to cite a few: the *Museu de Arqueologia e Etnologia* of the Universidade Federal da Bahia have recently launched a project to update its technical reserve, with the purpose of minimizing the impact caused by deterioration agents and to guarantee the

preservation of the artifacts, allied with exhibition activities. The uttermost goal of this project consists on the construction of a center for archaeology, conservation and restoration, which will house a technical reserve and laboratories (Vasconcelos/Alcântara 2017); the *Laboratório de Arqueologia Peter Hilbert* linked to the *Instituto de Pesquisas Científicas e Tecnológicas do Estado do Amapá* harbors a technical reserve that is also used as a space for accessible presentation of archaeological information and heritage (Pereira 2015, 2017); and finally, considering the importance of public accessibility of heritage, the *Laboratório de Ensino e Pesquisa em Antropologia e Arqueologia* of the Universidade Federal de Pelotas released a Procedures Manual that deals with the management of its collection, detailing the entire process from the arrival of the artifacts through the extroversion activities (Milheira et al. 2017).

These examples demonstrate that the implementation of visitable technical reserves is a relatively new phenomenon in archaeological collections exhibitions. They also materialize important actions that can be replicated in other institutions responsible for safeguarding collections of the same nature, which is the case of UFPE and its Department of Archaeology.

Exhibitions are an extraordinary tool for connecting the public (visitors) and the collection (objects on display). In a broader perspective, it is the encounter between society and its heritage (Cunha 2010). The installation of a space that harbors safeguarding, conservation and exhibition activities would be an opportunity for both the abovementioned university and department to present to the society not only their collections, but also the archaeological research works that have been carried out in the last few decades.

In this sense, a project is underway to transfer a portion of the archaeological collections housed in the Department of Archeology to a new area called the *Núcleo de Visitação da Universidade Federal Pernambuco* (NUVIS-UFPE), a space in which it is intended to implement an innovative way of extroversion of archaeological collections.

The NUVIS-UFPE is located in the inner and central part of the Recife Campus of UFPE, in the region of the *Várzea do rio Capibaribe*, in the area of the former *Engenho do Meio*, part of the group of plantations established in Pernambuco in the 17th century. Thus, in addition to being geographically involved by the academic community, the NUVIS-UFPE is also located in the vicinity of the *Engenho do Meio* Archaeological Site. Its building has an internal space of approximately 78 m², divided into three environments: (1) the visitable technical reserve, (2) an area for the installation of laboratories and (3) a section dedicated to exhibitions of archaeological materials (Santos et al. 2020).

Having said that, the NUVIS-UFPE is, therefore, a well-structured space that can serve as an attraction and landmark within UFPE, becoming a meeting place for the scientific and other communities located in the surroundings or within the university.

Ultimately, the mentioned space will be used to establish an innovative way of accessibility of the collections and their respective archaeological information: the installation of visitable laboratories (for the analysis and conservation of the

archaeological materials stored in the building) – incorporating important contributions demonstrated by similar experiences reported around the world (Chalmers 2004, Meyer 2011, Menu 2016) –, in addition to the spaces that will be destined for the safeguarding and exhibition of the collections.

Overall, the NUVIS-UFPE mission consists specifically of: (1) exhibitions of archaeological collections (with professional mediation), (2) public monitoring of laboratory procedures involving archaeological conservation and (3) storage and protection of the artifacts in sections with restricted access.

Final considerations

The Department of Archeology at UFPE harbors research laboratories and associated technical reserves that store many collections unearthed in preventive archaeology. The collections are composed of organic and inorganic materials from the most diverse prehistoric and historical archeological sites in the Northeast region of Brazil.

The implementation of NUVIS-UFPE is understood here as a viable project that guarantees public access to the archaeological heritage and information that otherwise would be restricted to a limited audience. The main goal here is to abandon the ingrained concept of the “inaccessible”, of “knowledge for a few”. The NUVIS-UFPE seeks to bring the public, the university community and the surrounding neighborhoods closer together, providing them the opportunity to gather more knowledge around their past and heritage.

With NUVIS-UFPE, the university itself fulfills its duty as a safeguarding and research institution. It is crucial to establish general guidelines for medium and long-term actions, in addition to priority actions that seek the conservation and effective extroversion of the collection under safeguarding.

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Scientific Collections: the dilemma of institutions

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The scientific collections of various institutions in Brazil face serious problems concerning best practices in conservation and communication. Many questions are raised in research centers, departments, and laboratories about collections formed for educational purposes, as they are often viewed from specific perspectives and not always regarded as important assets for the preservation and study of material culture.

These collections also constitute an archive, but they are often not treated as such due to the practical and dynamic nature they acquire from being used in various contexts. However, upon fulfilling their function, the archive that comprises these collections reflects the historical context of practices, activities, and research methods across different fields of knowledge during a specific period of scientific inquiry and knowledge construction. It is important to discuss how institutions think about and manage these archives and their historical role, as it becomes clear that this heritage can be safeguarded. Nevertheless, many institutions struggle to allocate these collections to memory centers, museums, etc.

For example, the wax collection of the Memorial de Medicina de Pernambuco stands out, consisting of 36 items. These molds, developed through ceroplasty—a technique widely used in medical activities—anatomically reproduce body parts for the development of studies in dermatology, revealing the technique used to demonstrate pathologies during a specific period. Thus, the academic context is highlighted, where collections for study and research exist. It is necessary to consider the future of these research and educational collections from a broader perspective, one that includes strategies and studies focused on their significance as testimony to the evolution of practices, forms of knowledge, and historical potential, aiming to recontextualize these collections for the present. How should museology collaborate with research centers and institutions to contribute to the preservation and dissemination of these assets?

The effort to raise a consensual theoretical harmony on the museological heritage of educational and scientific institutions is far from entering a homogeneous environment, without difficulties. Trials designed by scholars have revealed that observations about it are part of a considerably winding path. The degree of complexity resides in the fact that this issue brings with it other analyses: modernity, memory, preservation, conservation and communication.

Debates on the process of heritagization and musealization permeate the academic environment and are often produced in the same way. They may be intertwined in the literal sense, as they can lead to perceptions as possibilities between one and the other, but they are distinct and, therefore, communication is important to highlight the distinction of these processes.

However, it is important to realize that the way in which Museology uses communication methodologies, and that it will be important to strengthen processes and not just an empty method, which can happen when you do not have a vision of the number of relationships and objectives that work within the institutions holding this potential museological heritage.

As this is an approach referring to collections that do not necessarily have evident characteristics of being subject to musealization, a parenthesis is

added to exemplify the route of formation of these collections, which are built for contexts of use and research, centered entirely on practice and extraction of its intrinsic information. These are just some of the reasons why they exist within scientific institutions. The museological process allows evaluating the collecting of objects for the institution's memory and the witnessing character of the material of a research path, which is worth being documented, and thus, it will be possible to establish a methodology for analyzing these objects with their professors and users.

Within these perspectives, there are several variables, ranging from political circumstances, promotion, cultural bias, or even a view formed by the pantheon of scientists. Direct this perspective towards the treatment of collections and enhance a discussion about the museological heritage that is being built with the collaboration of agents and scientific research agencies, who bring together their skills and expertise to interpret collections.

The term heritage is problematized by Jeudy, who discusses the existence of a monumental heritage alongside what he calls "new heritage", which are both at conflict in the cultural field. The notion of monument, on the one hand, is intimately connected to what is considered legitimate through the preservation policy, the so-called "new heritages" are the result of the recognition of heritage by communities.

The issue of a legitimate heritage refers to the clashing logic of a certain view of the world. In this sense, the choice of what is or is not heritage is part of a game of political forces. After all, the sense of heritage conservation foresees the maintenance of the symbolic order of modern societies. This symbolic order runs through the public visibility of places, objects and testimonial discourses. The understanding that historical construction is carried out along a path which meanders, with several possibilities and versions for the same event, favors the assertion that memory is an inseparable element of history.

By pointing out a complexity in the correlation established between the institutions and the possibility of an exercise based on a democratic and participative management of their collections, the musealization processes are highlighted. It is the concrete products that in isolation can give rise to subjective views that were never thought of in their production contexts (but can be raised) they are inherent to the type of institution, but not free of interpretation due to their practical nature of processes: classify, catalog, expose, archive. Everything needs to be linked and structured to compose a subsequent communication process.

Therefore, the space – which goes beyond the institution's walls – is a combination of specificities of the areas of knowledge combined with political proposals: past and present united by the idea of heritage and by the image of the identity to be preserved. That is why it is important to understand:

On the one hand, it is about exploring alternative conceptions that are within scientific knowledge and that have become visible through pluralistic epistemologies of various scientific practices... to promote the interdependence between scientific

knowledge produced by Western modernity and different non-scientific knowledges. (DE SOUSA SANTOS, 2018, p.224)

However, discussing aspects existing in the relationship between institutions and their social context is a highly complex action, as it indicates aspects that are permeated and established by certain groups and social actors, who are not always or are invited to contribute to the development of the adopted communication within the dynamics of these spaces.

Outlined here is the premise that obtaining satisfactory results in the communication process is possible through an analysis of communicative methods, under the management of museology, which is able to delimit and focus not only on the simple descriptions of the agents external aspects, but aspects that are being neglected by other disciplines.

As an example, we bring the case of the Wax Collection of the Memorial da Medicina de Pernambuco, belonging to the Federal University of Pernambuco, subordinated to the Pro Rectory of Extension, operating in the old building of the Recife Faculty of Medicine, inaugurated on April 21, 1927, to house the Faculty of Medicine of Pernambuco. In 1958 it was transferred to the university campus and the building was restored and reopened on November 27, 1995.

Today, it houses other institutions linked to medicine, including the Memorial. The Collection of the Memorial of Medicine houses the pieces from the extinct Museum of Medicine of Pernambuco – MMPE –, as well as pieces from the Recife Faculty of Law and the Pernambuco Faculty of Medicine, in addition to donations made by individuals.

The wax collection consists of 36 items. These molds, developed from ceroplasty, a technique widely used in medical activities which consists of the anatomically reproducing body parts for the development of studies, the technique evolution, also known as “moulage”.

Figure 1 – Wax collection and dermatological lesions



Figure 2 – Mold of face with lesions



Figure 3 – Mold with parts of a child



(Images courtesy of the author)

The molds are polychrome. Their composition is unknown, they are probably made from a mixture of beeswax and other organic resins. The finish is made with fabric, affixed to the wax with metal studs. All molds are stored in wooden boxes measuring 39 x 29 x 12.5 cm and have a removable glass lid to protect the pieces.

These objects created for study and research purposes within medical practices have lost their primary function, since technological evolution no longer requires them as a source of study. The objects start to acquire another value, as they can be observed from other perspectives of fields of knowledge, from the point of view of artistic research, by the technique used, from the point of view of the history of the teaching tools of dermatology and related sciences.

That is, these objects continue to have significance beyond their primary use, they have time frames that cross some disciplines and they can become part of musealization processes, which encompass not only documentation, but also communication. Ideally this is a dialogue that allows exploring the connections of this collection not only with a particular moment, but with a historical context.

Having said that, often museological practices limit the potential further exploration of this collection. The symbolic, artistic, cultural value is recognized, but the initial character of the exploration of the research potential was only observed by a specific museum diagnostic action, which unfortunately was not improved, as there was no deepening of communication.

And this practice is not exclusive to the MMPE Wax Collection, unfortunately it is quite recurrent in other teaching and research institutions that hold collections with museological potential, there is storage of objects, but there is no research and little communication of the existence of the items, to stimulate the production of knowledge in different languages. The opportunity to promote the dissemination of information that should be essential to institutions of this nature is not made possible.

The conjectures are not closed, they are unfinished. Our proposal is to study how these institutions communicate and use methods to experiment with other angles of observation, other questions, is to propose to rethink the project they have for the numerous identities (under construction, built, deconstructed).

And in this everyday life, full of diverse stories, which cannot be excluded from the museological practice, it is important that museums develop inclusive communication strategies. In this way museum collections can help to form new communities and new ways of looking at life, even if they are not mainstream, they must be seen and heard within the communication practices of museums.

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Emotions in Collecting and collections

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In recent decades, although it is not a novel concept, the category that is conventionally called cultural heritage has acquired new senses and meanings in terms of its use and function, with its expansion and semantic overflow as a counterpart. Due to the plasticity and polysemic use of this word – more onto than phylum –, it has been lent to different understandings regarding its applicability. Indeed, the very understanding of what came to be designated as cultural heritage has become the target of permanent discussions and clashes. Needless to mention the abundant intellectual production on the subject, which in turn has mobilized the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) to constantly rethink and problematize this heuristic field and above all its application scope through the creation and improvement of instruments of legal protection and safeguarding of the national cultural heritage, notably after the semantic and conceptual expansion foreseen in the Constitutional Charter of 1988, reiterated by Decree 3.551/2000.

Despite possible controversies, there seems to be agreement around cultural heritage as a principle of inseparability between the material and the immaterial or of its complementarity as a more comprehensive and integrated conception. There are many cases in which materiality and immateriality are mixed up and, in some of them, it is difficult to know when one begins and the other ends. One of the paradigmatic references of the process of fusion between material and immaterial is found in the premise of IPHAN listing, in 1986, the *Terreiro da Casa Branca do Engenho Velho (Ilê Axé Iyá Nassô Oká)* in Salvador. Regardless of the materiality of the locus in which a religious community of African origin is rooted, the safeguarding of the cultural asset in question can also be read and interpreted as the recognition and affirmation of a more inclusive and plural perspective of Brazilian society and, by extension, of the own national, multiethnic cultural heritage, as the anthropologist Gilberto Velho (2006) observed when reporting on the listing process at the IPHAN advisory board. This body developed similar understandings and measures of safeguarding for other cases.

More recently, another phenomenon in the field of fusion between the tangible and the intangible came to occupy the agenda of debate in the field of cultural heritage, presenting itself as a challenging problem for reflection. This is the request for preservation of the Arthur Bispo do Rosário Collection, consisting of 805 pieces, sent to IPHAN, in March 2018, by the Juliano Moreira Municipal Health Assistance Institute, in Rio de Janeiro, for whose process I was rapporteur and of which I will now analyze some of the challenges faced¹. Therefore, the turning point of this article is not to question the legitimacy of the request to safeguard the collection (movable property),

¹ This text benefited from the readings of Claudia Marcia Ferreira (Director of the National Center for Folklore and Popular Culture), Christina Penna (President of the Sociedade dos Amigos Bispo do Rosário) and Márcia Sant'Anna, Member of the Advisory Board of IPHAN, as whom I thank for the intellectual dialogue. Some of the ideas presented here are the result of research carried out at the Bispo do Rosário Collection, in Colônia Juliano Moreira, in Rio de Janeiro, in 2018, sponsored by IPHAN as part of the process of listing the aforementioned collection. A first version, still in the form of a report, was presented by me at the IPHAN Advisory Board meeting, on September 19, 2018, in Rio de Janeiro, when the collection was unanimously listed by the Advisory Board and entered in the Book of the Tombo das Belas Artes. At the time the research was carried out, I had the support and collaboration of Marcelo Araújo and the entire team of the Museu Arthur Bispo do Rosário Arte Contemporânea, in the person of its director and the entire technical team of the Inventário do Mundo, coordinated by Christina Penna, as well as the direction and team of researchers of the National Center of Folklore and Popular Culture (CNFCP) in the persons of Claudia Marcia Ferreira and Guacira Waldeck.

recognized as having exceptional cultural and artistic value, nor the intrinsic nature of the objects that compose it, which seems unquestionable to us. What really mobilizes this work is to understand the intricate process that involves the creation of the work and the construction and reinvention of its own subject and author in different moments: organization, classification system of objects, modes of subjectivation and material forms of meaning attributed by Bispo do Rosário to the set of his objects – regardless of the canon already consecrated by specialized art critics.

It is a borderline collection, which lends itself to multiple interpretations, formed by a heteroclite system of objects that involves different dimensions of material and immaterial culture and mobilizes a series of questions to be considered, preferably from its margins and tenuous limits, which in most cases are diluted: madness, art, emotion, religiosity, the vulnerability of the materials used, the non-intentionality of the work, among others. Likewise, we are interested in analyzing and understanding the mechanisms of conversion of this collection in the field of contemporary art and of recomposition of the work after the death of its creator, above all, its conceptual reinterpretation in function of the process of heritagization and musealization of the collection in question, as well as some procedures involving the safeguarding of listed property. In the end, the reader will be able to infer that the set or system of objects, which make up the Arthur Bispo do Rosário collection, as a patrimonialized and museal asset, reveals its true meaning – or deeper layers of meanings – when viewed from a perspective fusion field between the sensible and the intelligible, the tangible and the intangible, the visible and the invisible.

“I CAME”

There are many controversies surrounding the work and life of Arthur Bispo do Rosário. Around them, however, there is a certain consensus that it is difficult to detach the originality of his work from the uniqueness of their life, as well as from the process of artistic creation. All this is usually mixed up in the same proportion as the artist wove, thread by thread, the laborious weft of his work with the obstinacy of someone who puts together the pieces of a great jigsaw puzzle. Furthermore, his recognition as a creative genius is undeniable.

Currently one can already count on a good critical fortune of his work. Since the first half of 1980, interest in it has grown and mobilized scholars of diverse intellectual sensitivities, in different fields of knowledge: history, art theory and criticism, philosophy, sociology, anthropology, literature, documentarism, cinema, theater, psychology, psychoanalysis, among others. Added to this bibliographic production are monographs, dissertations and academic theses, written in Brazil and abroad². In the case of Bispo do Rosário, it should be taken into account that the information about him is contradictory and, therefore, approximate. Little or nothing of it exists as a documentary evidence: only hospitalization guides, clinical records and a few civil

² It would be practically impossible to cite and comment on the vast bibliographic production on the work of Bispo do Rosário, which is increasing every year. However, some of the main contributions consulted can be found in the bibliography notes at the end of this text.

and labor documents that prove its existence. Most of the information comes from oral testimonies, generally from people who knew him in the Juliano Moreira Colony, where he spent most of his life.

It is true that both his life trajectory and the construction of his work do not lend themselves to a univocal description, marked by a linear or convergent temporality, ordered by chronological events, what Pierre Bourdieu (1986) called a biographical illusion. This obliges us to take into account different regimes of temporality, including the unforeseen and the random that were always present both in his life and in his creative process. If records about him are scarce, there are other important sources to be explored in his work, such as the autobiographical references incorporated into his embroidery. In several of them, Bispo do Rosário recorded the names of people, places, streets, dates, numbers, landscapes, cosmovisions, objects of connection with his inner and outer world, in addition to an infinity of signs and symbols yet to be deciphered. These hand embroideries, usually on cotton cloth and other types of supports, are inscribed with references to present, past and future events, serving, together with other objects created by him, as an inventory of everything that existed in the world and that the artist would create and order in the likeness of his own life. The psychoanalyst Flávia Corpas drew attention to this by pointing out that the time of his life for Bispo was also the time of his work (2014, p. 23).

Due to this particularity to which the life of Bispo do Rosário has been lent, his biographical traits have become a recurring *leitmotif* in almost everything that has been written about him. In this sense, it may be possible to identify what Philippe Lejeune (1975) refers to as the “biographical pact”, that is, the need to establish a founding myth that could explain and justify the existence and greatness of the work of Bispo do Rosário, which, in a way, was aligned with his own life as in his embroidery. He spared no effort to weave his autobiography imagetically, using threads and stitches, adding personal fictions to it. As Luciana Hidalgo (2011), author of a romanticized biography of Bispo do Rosário, suggests, he would have contributed a lot to this insofar as, when asked about himself, he “answered vaguely, articulating a whole discourse of himself that strayed from the origin” (HIDALGO 2011, p. 13). At the same time that he shuffled important information about his life, he recreated his own story in his own way, sometimes erasing memories of his previous life to replace them with delirious narratives that he presented as if they were true, as in fact they are in the context of hallucination and mystical delirium of his artistic creation. Thus, he preferred to make a kind of *tabula rasa* of his past so that this apparently empty place would be filled by a new inscription in his life, then redirected to the future: “EU VIM” (I CAME). Or when asked about the past, he would promptly answer: “I just appeared” (HIDALGO 2011, p. 13).

The emblematic phrase “EU VIM” was embroidered by him on one of his best-known uniforms, complemented by the following inscription, also embroidered by hand:

MIDNIGHT 301 SAO CLEMENTE STREET – BOTAFOGO FUNDOS.
(PHOTO of the uniform with the I COME embroidery) 22 12 1938

For many, this sentence and this date mark the beginning of his story, which leads us to assume that they correspond to a kind of rite of passage, a moment that marks the transition in his life between the real – marked by a mundane past and filled with adventures – for a delusional future populated by hallucinations and epiphanies devoted to God and the creation of his art. Upon hearing the voices and visions of angels on the night of December 22, 1938, Bispo do Rosário gives himself body and soul to the mission he had been given to fulfill on earth. For him, creating his work was rebuilding and ordering the world to present it to God and receive divine approval. As a demiurge, he devoted himself to the genesis of the creation of his work and his world.

The thread, the textile, the weft, the statement

In the chronological and therefore more linear and conventional plan of his biography, when Arthur Bispo do Rosário came into the world, supposedly in the first week of July 1909, although it is also possible on March 16, 1911 (HIDALGO 2011, p. 30), in the city of Japarutuba, in the state of Sergipe, little more than two decades had passed since the implementation of the new republican regime and the abolition of slavery in Brazil. Considering his physical complexion, it is likely that Bispo descended from African ancestors, like many of the families in Japarutuba, where the presence of the black population was strong due to the flow of slaves to the region. Son of Adriano Bispo do Rosário and Blandina Francisca de Jesus, Arthur had inherited his father's religious patronymic, a common practice at the time motivated by devotion to popular Catholicism. Bispo was a black man, but specialized critics often tend to attenuate this fact, not bothering to explore the supposed relations of subalternity and racial prejudice he faced in his time, preferring to see only the merit and recognition of his work, the same way that in another historical context happened with the writer Machado de Assis.

One of the few records found by her biographer was the baptismal certificate at the Church of Nossa Senhora da Saúde, in Japarutuba, which corroborates the ties of affiliation found in other documents. According to the observations of Hidalgo (2011, p. 31) it is possible to think that Arthur Bispo do Rosário began from an early age in the mystical atmosphere of masses, rosaries, processions, religious and also profane festivals, popular festivities, many of them of African origin and, above all, in the world of handmade embroidery. In this regard, it is worth mentioning that, according to one of its analysts, the craft of embroidery in the city of Sergipe was not restricted to a mere division of gender. Men also occasionally practiced it, possibly the most fervent ones, linked to religious brotherhoods, who dedicated hours of labor to embroidering clothes and mantles to dress the saints of their devotion, mainly on the occasion of religious processions (LAZARO, 1988, p. 56-57).

On an image level, the influence of this ludic and religious universe would have repercussions on the syncretism of his work, not exactly in the conception of the whole, but in the small details incorporated into it, as in the weave of the embroideries that he learned to master with perfection, as also in the presence of elements of popular culture (LAZARO, 1988, p. 56-57). Luciana Hidalgo metaphorizes this particularity of the material culture in Japarutuba as being a true “factory of traditions and allegories”, noting that “the embroidery was the most well-finished translation of the country culture. Needles

opened in cross stitches and hammocks, forming designs, splashing sparkles (...) The climax of the merrymaking was the coronation of the king and queen, obligatorily black, clad in robes studded with embroidery and fringes. An entire aesthetic packaged in Bispo's memory, latent in his work, variations on the same theme" (2011, p. 33). In this same direction, recalls Lélia Coelho Frota (2005) that the presence of sources of popular tradition from the time of Japarutuba would leave indelible marks on the imagery production of Bispo do Rosário, even suggesting an analogy between the arrangement of objects in his shop windows (later called assemblages) with stalls at popular fairs, with their objects hanging from awnings or distributed over surfaces, molded by the profusion of colors, shapes and varied movements.

Another possibility, as art historian Christina Penna suggests, would be the non-formal improvement of the technique of embroidery during the time he served in the Navy. Although there is no evidence of the fact, it is certain that many sailors developed the skill for embroidery. In the art of navigation, tracing ropes and making various types of knots, tying cables, mending and sewing sail fabrics are also techniques close to embroidery. In another context, historian José Murilo de Carvalho (1998) observed that the practice of embroidery was cultivated among some sailors, highlighting the legendary figure of João Cândido, the famous leader of the Revolta da Chibata, black and son of former slaves who became dedicated to embroidery as a hobby to kill the time of inactivity and boredom while sailing. João Cândido even embroidered some towels and other textile artifacts. In Bispo do Rosário's work, the technique and ability to handle threads and stitches on cotton cloth and other supports are present in almost all of his objects: the banners, the fardons, the "Miss Brasil sashes" and the scepters, in the series of objects covered with blue threads and, above all, in his work considered a masterpiece, the so-called mantle of presentation.

In his biographical clues there are almost no documentary traces about these influences, as well as almost no documentary traces about the period he lived in Japarutuba. As proposed by historian and art critic Frederico Morais – the first to have access to his work and biographical information while he was still alive – it is possible that he had been adopted and literate by a family that owned cocoa farms on the border between Bahia and Sergipe. Perhaps the hypothesis makes some sense, as he demonstrated a relative mastery of the cultured standard of the language, resorting with some frequency to metaphors and other figures of speech incorporated into his creation process, making with this an intense use of words in his embroidery. Frederico Morais also notes that words and embroidery were as essential to Bispo do Rosário as the very act of living to create. Referring to the inscription embroidered on a cloth banner: I NEED THESE WORDS. WRITING, Paulo Herkenhoff observes: "This banner strips the body through the embroidered tongue. The text is anatomy. The throat screams, but Bispo do Rosário edged. He believes in the power of scripture" (2012, p. 149).

As some lines and plots of his biography suggest, Arthur Bispo do Rosário embarked on a career in the Navy at a young age. In 1925, he entered the Escola Aprendizes Marinheiro de Aracaju, being assigned to the position of cabin boy and a few years later promoted to signalman, then helmsman on the ship Grão-Pará. Navy documents prove that he carried out his activities for eight years, when he was expelled for inadaptation

and insubordination to the rules established by the institution. The period in which he spent more time at sea than on land later marked some of his works: the series of cardboard sailboats on a wooden support, his fondness for flags and a whole marine alphabet figured in cotton cloth embroideries with blue lines or colored, as well as the series of warships embroidered on the banners, names of sailors and other nautical signs. It was also during the period in which he served in the Navy that he began to practice boxing as a sporting activity, having achieved a medal in the lightweight category.

Officially released from his duties in 1933, he remained in Rio de Janeiro and debuted as a boxer, achieving fleeting fame for some time, but without rising professionally. On one of his banners he embroidered a ring and other references to the world of boxing, miniaturized and covered with blue threads, like the well-known boxer's training bag. In 1933, he was hired as an employee of Light & Power, initially for the tram washing service. Afterwards, he became a vulcanizer at a Light subsidiary where he suffered two consecutive accidents, one of which partially compromised his physical activities. Moraes, Bispo do Rosário, with an indocile temperament, refused to comply with the orders of his immediate superior at Light, was fired from the company and a year later resorted to the legal services of José Maria Leone, father of Humberto Leone, a lawyer who embraced their cause and obtained compensation from the company. On the other hand, and without earning anything in return, he went to live at the lawyer's house, taking care of cleaning services and buying groceries for this wealthy family, on Rua São Clemente in Botafogo, the same place where he had suffered from the psychotic break on the night of December 22, 1938. From there, he began his journey through the streets and churches of Rio de Janeiro and, taken as a madman, was arrested by the civil police and taken to the Pedro II Hospital in Praia Vermelha, after which he was transferred to Colonia Juliano Moreira.

The subordinate relationship to the Leone family is another aspect suggested by his biographers. The fact is that, after successive hospitalizations, he continued to visit and spend intermittent periods with members of this family, especially in the house of Humberto Leone, son of the patriarch, to whom he became very close and loyal. According to Frederico Moraes, the alternation between the hospice and the Leone family lasted for almost three decades, also including other places owned by the family, where Bispo do Rosário settled for short periods, starting to carry out unpaid activities in exchange for housing and food, as a doorman at the Hotel Suíço and a caretaker at a pediatric clinic in Botafogo, where he stayed in the attic and produced several of his works. One of the first photographic records of Bispo do Rosário dates from this period. These are photos by Jean Manzon, dated 1943, taken in the gardens of Hospital Pedro II and which will illustrate two articles published in *Revista Cruzeiro* and *Revista A Cigarra* about this hospice³. In these photos, Bispo wears an embroidered mantle, less elaborate than the well-known Presentation Mantle, and already at that time it was possible to see some images of his works. On February 8, 1964, on his own, Bispo do Rosário decides to return permanently to Juliano Moreira Colony, which he never left until the day of his death, on July 5, 1989.

3. O *Cruzeiro*, a. XVI, no. 5, 27 Nov. 1943 and *A Cigarra*, a. XXIV, Jan. 1944, no. 118. See David Nasser (1943, pp. 31-38 and 74).

The (re) invention of Bispo do Rosário in contemporary art

The discovery of Bispo and his projection beyond the walls of the Juliano Moreira Colony took place through a television report, in 1980, in which the journalist Samuel Wainer denounced for the first time the conditions of precariousness and human misery to which were exposed confined patients in the asylum and psychiatric context of the time. This coincides with the moment of intense discussion of psychiatric reform, which had a less biological understanding of mental illness, abolishing punishment, electroshock, sterilization and confinement to include new therapeutic techniques, whose objective was to promote the patient's return to society and family. It was also in the early 1980s that the psychoanalyst and photographer Hugo Denizart would make a documentary about the ritual of degradation in the interior of the Colony, with the main protagonist Bispo do Rosário, immortalized in the short film "Prisoneiro da Passagem"⁴. After him, several other journalists, photographers and filmmakers flocked to Juliano Moreira Colony to meet its most illustrious resident, expanding the dissemination of his work, linked to curiosity about his life.

Around this time, Bispo indirectly reiterated the necessary conditions for the mythical construction of his own history, creating unusual situations in which life, work and performance blended. In front of the cameras he performed different situations, dressed in the exuberant mantle of the presentation, he allowed himself to be portrayed next to his objects, as in the performative action in which he simulated sleeping in the bed specially designed for Rosângela Maria – a psychology intern and his platonic love –, in which Bispo wanted to perform Shakespeare's Romeo and Juliet. The intention to preserve his personal mythology is also reflected in the care with which he appears in the photos, as on the occasion when he demanded that Walter Firmo photograph him only showing his shadow and not his body. On other occasions, for those who wanted to know his "strong room", at Ulisses Viana Pavilion, he conditioned access to the decipherment of the pass mot: "What is the color of my aura?" Anyone who responded to the assertion, according to his criteria, would be able to penetrate its imagery architecture, inside its labyrinth, through his works distributed among the ten solitary cells and a central space, panopticon, in which Bispo spent the last few years of his life in the Colony, and to which he alone held the key (AQUINO, 2012). However, in the art world, its revelation only occurred in 1982, when the critic and curator Frederico Morais finally revealed it to a more specialized public. Morais himself states without much parsimony:

Lúcio Costa used to refer to Brasília as "the city I invented" (...) It was born ready, beautiful, monumental. Well, paraphrasing our architect and urban planner, I could say, with equal emphasis: "Arthur Bispo do Rosário, the artist I invented". And it wouldn't be missing the truth. Critics and art historians only became aware of his work when Bispo do Rosário had already

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4. DENIZART, Hugo. O Prisoneiro da Passagem, DVD (30 min 22 sec), Short film, 1982. The digital version can be found at: <https://www.youtube.com/watch?v=PjgP1LYLZOU>.

completed his virtuous cycle of creation. His work was not revealed to the history of Brazilian art piece by piece, phase by phase, but all at once, whole, completed, fully realized (MORAIS, 2013, p. 23).

Despite the dispute between critics and art historians around who first discovered or fixed the origin myth of Bispo do Rosário, it was Morais who recognized the value of his art and, for that reason, decided to include some of his works in the exhibition entitled “À Margem da Vida”, at the Museum of Modern Art in Rio de Janeiro in 1982, shared with other works produced by patients from different psychiatric institutions, when the documentary made by Denizart was also shown for the first time. Shortly after his death, in 1989, Morais also had the primacy of organizing the first solo show by this artist, called “Registros de minha passa pela terra”, at the Escola de Artes Visuais do Parque Lage, in Rio de Janeiro (MORAIS, 1989). In 1993, influenced by the positive reception and the public’s growing interest in his work, the same curator organized the first major retrospective: “Arthur Bispo do Rosário: the inventor of the universe”, at the Museum of Modern Art in Rio de Janeiro. Later, other undertakings, of a similar scale, were added to these first actions, promoting the work of Bispo do Rosário to the level of national and international notoriety. His works began to be requested for exhibitions in important galleries and museums around the world. Bispo’s work represented Brazil at the 46th Venice Biennale, in 1995; while the Bienal de São Paulo, in its 30th edition in 2012, paid homage to him with a distinguished and popular space for the exhibition of his work.

Spoil and heuristic problem

After his death, in the 1990s, Bispo do Rosário would finally reach glory in the earthly world since celestial beatitude had been the main purpose of his existence and the guiding and creative principle of his work. His legacy gained a life of its own and legitimacy in the field of the arts, being identified as an important reference in the national and international contemporary art scene⁵. But he didn’t get to fulfill the last wish, that of being buried with the Mantle of Presentation, as he had planned for the long-awaited meeting with God. Morais decided to safeguard his recognized masterpiece for the future of Bishop in the land of men. Thus, the inventory of the world, which he so much wanted to solemnly present to God, became a spoil that not only created a heuristic problem for the field of arts in general – mainly of a historiographical nature and in the field of art – but, above all, a challenge for most of his scholars. This is because, for some of them, the value and recognition of his work transcends the simple diagnosis given to him on the occasion of his hospitalization on January 25, 1939, when he was officially declared a “paranoid schizophrenic”, which led him, from then on, to live most of his life in confinement.

If, on the one hand, there are divergences in specialized criticism regarding the understanding and interpretation of his work, on the other hand, the tendency

5. In 2004, the remains of Bispo, who had been buried in a shallow grave in the Jacarepaguá cemetery, were transferred with the honor of head of state to Japaratinga, gaining a monumental tomb with a statue erected in his honor.

prevails according to which the greatest interest in his work is not essentially linked to the diagnosis of his madness, but rather to his originality and the value of his art, as Herkenhoff predicts: “There will be a time when the art of Bispo do Rosário will be discussed without mentioning madness” (2012, p. 183). In a way, Frederico Morais also reiterates this perspective. When reflecting on the old dialectic between art and madness, the critic observes that the whole of Bispo’s work should not be reduced to a classification based on possible symptoms produced by mental illness, as one cannot separate the state of madness from the condition of artistic creation. According to this understanding, his artistic creation should not be assimilated only to the context of a psychiatric asylum, nor valued in terms of psychopathological expressions capable of motivating artistic creation or just reducing the work of Bispo do Rosário to an artistic language revealing images of the unconscious, then reflected in clinical records: “Bispo do Rosário’s madness is entirely contained in his work, irreversibly glued to it. There is no way to separate in Bispo do Rosário what is art and what is madness. And what I have just said does not contradict my persistent assertion that Bispo do Rosário is an artist, despite his madness” (MORAIS, 2011, p. 12).

His main commentators insist that Bispo do Rosário never had an art teacher or someone to guide him, remaining equally alien and at a distance from the aesthetic vanguards and conceptual experiments that swarmed in the main metropolitan centers of art. Nor did he attend art-therapy workshops, although Juliano Moreira Colony offered so-called “praxitherapy” (or occupational therapy), which included special workshops, such as sewing and embroidery activities, as well as painting, drawing and sculpture. There is also no mention that he had any contact with the psychiatrist Junguiana Nise da Silveira in Engenho de Dentro, where she had created the Occupational Therapy Section (STOR) in 1946, with workshops that encouraged free creation. It is known, however, that Bispo do Rosário passed through Engenho de Dentro. Proof of this are some street signs, the series of Objects Covered with Blue Thread (ORFA) with the names of places in the region, in addition to having embroidered several of his uniforms in which the name of the neighborhood was mentioned. It can also be inferred that this freedom and autonomy of expression was especially fruitful for his art, insofar as there was no psychiatric framework in his process of artistic creation. Perhaps for this very reason, Bispo has subverted all possible limits in terms of aesthetics and his models, not allowing himself to be imprisoned or tamed by art therapy techniques, even less to frame his creation process in any kind of systematizing category of art, until even because all of them completely escaped the unique language he created. It’s just that his works did not fit and did not suit any concept or school at the time, be it the so-called art brut, as Jean Dubuffet had postulated, outside art, folk art or even what the critic Mario Pedrosa defined in his local version as “virgin art” (PEDROSA, 1979).

Another problem faced by specialized critics is the absence of authorial ownership in his work, as he never signed, dated or assigned titles to his works, which, incidentally, is common among artists who produce within the field of madness. His art was being conceived as his creative impulse mobilized him and from the material he was able to gather for the composition of his objects. Furthermore, the principle

of conceptual intentionality as art cannot be attributed to his creation process, as at no time did he express this awareness by defining himself as an artist. In the case of Bispo, to a large extent, the public recognition of what art is resulted mainly from the evaluation and decision of Morais and other curators. In some recorded testimonies he gave, Bispo do Rosário said he heard voices that only he was able to hear and that forced him to produce, incessantly: “I have no idea of anything, I have no sense, everything is according to what he says. “do this, do that”. I am obligated to do it”⁶. On another occasion he points out: “(...) This material used on Earth for the use of the Man that I represent”⁷. Thus, Bispo hints that his mission on earth was to rebuild and replicate the world to be presented to God, which led some of his first specialists to interpret his work from the perspective of reorganizing and recomposing the natural order of things, acting him as a kind of demiurge. Later, this understanding was also reiterated by other authors, although with small hermeneutical divergences that problematized this perspective, as was the case of the psychoanalyst Flavia Corpas, for whom the meaning of such a mission can be interpreted as a form of her desire and expression of representing the existing materials on Earth for human use (CORPAS, 2014, p. 89).

DIY and material culture

Although they differ on the point of inflection in the understanding between registering, reconstructing and representing the world, the commentators approach around the idea of mission, considered as something impelled by the belief in a greater and supernatural force, facilitated by the mystical delirium and hallucinations that, regardless of the conceptual intentionality of the creative act, they motivated him to achieve his main objective, which was to order, classify, catalog, inventory and archive the world, at the same time giving it a new meaning. He set out to do this vested, as he proclaimed himself, as guardian of the universe.

The clues arising from such an interpretation are based on the very idea suggested by Bispo do Rosário and above all on the way he created his objects. As is known, most of them are the result of recycling garbage, made with scrap and perishable materials, embroidered with a needle and thread. In some particular situations, depending on the work, he ordered the materials he needed to be purchased through relatives of inpatients in the Colony; at other times he received it as a gift or by barter from officials. But in any event, with the exception of the threads and skeins for which he had a special obsession, all the rest of the material used in the making of his works was the result of his odd job, found in the garbage in the Colony and elsewhere. In this sense, the definition of bricolage proposed by Claude Lévi-Strauss (1962) could be applied to his work, that is, an original thought, structured from a limited heteroclitite repertoire of composition, with which one has to deal with the proposed task, because nothing else is at hand. To paraphrase the father of structural anthropology, Bispo

6. Interview granted to GABEIRA, Fernando. Video-Letters Series: the Bishop. DVD (09 min 08 sec), Short film, 1985

7. Interview given to DENIZART, Hugo. The Prisoner of Passage, DVD (30 min 22 sec), Short Film, 1982

do Rosário, as a bricoleur, combines these elements to form a meaning, using the materials at his disposal to give them a different meaning than they had before.

Wood from boxes at fairs, broom handles and cleaning squeegees were used in the supports and structures of his shop windows, also in the carts as a support base for the works. These materials were complemented by other utilitarian and disposable elements: plastic cups and bottles, aluminum mugs, beer cans, metal cutlery, margarine and vegetable oil packaging, combs, pens, clothing, car tires, bicycles, shoes, rubber sandals, spools of adhesive tape, paper scraps, car parts, plastic toys, musical instruments, coins, colored tram tokens, clothing buttons and an infinity of everyday artifacts.

When he didn't have the clew at hand, Bispo do Rosário would extract the blue threads from the asylum uniforms, unraveling thread by thread, to embroider on his sheets and those of other patients and then transform them into banners, mantles and fardons. It is also from hospital uniforms that he removed the blue threads to cover different types of objects. This "mummification" technique consisted of wrapping or encapsulating the entire surface of a given object with embroidered threads until completely hiding it and depriving it of its initial identity. Thus, his technique was based on obfuscating the matter from which the artifact was originally made in order to attribute to the object then remade a new status in the world of things, based on a classification system he invented. Later, this process would be known as ORFA (Objects Covered by Blue Thread), an analytical category created by Frederico Morais. It is not a native category, invented by Bispo, but an analytical category created by Morais, with the aim of establishing and updating a nomenclature that could dialogue with the language of contemporary art and value, from the perspective of the art critic, the work of Bispo in the national and above all international context.

The series of Objects Covered by Blue Thread (ORFA) is composed of three-dimensional representations, usually miniatures of various types of everyday functional artifacts, such as ladders, hammocks, measuring tapes, rulers, saws, clothes hangers, hammers, scissors, hoe, trowel, lawnmower and a multitude of other artifacts covered with blue threads. The use of materials found in the Colony also served Bispo do Rosário as a basis for making the well-known Presentation Mantle, considered by critics to be the most elaborate mental and visual synthesis of his work. It was "the clothes that would identify him the moment he presented himself to God" (MORAIS, 2011, p. 97) and, for that, he metamorphosed his own woolen blanket and on its reddish-brown textile surface he embroidered words and images in riot of colors. The inner part of the mantle is entirely embroidered and filled with female names, represented by virgins who would ascend to heaven like him.

The great difference between Bispo do Rosário's work and any other similar art experience, carried out in Brazil at the time, resides not only in the boldness and originality of his proposal, but also in the use of supports similar to those used by European and North American artists in the vanguard field. Although Frederico Morais and, later, other scholars, such as Ricardo Aquino, Wilson Lazaro, Paulo Herkenhoff, Patrícia Burrowes identify elective affinities between his aesthetic language and conceptual experiences arising from Marcel Duchamp's readymades, through nouveau

réalisme and Italian arte povera, it becomes difficult, however, to fit his art into a label, since he was supposedly unaware of the language of contemporary art and its conceptual intentionality. Still, formal comparisons with some trends in international conceptual art continue to be frequently invoked by several of his commentators. Apparently, by insisting on this tone, many of them intend to create the conditions of legitimacy necessary for the work of Bispo do Rosário to occupy the deserved prominence in the historiography and criticism of art, in addition to paying attention to its importance in the contemporary art scene, as Morais did when he discovered it. Likewise, it has become commonplace to establish comparisons between Bispo and Duchamp, notably between Bispo's Wheel of Fortune and Duchamp's Bicycle Wheel; both, moreover, were admirers of chess and, through different paths and intentions, produced works related to the game.

In this comparative line, somewhat forced, it is also mentioned the proximity of blue, used by Bispo in the ORFA series, with the so-called Klein Blue created by Yves Klein or even the semiotic investigations of Joseph Kosuth. The Bishop's Mantle of Presentation lends itself to frequent correlations with the Parangolés by Hélio Oiticica, as well as a counterpoint to some works by Lygia Clark and other Brazilian artists from the 1960s. around, including Arman, Manzoni, Boltanski, Joseph Beuys, Louise Bourgeois as well as some of his Brazilian disciples, José Leonilson, Nuno Ramos, among others. Perhaps for this reason, Frederico Morais decided to make this difference by systematizing and cataloging the works of Bispo do Rosário, giving them their own conceptual order in line with the lexicon of contemporary art. Thus, he sought to use denominations already established in the field of art, replacing native categories, attributed by the Bishop himself, with sophisticated denominations that suggested greater insertion in the international art circuit. For example, instead of "showcases" or "montages", a name commonly used by Bispo, he started to call it assemblages, also creating the series of ORFA, the series of Duchampian objects, the series called brise-soleil, that is, paintings of multi-perforated cans on a wooden support that Bispo do Rosário used to control the light in his cell, among other possible names. Probably, by using this type of conceptual resource, Morais believed that it would make Bispo do Rosário's work more cosmopolitan and, therefore, in greater consonance with a metropolitan language and closer to contemporaneity. By denaturalizing the condition of his madness, the art critic also aimed to guarantee the status of contemporary art for Bispo's work, which, for obvious reasons, was not included in the art system, keeping itself out of the market, which certainly contributed to the preservation of his set.

It was also thanks to the initiative of Morais and Denise Correa, together with psychiatrists and employees of Juliano Moreira Colony, that the work of Bispo do Rosário was preserved in its integrity. After his death, some employees decided to collect the objects that had been collected by Bispo to make his objects and, in this way, put them back into the life cycle of the Colony, as recalled by a former employee, Robaina, who was in charge of the cleaning and inmates at the time of Bispo (CORPAS, 2014). According to this type of understanding, the objects collected by Bispo had lost their use value and their original attributions to acquire a symbolic meaning

when reused in his creations. When returned to their original context, such objects would return to perform their functions of use, participating in the social life of their counterparts, according to the usefulness and functionality that each one of them performed in the daily life of Colônia Juliano Moreira. Such reasoning is recorded in Robaina's testimony to Flávia Corpas: "(...) when he died (Bispo) they gave me the key to his room (...) And as soon as the nursing assistants, above all, knew that I had the key, they quickly came to talk to me, asking me for the key. Because he worked with scrap metal and several of his banners were made with congas, with a spoon, which were things that were missing in everyday life (...) (...)” (CORPAS, 2014, p. 78).

A decaying work or the challenges of safeguarding?

Shortly after Bispo do Rosário's death, in 1989, the set of objects, then threatened with dismemberment, was removed from the cell where Bispo lived the last years of his life, in Pavilion number 10, and transferred to the administrative headquarters of the Juliano Moreira Colony, where the Nise da Silveira Museum operated until 2000, when it was later renamed Museu Bispo do Rosário Arte Contemporânea. The work developed by Morais served, in 1992, as the basis for the cataloging and inventory of eight hundred and two works of art by Bispo do Rosário, listed by the State Institute of Artistic and Cultural Heritage, being recognized as cultural heritage of the State of Rio de Janeiro.

On March 28, 2018, IPHAN was asked to register 850 pieces listed in the process. It should be noted that in the listing by INEPAC, in 1992, 802 pieces were cataloged. Nowadays, the Museu Bispo do Rosário Arte Contemporânea is developing a new inventory, under the coordination and research of Christina Penna and a specialized team, called the World Inventory. The purpose of this inventory is to generate information to support the construction of a database for research, as well as for the publication of the Catalog Raisonné, with the prospect of including over 100 works by Bispo still in the inventory phase. Due to the very nature and fragility of the materials with which Bispo do Rosário built his works, many of them are currently in a state of vulnerability, in the process of material decomposition: textiles, rubber, plastic, paper, etc. As already mentioned, Bispo's intention in building the set of works and the objects derived from them was to establish a channel of divine communication. When collecting different types of objects and materials, his intention was not to guarantee their permanence in time, reserved for safekeeping and conservation, as there was no intention on his part to leave a work of art as a legacy to be placed in a museum. Therefore, most of the materials used by him in the manufacture of his pieces were reused and recycled, all of them perishable and others already affected by the random action of time even when reused and re-elaborated in the construction of his objects.

As time passed by, many textile pieces were compromised and many embroideries began to lose their original color. However, from the moment that the pieces were transferred to the current Museum, a more careful and professional process of packaging in suitable places, sanitized, protected from light incidence and with monitoring of appropriate techniques for conservation, many in restoration. In a technical note, Claudia Nunes, responsible for the first restoration of the Presentation

Mantle, for the federal listing process, the restorer observes that one of the main factors that causes the pieces to wear out are the numerous loan requests for national and international exhibitions. In many cases, conservation norms for textile collections were not respected, nor was proper compliance with safety norms. The textile wear of the mantle of the presentation is evident when compared with older photographic records. Probably, due to the recurrent exposure to light, there was wear and loss of color in his embroidery, which stood out for the chromatic vividness and contrasting hues with which he composed drawings and words.

In addition to publishing the *Catalog Raisonné*, an instrument of fundamental importance for safeguarding the collection, the technical team that coordinates the World Inventory, as well as the museum's management, is committed to developing a conservation and restoration project whose procedures, in all indicates, will result in a broad discussion with a specialized collegiate. To this end, the intention is to bring together national and international specialists to discuss the adaptations and adaptations of the Technical Reserve department and, above all, the procedures and limits of interventions in the collection, undoubtedly a permanent challenge.

One of the pressing questions to be asked concerns the limits of intervention on the objects in the collection. Due to its complexity, some procedures will have to be adopted, since in the field of conservation and restoration, especially of contemporary art and perishable objects, several types of intervention can be applied, some of which are controversial due to the conceptual content of the orientation. If a more invasive perspective is adopted in relation to some restoration procedures, several aspects can be questioned, including the legitimacy of replacing damaged or destroyed elements with new and similar elements, such as plastic bottles, sandals, mugs, buttons, plastic props etc.

From this perspective, is it possible to consider Bispo's collection as a work in a permanent process of material decomposition? If this premise is true, can vulnerability and ephemerality be considered as one of the main identity characteristics of this work? Would vulnerability, then, constitute an intrinsic value of the work itself? Likewise, would it be valid to consider the photographic records of the pieces – obtained at different times in time – as essential references for understanding the objects to be preserved and the work as a legitimation of its permanence over time? In this sense, would photographic records serve as references or testimonies of objects that no longer exist? In the hypothesis of being considered as an "open work" – in the sense attributed by Umberto Eco (1969) – would it be possible to think of Bispo's collection as a work in continuous reconstruction from successive reassembly, always work in progress?

The intangible and its material forms of meaning

Considering the intrinsic aspects of Bispo do Rosário's work, it can be said that his works, regardless of their intentionality as art, stand out for their accurate aesthetic perception combined with the originality of building a unique work capable of encompassing different types of objects. From this perspective, it must be considered that all the objects he produced were part of a single project to inventory the world,

or replicate the “existing material in the land of men”. Therefore, it is not possible to dismember his set of objects, taking a part for the whole (RESENDE, 2016, p. 25).

On the other hand, no one should not minimize the importance of the extrinsic elements of his work, especially the social context in which it was produced. The psychoanalyst Flávia Corpas has already drawn attention to this particularity: “The artist lived for his work, in addition to living, in a way, within it, in his studio-cell in Juliano Moreira Colony. He lived and created in the same environment, with no distinction between spaces” (2014, p. 23). Proof of this is the cell where Bispo produced most of his work, located in pavilion 10 of the Núcleo Ulisses Viana. The old building is currently deactivated and is part of a small architectural complex preserved in Juliano Moreira Colony. From the vestiges of the time of Bispo, little remains. Only a few ruins still mark the landscape of the time of Engenho Novo de Taquara, in Jacarepaguá, currently compressed by new popular housing that enters with voracity in the area that was once occupied by native vegetation, agricultural colonies, livestock, eleven pavilions and houses of the employees who made up the asylum complex.

Inside the vast cell in which Bispo had appropriated himself in the last years of his life, it is possible to see drawings fixed by him on the wall in one of the rooms. Many were probably covered over by thick layers of paint after renovations after his death. Some clues can still be partially identified as in a palimpsest, with traces and graphics diluted amid overlapping layers of paint that, at a closer look, reveal figures of ships, boats, space rockets and other signs to be deciphered. In the dark interior of the pavilion, a long and empty corridor which gives access to the cells or small collective cubicles in which the agitated men huddled, the iron bars that deprived them of contact with the outside world, the cafeteria, the sunbathing area and other secret passages that populated the *forma mentis* of the creator and his work. Imprisoned in his room, more than narrating the slow pace of days and hours, Bispo somehow reinvented himself in the gloomy world of asylums in order to survive through embroidered words, which in the tangle of lines and stitches acquired shape and sense in the weaving of his memory.

It is not possible to ignore the fact that practically all of his work was produced in an asylum and psychiatric context, under the aegis of a disciplinary view of madness, what Michel Foucault (1972) usually refers to as pathologization and medicalization as modern forms of biopower. The reflections of this internal and external violence and oppression were undoubtedly present in the social context in which Bispo do Rosário produced his works, although he, a black man and diagnosed as crazy, did not allow himself to be “depersonalized” in the sense attributed by Erving Goffman (1961), when he refers to the notion of “the moral career”. It is possible that, due to the charismatic figure that was described by most of his biographers, Bispo played a special role over the other inmates in the Colony, thus gaining the sympathy of the nursing staff who had spared him electroshock and other more invasive psychiatric procedures.

Bispo do Rosário’s work cannot be isolated from the other asylum art collection in other countries as well. It is important to note that, according to Christina Penna’s testimony, the collection of the Museum of Images of the Unconscious, listed by IPHAN, and the collection of Bispo do Rosário, constitute the two largest asylum art collections in the world, preserved in their entirety. In the case of the

Bispo collection, it is the only one in the world that brings together almost all the work of a single artist. It is complemented by another important collection for the national imagery and artistic heritage, which are the collections of the Museum of Images of the Unconscious, listed by IPHAN in 2003. On the occasion, a set of more than one hundred and twenty eight thousand works was listed belonging to this museum, produced by individuals equally diagnosed as crazy, most of them residing in Engenho de Dentro. As is known, the Museum of Images of the Unconscious is the first institution in the world created especially for this type of collecting (CRUZ JUNIOR, 2015). The relevance of these collections is not restricted to the mere recording of artistic experiences, built from the creation of individuals labeled as “mentally ill”, confined to asylum regimes. More than that, they reveal the diversity of views and ways of being in the world and representing reality, each in its own way.

Such collections allow us to apprehend the fruition of expressions and imagery cultural heritage through different languages that help to understand the sense and meaning of a certain historical context or a specific time with resonance in the present. This is also the case with cultural heritage and, in this sense, Bispo’s work points to this great challenge like no other: the stitch of the thread and the fusion point between the tangible and the intangible give connection and meaning to the legacy he left, reiterating a more inclusive and plural heritage perspective that transcends the very materiality of the listed collection. The world he created began to live by itself, being able to emanate values, feelings of belonging and diverse collective recognition.

By way of conclusion, I would like to quote Paul Valéry when he states that “poetry is the place of equidistant points between the pure sensible and the pure intelligible”¹. In this sense, it could be said that all of Arthur Bispo do Rosário’s work results from the effort to open up communication between the pure sensible (emotion and affection as a creative impulse) and its material forms of meaning, expressing himself through a language of his own that is revealed in his work. After all, what would an artist’s work be if not the attempt to remain suspended in this fragile and delicate thread, as was typical of Bispo’s work and embroidery, who, by weaving the web of life, spun the madness of art as a form visceral way of expressing oneself in the world.

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Outside the Box: Creating New Outreach Interactive Practice of Museums in Taiwan

Chelsea Wang (TWN)

Introduction

Since 2020, the whole world faces a substantial impact because of the COVID-19 pandemic. Short-term lockdowns, social distance, home quarantine, monitor, and webinar etc. have become the norm at present. In the face of global environmental challenges and various social issues, museums have not only reflected on the appropriateness of their own definitions, but also actively deepened the mission of their core functions. After an unprecedented year of challenges, museums around the world need more positive voices than ever before.

At the same time, the lasting effect of the pandemic has severely hit the global economy. Obviously, all world-class museums around the world have experienced layoffs and operational crises, and they must reduce activities and resource expenditures. Nevertheless, both managers and staff alike would benefit from greater tolerance of ambiguity, instability and unpredictability when the museum world becomes more complex (Janes/Sandell 2007, 1). How to meet public expectation and how to survive in an era of rapid change has become a common issue of museums under crisis.

These dilemmas have prompted museum staffs to think about more diversified communication models in order to continue to reach the public. During the COVID-19 pandemic, people in Taiwan are lucky to maintain freedoms in daily

life, most of the time. However, Taiwan's museums are still affected by the overall environment and have begun to change strategy, such as organizing small-scale activities and changing the form of exhibitions, which have grown in significance over the past year. In this study, we propose some practical schemes based on the concept of outreach. We explore how the museums in Taiwan use small-scale creative activities and exhibitions to expand the meaning of collections and create interactions with new audiences.

The Practical Context Faced by the Museums in Taiwan

Unstable Factors

Since the outbreak of the pandemic, the situation in Taiwan has not resulted in complete lockdown but semi-lockdown for several months between May and August of 2021 (Figure 1). Most of the time, people of Taiwan are still able to interact freely under the premise of complying with the epidemic prevention measures. The development of digital tools was fast in many regions during the pandemic, developing the new paradigm of user-generated content (Choi/Kim 2021, 2). After all, Taiwan's museums did not have an urgent need for digital tools in this situation. This study proposes to discuss, in the face of changing social environments, what are the strategies that museums can develop outside the museum in addition to digital tools?

Figure 1 – The cumulative map of Taiwan's epidemic development



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Although there is no long-term lockdown the Taiwan government's pandemic precaution measures are very strict, and often implemented immediately. According to the Taiwan CDC guideline for indoor exhibition, many museums decided to postpone or change large-scale museum exhibitions. The museum still faces the challenge of drastic changes in the environment.

Expansion of Experiences

In April of 2021, the Ministry of Culture based on the stable domestic epidemic situation and no confirmed infection cases, announced 2021 Creative Expo Taiwan was to be held as scheduled. The Creative Expo Taiwan (CET) was the largest comprehensive cultural and creative expo in Taiwan since 2010 (She/Chen 2016, 25). The CET invites diverse brands, buyers and distributors from home and abroad to participate every year. Taiwan's central cultural policy encourages cultural institutions and local governments to actively participate in this expo, with the purpose of promoting more diverse cultural exchange.

This expo is mainly divided into three categories: "Cultural Concept Area", "Design Brand Trading Area", "Image Licensing Trading Area". The expo lasts for at least one week, and exhibitions are distributed across the most popular creative parks in the capital city, including three major parks of Huashan 1914 Creative Park, Songshan Cultural and Creative Park, and Expo Dome of Yuanshan Park. The main purpose of Creative Expo is providing Taiwan's cultural and creative industry brands a platform. The 2021 CET was the only large-scale expo held in Taiwan this year. This expo is favored by young audience especially those in their 20s from metropolitan areas, and the number of visitors has grown to hundreds of thousands each year. It is an important large-scale event for the people in the capital city (She/Chen 2016, 27).

Different from the atmosphere of the museum, the positioning of participants and marketing resources in the expo are not directly given to the participant's creative content but through the expo organizer authority. However, the museum not only had to face competing environmental and commercial design factors, but also consider how to harmonize them with the characteristics of this non-traditional exhibition field. Moreover, the museum needed to achieve its purpose of maintaining the professionalism and conveying the issues they care about.

Collecting Present

The NMH which is currently closed for renovation took this opportunity to join the expo with a special curatorial theme. As a part of the 2021 CET, the NMH introduced the theme "Collecting Present", activating the initiative and focus on the extended meaning that contemporary museology has toward the act of collecting. The word "Collecting" in the exhibit title presents the active tension of the collection function of museums, while "Present" corresponds to the significance of gifts and time. This exhibit fuses theoretical perspectives from museology, anthropology, economics, and philosophy to explore the symbolic significance of gift-giving within relationships, including mutually beneficial trading systems and the concept of "proper behavior being based on reciprocity" found in Taiwanese society. Through the design of the exhibit, we aim to interpret the concepts of gift circulation.

Subject of Content : The Multifaceted Emotions of Relationship Networks

Multifaceted interpretations of the meaning of gifts arise from the evolution of time, human social behaviors, the ties that are initiated through the giving of a gift by an agent and the receiving by the object, and the interweaving of gift circulation as a circle of exchange in social relationships. Relationships between people are like an inextricable

web of gift giving. With the idea of “gifts” as its core concept, this exhibit explores the networks of social relationships created through the process by which cultural relics are transformed into gifts and reveals that the visual transformation of the museum collection authorizes the emotions and importance of the pieces.

Collection to Collecting

At the beginning, the Museum’s curator spent a lot of time contemplating the question: what kinds of features should be used for the presentation and conveying of topics as we enter into the domain of non-traditional exhibition? The subject of this exhibit came about through a process of collecting that gradually took shape in the mind of the curator. Documents that NMH has collected over the years have included many fascinating stories, among them creative stories by the many hard-working producers who have worked with the museum team and many memories shared by excited ticket-buying visitors about how they came to possess certain creative cultural products. Museum collection went through the process of collecting, cataloguing, interpretation, licensing, transforming, and creating it as a gift in our hands. (Fig. 2)

Mutually Beneficial Social Systems of Exchange

Figure 2 – Concept Map of Collecting Present on the exhibition panel.



(Figure by the author)

Anthropologist Marcel Mauss's theories on gifts considers the act and obligations of gift giving to lie in the double relationship established between the gift giver and the gift receiver. Bronisław Malinowski used the example of the Kula ring to explain the principles of exchange and reciprocal gift giving and how they constitute balanced and mutually beneficial systems that exist within human societies (Malinowski 1920, 99-100). If we look to the unique "ethics of social relationships" that exist within Chinese cultural societies, the circulation of gifts does not necessarily follow the principles of reciprocity; rather, these social relationships constitute another kind of concept within systems of exchange in which the two sides involved in the act of gift giving become connected together.

The gift exchange behaviors pointed out by anthropologists prove the universality of exchange among humans; however, the form in which exchange takes place and the meaning which it holds is different within various societies and cultures. Philosopher Jacques Derrida also responded to Mauss's research, expressing that he believed that purity in gift giving relationships is something not easily achieved, because a true gift must be given unconditionally, must not initiate a cycle of gift giving behavior, and it must be an emotional exchange produced without the precondition of seeking benefit to oneself (Derrida 1992, 24-27). However, we still find that within emotional exchanges among people, the multifaceted emotions of relationship networks blend together social relationships, ethics, devotion, exchange, and cycles. Truly selfless gift-giving still exists within society and continues to develop positive meaning.

The virtue of generosity that is encapsulated within gift-giving behavior makes clear the goodness of the gift economy. The many different kinds of gifts, good wishes, visits, and gratitude that people give and receive at different stages of life, for different holidays, or on different occasions all highlight the deep cultural significance of the gift economy within society. The interweaving circulation of gifts is like an intricate relationship network and the special rules and moral principles that govern the exchange of gifts allow people to learn to participate in society through the use of economic reason and to communicate with others through participating in the act of gift exchange (Fig.3-5).

Figures 3-5 – Scene of Collecting Present



(Figure by the author)

Findings

Enter a Distinct New Domain

The traditional long-term permanent exhibition idea of museums may face obstacles such as lockdown or quarantine. In addition to changes due to the pandemic, the case study in this research is also subjected to environmental factors such as the renovation of museum. The museum began to think about and actively explore the possibilities of various outreach strategies, such as incorporating different short-term program ideas into the general scheduling.

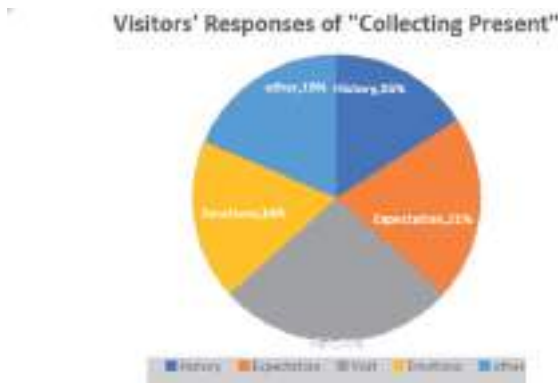
According to the observations of this research, the NMH has increased the flexibility of exhibition types and outreach. The NMH has diverted from sticking to permanent, long-term, and large-scale exhibitions to a strategy of cooperating with different cultural institutions. The NMH is also moving towards a small and satellite-like scattered form and increasing the comprehension of the museum by different audience groups. In this case study, the NMH used novel, cross-cultural, open and critical atmosphere characteristics of Expo to explore less focused on issues with audiences. Topics that the museum has never touched before are no longer an absolute barrier.

Story Telling from Audiences

The NMH has strengthened the field characteristics of different institutions in its outreach strategy to achieve the original purpose. The stories from audiences are the most important qualitative first-hand information in this exhibition. The NMH collected a total of 441 story cards during the five-day exhibition, and it showed amazing initiative by the visiting audiences. In this case study, several questions were set up for the audience in the interactive writing area, and the core is, “what are the moments and stories you relate to creativity of NMH”. According to the content analysis of this research, it is found that the public’s feedback can be divided into five key areas: “history”, “expectation”, “visit”, “emotion” and “other” (Fig.6).

The content of “history” mainly refers to the positioning of the long-term impression of this museum in the public imagination. This includes the audience’s interpretation,

Figure 6 – Chart of visitors’ Responses of “Collecting Present”



(Figure by the author)

thinking, and identification with history. In addition, from the story cards, we found that many viewers wrote about their life experiences with this museum, and recalled the exhibitions and collections they had seen. The references to museum experiences refer to that “heartwarming” exhibit that will not be forgotten but continue to affect a life-long experience of that person (Zou/Jiang/ Din 2019, 63). The stories show that the NMH is an important cultural memory in the hearts of many Taiwanese people.

Because many audiences still have memories of NMH, they are also very concerned about the inheritance and innovation of the museum. They also urge the museum to complete the renovation as soon as possible and look forward to reopening. “Expectation” was the second- highest percentage of responses, accounting for 21%. “Visit” mainly refers to the visitors’ experience of viewing the subject of this exhibition. Most of them explain their reflections and perspectives on the theme “Collecting Present”, and it is the response with the highest proportion, accounting for 27%. It is worth noting that these responses were mostly written by visitors who contacted NMH for the first time. Although they didn’t have chance to experience the activities of the museum in the past, these viewpoints verified that unfamiliar and potential audiences would be really touched in this exhibit field.

“Emotion” accounted for 18% and was mainly written by a loyal museum audience of cultural and creative products. The audiences described personal experiences of creative product stories or tell the stories about reviewing previous programmes promoted by NMH. They think the museum licensing products improved their aesthetic life and brought them closer to culture, and buyers or receivers could feel special feelings which are different from the market products.

The NMH learned from these stories and moments that they have changed the audience’s stereotypes, deepened the audience’s love of museums and support for cultural and creative industries cooperation. Moreover, they also found that audience’s perspective is connected to the “expectation”: looking forward to more innovations. In previous experiences, the museum could only reach the audience who originally intended to visit. In this case study, the NMH discovered more diverse and broader public voices through the process of collecting stories (Fig.7-8).

Figure 7-8 – Interactions of visitors’ responses of “Collecting Present”



(Figure by the author)

Conclusion: A Ritual of Interweaving Each Other's Minds

Gifts embody a form of expression within relationships and people's ideas around gifts in the process of gift exchange may be changed by their age, changing values, particular goals, or other reasons; however, gifts remain objects that are not easily reduced to simplicity within networks of human relationships. Whether is due to economic reason, morals, or emotions brought out by gift theory, the process of creating memories within gift giving draws attention to the emotions of human relationships, allowing the museum's creative cultural products to transition from cultural significance as artifacts to social significance as gifts. The ties contained within gifts still guide people to move toward selfless giving and this correlates well with the ways in which museums work toward cultural creativity and creating cycles of goodness.

At the same time as museums make use of the theories of museology to address social issues, they must also uphold the important value museums place on the authenticity of their collections and continue to explore the contexts and stories of the items in their collections. The NMH became the communicator of multi-layered perspectives at Creative Expo Taiwan. There are always people coming and going, making it impossible to explain content to visitors like one would in a museum; yet, the contents of the exhibition contained many theoretical viewpoints for curious visitors to engross themselves in. Visitors walked to the "writing tid-bits of history" section where a wall full of visitor's cards was evidence of this collaborative moment between the museum and its guests.

The creative cultural products that NMH has promoted for many years work to transform cultural features into creative expression, from the mechanisms for licensing image use to display the pieces in the museum collection, to the transition from collection to gifts, and from objects to people's minds. With this off-site exhibition, it was like this old museum created a ritual of interweaving each other's minds. NMH does not hope to shape a collective memory of history this time, but rather to create private memories between the museum and each participant. With the charm of in-person interaction, visitors enthusiastically participated in writing messages and this traditional method of hand-writing messages actually seems to have been more effective during this epidemic era than in the past.

The museum promotes the connection of cultural and approaches products that were originally regarded as consumption types from a different perspective. The reconciliation of the presentation of objects and the collecting of stories among visitors, brought audiences closer to the NMH. The messages left by visitors are full of ideas they wanted to convey to the museum and through this collection of stories, museum products are no longer merely products of a consumer society. The circulation of gifts brings their stories back into our lives once again.

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FIGURES

Fig. 1. The cumulative map of Taiwan's epidemic development. (Figure are licensed under Creative Commons Attribution 4.0 International CC BY 4.0 by the Johns Hopkins University on behalf of its Center for Systems Science in Engineering and CDC Taiwan)

Fig.2 Concept Map of Collecting Present on the exhibition panel. (Figure by the author) Fig.3-5 Scene of Collecting Present. (Figure by the author)

Fig.6 Chart of visitors' Responses of "Collecting Present". (Figure by the author) Fig.7-8 Interactions of visitors' responses of "Collecting Present" (Figure by the author)

Collections and mindfulness in the museum experience

Joacy Ferreira (BRA)

Abstract

This paper deals with the relationship between collections and mindfulness practices developed in museums, with the objective of describing and characterizing activities related to the promotion of physical and mental well-being as one of the dimensions of the museum experience. The collections, when presenting a sense of permanence, externalize memories and feelings, and the idea of mindfulness is related both by the careful practices of organization, collection, classification, ordering and, as for visitor experience, by provoking remarkable moments for visitors. To understand how museums connect these aspects in their activities, I researched websites, social media, articles and projects of institutions that develop educational programs focused on the practice of mindfulness. As a result, actions were identified that include meditation, yoga, painting and sensory exercises, applied to different audiences such as children, teachers, students, workers, the elderly and the general public. Thus, it was possible to map the activities carried out, the audiences involved, the methods and resources used, such as yoga activities at the Brooklyn Museum and podcasts at the Manchester Art Gallery. The different projects point to the need for regular mindfulness practices, as it is a learning process, in addition to presenting benefits that range from the production of knowledge to the improvement in quality of life, concentration, creativity and resilience. According to the participants, museums act as spaces for the search for

self-knowledge with a strong influence on their well-being. Therefore, mindfulness practices show us tools within the scope of the museum experience, able to unfold meanings for the future moment, or that challenge the constant imagination of new approaches for museums. While the collections awaken a dimension of permanence, they stimulate a reflection on the presence and full attention to the present.

Keywords: museums, collections, mindfulness, education

Introduction

The speed of information, the unbridled pace of development characteristic of the 21st century and the way of life of all human beings on the planet suffered strong impacts with the covid-19 pandemic. The transformation of life, social isolation, remote meetings and even more solitary work have added several challenges to the yet exhausting reality oriented towards development and productivity. The fast pace of cities has led a large part of the world's population to rethink their priorities and lifestyle. Multitasking professionals, connected to various cooperation tools 24 hours a day, exhausted by this arduous reality. Problems related to employment, family and neighbors are like traps of private life. Everyday challenges limit a broad understanding of the true causes. Individuals behave as mere spectators of their own lives, trapped in the repetitions and crises of their daily lives (MILLS, 1965).

The emergency presented by the pandemic scenario brought new challenges and certainly new paradigms of museological practices. In the midst of intense discussions about a new definition of a museum, a new and even more challenging social reality emerges. Museums and their professionals realized that they could not reproduce a face-to-face visit through the digital platforms and had to adapt their actions to communicate with an audience that was not present. Live broadcasts, virtual tours, online courses and meetings have become commonplace in the daily lives of museum professionals. In addition to this, mindfulness has spread as a necessary practice for well-being.

Perhaps time is one of the most important factors in this discussion. The time spent to produce a marble sculpture, to weave a manufacture or to compose a song, touches on the discussions of our relationship with the world and with ourselves. Still from this perspective, the process of collecting, composed of the act of collecting, panning, selecting with passion and establishing a narrative path in its exhibition, directly involves practices that demand dedication and full attention, understood by Pomian (1984) as an action endowed with meaning and intentionality.

Based on these premises, this article, which deals with the relationship between collections and mindfulness practices developed in museums, proposes to describe and to characterize activities related to the promotion of physical and mental well-being as one of the dimensions of the museum experience.

On the one hand, the educational actions of museums are important vectors in the construction of meanings, awakening public access during visits through the affective memory arrangements of the collections. On the other hand, it represents a real challenge to develop such senses in objects kept by other people. Museums, which often preserve the past, have a mission to fully live the present and design the future.

Evidently, other factors are essential for effective full attention pedagogical work, such as the use of immersive scenography; sensory tools; location of museums outside large urban centers, surrounded by green areas and sometimes without cell phone signal. In fact, this is the most useful and challenging of the goals for visiting museums and for different activities of everyday life. Photographs, posts and social media feeds are at the center of attention and often disrupt concentration.

Museum professionals welcome completely different audiences and they need to quickly adapt to people of different age groups, levels of education, experiences and relationships with museums. Collections can connect to different individuals through familiarity, through objects that recall the memory of relatives and lived events, through the search for knowledge, through similar cultural practices and through a sense of belonging. All this also requires from the museum educator knowledge about the techniques of content exhibition, didactics and communication, “because it is through them that the museum publicizes the institution, informs the public, changes attitudes and behaviors, thus having the mission of promoting space for education and reflection” (MARANDINO, page 168, 2012).

The article follows from an initial theoretical discussion about collections and their relationship with life and memory. It points out relevant aspects regarding the connections shared between individuals and objects and what permeates the museum experience.

In the second part, brief characteristics of some museums and the mindfulness activities offered by them are described. To understand how museums connect these aspects in their activities, websites, social media, articles and projects developed by institutions that develop educational programs aimed at the practice of mindfulness were researched. As a result, actions were identified that include meditation, yoga, painting and sensory exercises aimed at different audiences such as children, teachers, students, workers, the elderly and the general public.

Collections and Museum Experience

Museums are important institutions for memory preservation, education, knowledge construction, leisure, rest, where you can find collections full of stories, passions and dreams of their collectors. Although it is not possible to specify exactly how long the habit of collecting has existed, for Battaile (apud Lopes 2010), it may be as old as human consciousness in the sense of permanence and externalization of its existence. It is this phenomenon that correlates objects with places, people and feelings that produce well-being.

A collection is formed from the desire to collect and organize objects, it is driven by an intentionality, not a fortuitous accumulation of random objects. For Pomian (1984), a collection is “a set of natural or artificial objects, kept temporarily or permanently outside the circuit of economic activities, subject to special protection in an enclosed space prepared for this purpose, and exposed to the public eye”.

The collections, in addition to translating the different phases of life, establish a relationship with the trajectory of objects and individual and collective memory. For Lopes (2015), collections have the ability to project bonds of affection in individuals

through familiarity, activation of biographical memories and, therefore, for having this sense of permanence, of preservation of life. Objects collected and kept safe are given properties that go far beyond their “natural” functions. Such meanings are not associated with other objects of the same category, but exactly with that object, what Lopes (2015) called a process of singularization of the object.

The objects in a collection, in addition to being sources of aesthetic pleasure, also articulate historical and scientific knowledge, reveal the taste, intellectual capital or even the virtues of those who acquired them. There is a clear distinction between collectors and the types of items in their collections, but the value attributed by the collector to these objects is full of meaning, with sentimental value. Pomian (1984) describes semiophore objects, which in addition to the visible, material nature of the object, are composed of the invisible, formed by memories and subjective aspects in their creation and observation, as symbols of faith, almost indescribable and unquestionable elements. The objects of a collection, even if not exhibited in museums, are objects of the gaze, and for this gaze, the use value is not the most important thing: a chair no longer assumes its functions as a seat and knives no longer serve the purpose of cutting things. Contemplation and pleasure lies in protecting and observing them.

In this way, collections fulfill the function of allowing the objects that compose them to play the role of intermediaries between spectators and collectors, relating visible and invisible worlds. In several cases, it is possible to identify elements that form a collective memory, a social reconstruction of experiences shared by a given group, such as the relationships of similar meanings that some objects play in the same cultural context for different individuals. For Halbwachs (1990), our memories remain collective and are remembered by others, even if they are related to events that we were not involved and with objects that only we have seen. This aspect allows individuals to communicate with each other and thus transform into a social fact the intimate conviction of having had contact with something that is never in the field of the visible (POMIAN, 1984). Still in this sense, Halbwachs (1990) points out that many individuals have memories in common. Adopting the point of view of those who came before contributes to the construction of memory and the way of thinking that, in principle, it would not be possible to achieve alone.

Collections are closely related to the life cycles of individuals from the intention to start a collection, which is historically conditioned by social and cultural practices, to the preparation for death in the idea of perpetuating memory. In a phenomenological perspective, Lopes (2010) correlates the object and the image in a sense of representing a manifestation of the imagination, as a product of things sensitive to the collector and in a kind of manifestation of reality. Like a photograph, which brings together several striking elements, the presence of the object manifests a series of other senses, performing a communicative action loaded with meaning. The ordering of the objects reveals a discourse, an intrinsic narrative that seeks to highlight biographical, sentimental and social aspects, and to awaken an approximation of the object with a personal context, whether of the collector or the observer.

When exhibited in museums, collections appear even more as communication tools, since it is in museums that the windows display the construction of the collec-

tor's memory, the stages of his life, the dedication and care in the selection of each item. Evidently, for each observer different feelings are manifested and the meanings attributed/constructed to these objects by the collector, as discussed in the previous paragraphs, are not necessarily explicit.

The various stimuli, senses and meanings are subjectively constructed from unique relationships in the visitor's life. Larossa Bondía (2002) and Chiovatto (2010) point out very similar aspects about the individual experience in this construction of meanings. For them, it is not simply what happens, but how it happens for each one, in a way that cultural capital, subjectivities, feelings are fundamental for this understanding. The museum experience is, therefore, defined as the relationship that visitors establish with museums, provoking significant, special and unique experiences in the individual (CÂNDIDO, AIDAR and MARTINS, 2015).

From this, it is possible to awaken the need for digression exercises, reflection and translation of the various elements that permeate the exhibitions of a museum. Discussions about the processes of interaction, understanding of meanings and communication in museums seem to become even more relevant. For Cândido, Aidar and Martins (2015), overcoming mass perspectives of analysis of these interactions is one of the biggest challenges for understanding the museum experience. Quantitative indicators of institutional success demanded by sponsors and government bodies are unable to point out how significant museum actions are for visitors.

One of the most important tools to provide the public's attention and the mobilization of the senses for the museum experience is education, which significantly contributes to the development of the informative and formative capacity of the exhibitions. Museum Education is formed by educational processes focused on individuals, their interaction with the material heritage of society, the appreciation of ways of doing and living culture, politics and history. It is also responsible for awareness, collective construction of knowledge and understanding of memory, history and the need for knowledge and preservation (CASTRO, 2020).

Mindfulness practices in museums

After discussing relevant aspects of collections as tools for expressing the interiority and feelings of collectors, some mindfulness activities developed by different museums will be briefly described.

The concept or idea of mindfulness is related to the various techniques that contribute to the prevention of damage to physical and mental health, stress, depression and anxiety. It allows its practitioners to pay greater attention to the activities of the present and to appreciate each moment of life with attention and care. Through mindfulness practices it is possible to sharpen the intelligible world of ideas and the sensitive world, accessible through the senses of sight, sounds, smells and tastes.

For The University of Oxford Mindfulness Centre, these practices, in addition to being directly related to curiosity, compassion and acceptance, are also "a mixture of modern psychology and the ancient wisdom of meditation, which helps us to live life in a better way, fuller and with a greater sense of perspective." The traps of everyday life, stemming from structural and psychological factors, often lead individuals into

an autopilot mode, in which daily tasks are performed over and over again almost meaninglessly, a kind of deep akrasia state.

Many museums, recognizing their roles as spaces for education, creativity and potential for inner reflection in human beings, have developed projects that aim to act as instruments for improving the quality of life. We will now cite some examples of these projects. These are successful activities that serve to illustrate and exemplify the discussion in this text.

The first of these is the Manchester Art Gallery in the UK. With a collection that began in 1827, the gallery is responsible for a public collection of more than 46,000 objects, including paintings, sculptures, decorative objects and clothing. It is a public institution that also has private funding and has free access every day of the week. The public collection aims to stimulate the curiosity and to awake traces of the collective memory, life and cultural aspects of Manchester's inhabitants.

The gallery has projects and workshops for children, the elderly and users of the mental health service, with which mindfulness practices are developed. Actions that invite participants to sit down, listen to the sounds around them and realize what is actually happening. These activities help people to learn the basics of mindfulness through the collections, enabling participants to practice the skills in their everyday lives.

In 2019, the gallery launched an exhibition co-curated and co-produced by mental health users in partnership with the Greater Manchester Mental Health Trust (GMMH). Entitled "And Breathe", the exhibition invited visitors to engage with art through sound elements with an audio guide, the colors on the walls and the comfort of the furniture. An immersive perspective through feelings and attention to the surrounding elements.

During the Covid-19 pandemic, the institution launched Stay Well on a well-known podcast platform, with several audio sessions to help those who were confined to their homes, alone or with their families, to maintain good mental health and exercise attention.

Another relevant activity is mindfulness sessions at lunchtime. The museum invited workers from the surroundings to escape the noise and rush of the city to have their meals at the museum, something of extreme importance for mental health and an opportune moment of tranquility, since many have little time and usually do not have adequate places for meals. In addition, it is an action that promotes the population's sense of belonging, which begins to recognize itself as an integral part of the institution.

The next example of mindfulness practice takes place at the Wexner Center for the Arts, a multidisciplinary laboratory at Ohio University in the United States that explores contemporary art. The center promotes exhibitions, performances, artist residencies and educational programs. It fosters ideas from diverse artists in different cultural experiences. Founded in 1989, Wex, as it is known, was conceived by Leslie Wexner, an alumnus of the university, and is today an international center for research and artistic innovation.

Wex promotes “On Pause”, an action that invites visitors to observe the art while practicing meditation. The actions suggest that participants press pause on their routine weekly activities and explore the connection with space, body, mind and senses through yoga practices. The actions are offered in partnership with trained professionals from a yoga practice space and urban spa and offer people the chance to connect with other members of the community and share their experiences, creating bonds of connection between them.

The Ricardo Brennand Institute, located in the city of Recife in Brazil, is a private museum conceived by businessman and collector Ricardo Brennand, it has a relevant collection of more than ten thousand works, including paintings, sculptures, furniture, decorative art, sacred art and a vast collection of medieval references such as knives, swords, armor and several other items. The variety of pieces and the close relationship of the works with the collector’s memory and dedication to organizing and exhibiting, awakens in visitors a feeling of immersion and sharing of experiences. The museum’s educational sector develops activities that seek to show visitors intrinsic aspects of the objects, as well as encourage the public to learn, to contemplate the moment in the museum, to get to know it in more detail and to connect with the collector’s memories and passions.

The institution has an action called *Peça a Peça*, in which visitors and employees choose a work from the collection to be discussed from different perspectives. The activity, which takes place every month, is made up of reading the work, workshops and cultural attractions. In the 135th edition of *Peça a Peça*, whose theme was Well-being in Art, the public was invited to reflect on the need to seek physical and mental well-being in everyday life through Chinese tradition. Works that refer to rest, reflection and meditation were explored. Finally, outdoors and among the trees, the participants practiced Tai Chi Chuan, an ancient Chinese practice that was born as a martial art and is known mainly as a form of meditation and physical activity.

The Brooklyn Museum, one of the oldest and largest public museums in the United States, located in the Brooklyn borough of New York City, is an institution with collections, exhibitions and programs that seek to expand and challenge the perspective of traditional art and the experience of visitors through inspiring educational activities that promote empathy, care, respect, diversity and valuing differences recognizing structural inequalities.

The museum has a widely known mindfulness program, *Art & Yoga*, an activity that emerged from the partnership with an important sporting goods brand and with the contribution of different partners, offering participants yoga sessions with local instructors on the museum’s premises through contemplative experiences and deep connections with art. Today, *Art & Yoga* has become a traditional and inspiring museum program that occupies the mornings on the steps of the Brooklyn Museum square and has an expressive and regular number of adepts, who bring their mats and connect with the present moment. After the yoga practices, visitors are free to visit the museum and contemplate the exhibits with greater attention.

Also in New York City is The Rubin Museum Of Art, which grew out of the private collection of Shelley and Donald Rubin, who over the decades have seen this

collection grow significantly. The institution is focused on promoting understanding and inspiration through personal connections with the ideas, cultures and art of the Himalayan regions. Its collections encourage creativity, preservation and innovation through an active approach to students at all levels of education in their quest to understand the world. The Rubin is essentially a mindfulness museum, the collection of an ancient culture such as Tibetan art and numerous works of Buddhist reference build a pleasant atmosphere, directing visitors to attention, self-knowledge and the way of seeing the world. It's definitely a place to explore our inner selves.

More than an activity, the Rubin Museum has an entire floor dedicated to the practice of mindfulness. At the Mandala Lab, which occupies the third floor of the museum, visitors are invited, inspired by Buddhist principles, to explore connections with their emotions, to realize how complex feelings are present in their daily lives and have the power to transform them. The Mandala Lab features playful and thought-provoking dimensions that include videos, aromas, sculptures and percussion instruments that guide visitors along an inner journey oriented towards self-awareness and the perception of others. A relevant activity developed by the museum team is the "Yoga Connections Tours", a visit that inspires conversations about yoga, its philosophies and its visual representations.

The last example explored is that of The Beane House of Art & Knowledge, an art gallery, library and visitor information center situated in the main religious and historic city of Canterbury, in the south east of England, in the county of Kent. The institution was founded from the legacy of the physician James George Beane, left in the name of the city with the aim of building the "Institute for Working Men", which aimed to assist people of poor origin. As an offshoot of this initiative, the Canterbury Museum and Free Library emerged, which became the Beane today.

The museum works directly with a didactic and pedagogical proposal focused on recreational activities that stimulate creativity and collaboration through workshops mainly with schools, students and teachers. It has a vast collection of 16th century oil paintings, ancient Egyptian objects, excavation items, Victorian toys and contemporary art.

Beane has a wellness program dedicated to offering tours for children ages 5 to 14 from school groups, who are invited to take a careful tour of the museum. The Mindfulness Mondays cover various elements of the UK school curriculum such as Literacy, Art, History, Geography, Health and Welfare and British Values. These practices are an invitation to learn to relax, slowly observe the pieces in the museum's collection, slow down and access one's passions and creativity. The sessions, which have a maximum of 32 students, teach breathing and concentration techniques and take a closer look at items in the museum's collection. Then everyone has the opportunity to share what they observed with other group members.

Final considerations

We have seen, therefore, that collections are powerful tools for building memory, for articulating emotions and disseminating collective values of affectivity. From them, museums develop connections between individual feelings and aspects

of the care for and intentionality of collections. Thus, mindfulness practices are tools within the museum experience capable of unfolding meanings for the future, which challenge the constant imagination of new approaches to museums; while the collections, by awakening a dimension of permanence, stimulate a reflection on the presence and full attention to the present.

Rethinking the automatic way of life is a fundamental point of mindfulness practices, and museums, fulfilling their social and educational role, can emerge as spaces accessible to different audiences in this challenge. The different techniques open space to adapt to the one that best suits your needs and interests, from more intense activities to simply moments of contemplation. Painting, yoga, sensory activities, all are extremely enriching when combined with the atmospheres provided by museums. The awareness of each moment of life goes through the regular practice of attention to the details of everyday life. These details are easily perceived in the processes that involve the collections.

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Activism and Involvement in Paço do Frevo (Recife-Brazil): the collection between objects and society

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“Joy doesn’t come only in finding the finding; it is part of the searching process. And teaching and learning cannot take place outside of search, outside of beauty and joy.” (Freire 1996, 73)

Musealizing the immaterial and the feeling of community created by Frevo – intangible heritage of Brazil (IPHAN, 2007) and of humanity (UNESCO, 2012) – was one of the objectives in the creation of Paço do Frevo, in 2014. Located in the same place where Frevo was born, Recife, a city in northeastern Brazil, the museum institution Paço do Frevo dedicates its activities to this cultural event that began at the end of the 19th century. Combining music, dance, visual arts and a close link to carnival, Frevo also brings together – from its beginnings to the present day – deep connections with the resistance of black communities, and feelings of belonging to communities.

With this semantic field involving Frevo – adding to the fact that this cultural manifestation went through heritagization processes – Paço do Frevo brings, at the moment of the renovation of the historic building that houses the institution, an immense challenge: how to collect and musealize the immaterial? How can a museum institution create a response in its most diverse audiences, through a collection that deals with an immaterial asset full of activist, political and social meanings?

These questions mobilize the issues and meanings that, in the context of the institution, reveal the need to articulate the immaterial dimension and the perspective of community created by Frevo for a museum space. Over the seven years of the Paço museum, the need for the museum’s space to be empathetic has grown, adapting to the need of the society in which it operates. With these horizons in mind, in the following pages we will deal, on the one hand, with examples linked to the issues underlying the collection of the immaterial, on the other hand, with the solutions and propositions carried out by Paço do Frevo, in order to make the institution even more linked to its audiences and to contemporary society.

How to bring the immaterial dimension and the community perspective created by Frevo to a museum context?

At the end of the 19th century, Recife was experiencing urban development processes linked to its constitution as a capital. The city centre grew as a space for commerce – in particular the port area. Furthermore, there was a growing social demand from populations marginalized by this development: black women and men, previously enslaved, experiencing a transition to “freedom” that kept them in subhuman living and working conditions.

Despite this context, carnival was a moment of temporary liberation from such atrocious daily life (see Bahktin, 1987). Especially for the black population, who actively participated in the festivities, and during the revelry had space for their prohibited bodily expression, capoeira¹. Related to this expression is the music which accompanies the street parades, involving different social classes and mobilizing them in the center of Recife. In groups that often related to labor modalities, such as the “Vassourinhas (Streets cleaners)” and the “Verdureiras (Greengrocers)”. The combination of these different cultural manifestations ended up taking a musical form (which mixes military marches, polka and other rhythms) and a specific body expression, Frevo – comes from the word “boil”, linked to the way people spoke about carnival. Since this beginning, this cultural manifestation continues to involve music, dance and the visual arts – in the costumes and symbols of the groups². What is perhaps the essence of Frevo also remains: the feeling of belonging to a group and social structure.

As an immaterial cultural manifestation, since its inception, Frevo has undergone transformations. However, the registration process linked to its heritagization revealed, in addition to the permanencies and changes connected to this manifestation, the desire for a museum space to be created to keep the memories associated to Frevo. The museum makes it possible, outside the carnival period, to experience this cultural manifestation. This desire, present in those who work directly at Frevo³, is already expressed in Frevo’s application for registration as Brazilian immaterial heritage, in 2007⁴:

“The Governants of Recife, in partnership with the Roberto Marinho Foundation, are committed to implementing the “Espaço do Frevo”, a place where civil society can research, learn, get informed and experience frevo through activities that will be offered to the population.” (Lélis / Pinheiro / et. al., 2007, 123).

As can be seen, an institutional mobilization for the creation of a place dedicated to Frevo – involving public and private entities – was established. It is in this scenario that the candidacy expresses not only the desire to create a place, but also proposals that will foster the Paço do Frevo collections. The document contains a general description of the institution’s largest exhibition space:

1. The practice of capoeira, a corporal fight with beginnings among enslaved blacks from Angola (see Abreu, 2005), was prohibited in Brazil until the mid-1930s.

2. The summary of Frevo’s candidacy dossier for Brazilian intangible heritage presents a careful and broad trajectory both from the appearance of frevo and its trajectory (IPHAN, 2017).

3. Those who make Frevo are a heterogeneous group of people: musicians, dancers, decorators, club leaders, among other people who are involved daily in the most different processes that – far beyond the carnival period – enable Frevo to continue as a cultural manifestation.

4. For an analysis of this process, as well as of policies linked to Brazilian intangible heritage, see, for example, the book organized by Regina Abreu and Mário Chagas (2003).

“Destined for a long-term exhibition, dynamic and interactive, about the history of frevo, encompassing music (composers, bands, etc.), dance, sociocultural, political and economic parallels throughout its existence, curious facts that wrap frevo.” (Lélis / Pinheiro / et. al, 2007, 126)

Between the candidacy, the effective registration of Frevo as a Brazilian cultural manifestation, and the creation of Paço do Frevo, approximately seven years elapsed. The desire that Paço could respond to these institutional needs was maintained – linked both to those who make Frevo and to the institutions that mobilized themselves to create the place. The challenge of condensing, in a physical space and an institutional profile, the trajectory and contemporaneity of an immaterial cultural manifestation – alive, therefore – is one of the main elements in the creation and in the daily performance of the Paço.

Curated by Bia Lessa (architect and set designer) and Maria Lúcia Montes (anthropologist), Paço do Frevo’s collections were created from an intense institutional mobilization, which involved public and private entities – and made the necessary investments for the institution, such as mentioned before. The proposal that emerged in the context of Frevo’s candidacy for Brazilian immaterial heritage was strongly based on the creators of this cultural manifestation. However, the creation of the institution acquired a more institutionalized approach as the project began to take shape. The proposal to maintain Frevo’s links with its communities was something to be achieved: according to Bia Lessa, in a text present at the Paço do Frevo exhibition, “Our intention in creating this space was to create a museum where the participation of anonymous people was explicit, those who bring in their soul the erudite and popular form in the creation of frevo.”

The desire mentioned by Bia Lessa and the collection presented by Paço, though, have a certain distance from Frevo – a daily challenge the institution is trying to overcome. Analyzing one of the most emblematic areas of the institution, the third floor (dedicated to long-term exhibitions), the problems that can arise from a “by demand collection” – created exclusively by an agent who does not natively experience this cultural manifestation. In that exhibition space, there are banners (in addition to photographs, videos and texts), arranged on the floor and surmounted by glass, where visitors can circulate freely – therefore, stepping over the banners.

This curatorial choice was (and still is) one of the most criticized items at Paço do Frevo’s exhibition. The communities linked to this cultural manifestation understand that, as the banners are the insignia of each group - as well as the fact that, together with the flabelo (which, for Frevo de Bloco’s associations, play a similar

5. The banners, made of fabric and carried by men, are linked to groups that use frevo music performed by wind and brass orchestras. The flabelos, made of rigid materials such as wood and carried by women, are related to groups that use the frevo music of the wood and string orchestras.

role⁵), they are the result of intense work of creation. These items represent the groups and, above all, the feelings of belonging to a community, the banners and flabelo, for those who make up the frevo communities, are objects of intense care and admiration - often taken to the streets after passing through spiritual cleansing processes.

Despite what the data collected by the field research that the curatorship contracted to prepare the Paço do Frevo collections indicated - as well as despite abundant documentary material, the curatorship favored the exhibition's scenography, and kept the banners and flabelos laid out on the floor. With the opening of Paço do Frevo to the public, this choice was immensely criticized by members of the frevo community - who expressed their indignation at the fact that these objects were laid out on the floor. As a way of mitigating criticism, the institution's administration set up a sort of "walkway" between the banners and flabelos, allowing visitors to move around the exhibition without passing over these items. A text was also prepared to explain the choice of scenography, clarifying to the public that the idea is for visitors to be able to revere, when looking at the ground to see the objects, each of the banners and flabelos present there. For many of the frevo players, however, none of the institution's propositions do justice to the symbolic and spiritual dimensions of these objects.

The example above illustrates the challenges related to collecting and exhibiting "communities" and the "immaterial" - especially when one is not part of the scenario that the collection or institution addresses. It is necessary to reduce the distance where curators and managers work, bringing them closer to those who will be their "object" - or, mainly, it is necessary to transform the otherness of those who work in curatorship and management - enabling those who were the "object" to become narrators of themselves and their doings, as well as multiplying the voices linked to heritage⁶.

In the case of Paço do Frevo, the fact that the institution has sought to create other connections that update and problematize its collection, stands out - as in the case of a question asked about an image that displayed a "blackface". As a strategy to problematize the collection, the education sector inserted in the exhibition space a reflection on blackness and carnival fantasy, encouraging visitors to perceive other ways of looking at the Paço collection and the society. In addition to this type of initiative, other strategies have been used, in order to bring the institution closer to those who make frevo, and to contemporary social issues (Pinheiro / Costa, 2020).

How to mobilize activism and provoke involvement with a collection linked to intangible heritage?

Beyond a sacred "temple" - in which visions and discourses are unique and issued by the highest authorities, Paço do Frevo proposes that its objects and narratives use the power of memory (Chagas, 2002). Additionally it also relies on interpretive

6. Initiatives of this type have brought about significant changes in the performance of museums and cultural institutions - as well as in the definitions related to museum practices. For an overview of the topic, see: Chagas / Pires, 2018.

and playful narratives, in favor of the collective that the communities articulate. In this sense, questions about the banners, for example, were incorporated by the education team as part of the interpretation possibilities present in the collection. Audiences are encouraged to think, for example, about curatorial narratives and their problems.

In addition to what can be done in the exhibition spaces, the collections and themes of Paço do Frevo became digital with the advent of the COVID-19 pandemic. In March 2020, Paço do Frevo closed its doors for six months. When it reopened, in September of that year, unimaginable protocols and care were adopted for an institution that works with Frevo, this essentially agglomerating cultural manifestation, which needs contact, sweat and exchange between people to exist.

In 2021, between March and June, the institution was closed again. For an institution that relates to the context in which it operates, one of the perspectives most emphatically adopted by Paço, is the necessity to realize that we are all inserted in the context of a pandemic, poorly managed under different aspects, especially in Brazilian public health. It is a social tragedy that has already led to the death of more than 616,000 people in Brazil.

With these contexts, how do we think about possibilities for collections and museums? Or, to use the ICOM theme for International Museum Day 2021, how to “recover and reimagine”? How to talk about possible futures for museums, if we are, as people, with our futures threatened? What are the possible futures for black, indigenous, disabled, trans, non-binary people who, in societies like ours, already have their futures threatened by simply existing? What is the role of museums in building answers to these questions?

The causes of gender and racial issues, and other activism have been fundamental in Paço, for allowing it to be in tune with the society in which it operates – at the same time, having relevance and connection with the trajectory of Frevo itself. Both because of the experience we had during our work at Paço, and because of what we believe to be fundamental – especially nowadays, we understand that it is fundamental, online and offline, to build empathetic cultural spaces (Jones, 2020). Finally, there is the urgent need for reflection and action, for the construction of collaborative societies that respect and value diversity.

Observing from this perspective, we believe that the Paço collections reflect the historical trajectory of Frevo and, at the same time, encourage the involvement of the most diverse audiences with urgent activism for today’s societies. The notion of an empathic museum involves the perception that these institutions truly observe and understand their surroundings — what is the capacity for understanding and integrating society, at this critical moment? In the case of Paço, observing its performance, it is understood that empathy involves understanding the present moment, and encouraging audiences to have an attentive look at the other. For this reason, there is a clear attempt to encourage public engagement and institutional activism in the face of current demands – as in the examples mentioned above.

During the pandemic, it appears that Paço sought to bring moments of lightness to the public network, while at the same time activating its role as a social

asset in the debate with local culture. In this sense, strategies to promote gender equality and racial diversity were carried out, such as the Day to Combat Racism, in March 2021. On this occasion, based on the articulation between Frevo and Funk, two black Brazilian cultures, related to marginality, they were mobilized so that the public could perceive how both musical and bodily modalities are Afro-centered and instigating: “É som de preto, de favelado, mas quando toca ninguém fica parado” (“It’s the sound of black people, of favelado, but when it plays, no one stands still”).

In this example, the institutional engagement of Paço, was even more evident on social networks. Considering the context in which the world is currently living, posts dedicated to the theme of solidarity were created, with the dissemination of campaigns by the frevo community and aimed at members of the population in social and economic vulnerability. Another action addressed the institution’s anti-racist and anti-fascist stance – linking it to other institutions that engaged in a similar campaign, motivated by the current positions of the Brazilian federal government. These campaigns generated a great mobilization of audiences, provoking reflections that go beyond the role of museums as institutions for safeguarding collections, since these institutions cannot be oblivious to what happens in society.

Due to the trajectory of the digital presence in Paço do Frevo, as well as the activities and interventions carried out in its exhibition spaces, we understand that a museum performance linked to activism and the involvement of its audiences goes through some lessons: 1) cultural institutions can strengthen each other ; 2) cultural institutions need to be in tune with their “objects” and their audiences; 3) cultural institutions need to be open to change and new learnings; 4) cultural institutions committed to the society in which they live need to be empathetic.

We believe that these learnings flow into institutional actions that are connected to their audiences – effectively establishing links between museums and society. Frevo and Paço show us that it is possible to articulate joy and engagement to this premise – without emptying either. Similarly, Paulo Freire (1996) reminds us that joy is part of the teaching process, of the search for learning. It is, therefore, by mobilizing activism and institutional engagement that museums will be able to act more and more intensely with societies, returning the joy of discovery and restlessness, and encouraging active and conscious citizenships in the community.

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New Collecting - Or frozen history and stale narratives¹

Jette Sandahl (DEN)

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1. This text is based on an oral conference presentation, one of a series from the years 2020-2022. In both the spoken and the subsequent published format there are repetitions and overlaps between these different thematic presentations. Originally this presentation was embedded in visual images, which are not carried over into this written form.



Object 1 – Pyjamas pillowcases, Museum of Copenhagen

A set of pillowcases made by a widow from her dead husband's pyjamas, collected by the Museum of Copenhagen as part of an effort to revitalize our collection of objects that had belonged to 19th century philosopher Søren Kierkegaard. The pillowcases related to both his concepts of 'erotic love' and of 'love beyond death'. One understands immediately how the widow would fall asleep at night, imagining herself cradled in her husband's arms, resting her head on his breathing chest, his thigh.

I love exploring objects and collecting and could happily spend a lot of time simply narrating individual pieces. However, I think we need to frame our collecting and anchor it in larger societal contexts, if we are to tie the collecting in with the future of museums.

Over recent decades new collecting has become extremely minimal in many museums. In some cases new collecting becomes an almost solely digital documentation process. But - and this is the single most important thing I have to say in this context - if new collecting ceases to be a continuous and defining live stream in the whole of the museum, the museum will gradually become static, relying on frozen history and stale narratives of times gone by, of a past no longer questioned and reinterpreted through fresh objects. The museum will not, from its own core, be compelled to reflect its live and breathing environment, or communicate the meanings of life in a dynamic, contemporary sense for its constituents.

Collecting for the Women's Museum of Denmark we became aware that the most contested, even the most private, most muted, hidden or bloody aspects of life will have an object side that speaks more profoundly than any words, and we learned that If you start searching deeply enough, the objects will emerge. And it is my experience that the more controversial a subject matter a museum wants to communicate, the more important and vital is the quality of the objects.

Futures and Faultlines



Object 2 – Ceramic burial urns from la Candelária.
Museum of World Cultures, Sweden

These burial urns collected in la Candelária in Argentina. The collecting archaeologists broke the urns for easier transport from the place of origin to the ethnographic museum in Sweden. In Fred Wilson's interpretation at the Museum of World Cultures the muted and shattered objects whisper insistently to the visitor:

'You don't know enough about me, to forget about me'....'What I have seen, I cannot tell'. 'What is left of me is here, but I remain far away'....'A part of me wants to go back...a part of me is'....'I am broken, but not finished'

The 21st century poses immense challenges for museums and opens equally vast new opportunities and obligations.

The past two year of Covid-19 seem to pointedly epitomize these challenges and expose some of the faultlines in the relationships of museums to our societies and communities. These are times that call for long overdue societal contextualization of museums, and any thought of the future of museums will require both a personal and an institutional self-reflection and self-critique for those of us who are or have been in positions of institutional power in museums.

Museums vary as do their social, cultural, political and economic context and the expectations held towards them. And the futures are not given, predestined or preordained; they are – to a large extent – what we make them. Museums are not passive mirrors for their societies. They are part of their societies, and are also active agents in the shaping of these societies.

At the entry to the 2020's some key global issue and concerns stand out, which the museum sector needs to be aware of and can only ignore, deny or fail to address with serious consequences for its own future relevance. And across the vastly different conditions under which museums work, there seems to be a general readiness to enter the obligations of engaging with these urgent issues and global concerns. Within this commitment, museums begin to perceive their core museum functions and their social responsibilities as an interconnected whole. They strive to address and fulfil their societal and humanitarian purposes exactly through – and not in contradiction or opposition to – the unique, characteristic and specific museum functions and methods of collecting, preserving, documenting, researching, exhibiting and communicating the collections and other evidence of cultural heritage.

Increasingly museums express a commitment to a platform or cluster of values of social justice – to which some would add the concepts of climate justice and reparatory justice. Museums strive to overcome historic and social blind spots and to address certain subject matters, themes and content. But it is also – and increasingly I think this is as important and actually much more difficult – a commitment to transcending methodological hierarchies and working from different epistemological baselines, embedded in the museum's communities.

Breaking the trajectory

We obviously need to set about creating alternative futures, futures that break the projections and trajectories of current development. And we need to do this with an equal amount of, on the one hand, hope and determination, and on the other, an equally determined distress and anger, based in as critical an analysis as we can muster, including a willingness to also critically appraise our own sector and its complicity with power and its support of the status quo.

So let us look at some of these global concerns that shape the surrounding environment for museums so profoundly in our times.

First, the historic and present inequalities in opportunity, power and wealth, marring intercontinental, international, national, regional and local contexts, with their intertwined and intersecting issues of class, race and gender. We cannot keep ignoring these profound inequalities, which these years seem to be absurdly growing rather than shrinking – and, I might add, right now exacerbated even further by the corona pandemic.

While millions of people across the globe have died from the Covid 19 pandemic, and while other millions have lost their jobs or are struggling to get by on government schemes, the wealth of global billionaires has rocketed. Millions of people are displaced from their homes, and the richer countries of the Global North, desensitized to the suffering of others, tighten our borders ever more tightly, retain refugees in camps under atrocious conditions and sit back and allow people to drown at sea.

Secondly, the alarming crisis of the destruction of nature and the unsustainable relationship between humans and the rest of nature. Museums cannot remain in denial of the crisis in nature, but have to address the issues of sustainability and be part of developing sustainable solutions. For Europe, 2020 set yet another

record as the hottest year in recorded history. Forest fires are devastating huge territories of land in both the south and the north, arable land disappears at a rate no one anticipated, each year yet more species are lost, and the biodiversity further decreased. Anthropocentrism is a world view with underlying assumptions and principles that are no longer viable.

Thirdly, museums work in vastly different contexts, different and conflicting world views and cosmologies across the globe. The binary hierarchies, the splits and divisions of a traditional Western framework are proving more and more problematic in the 21st century. More holistic and transcendent epistemologies are beginning to provide alternative approaches and models.

Challenged and queried, but potentially also strengthened by community quests for access and participation, and by communities seeking empowerment and agency, museum begin to re-negotiate our relationship with the surrounding world and explore alternative formats and methods that meet the growing expectations for equal rights and equal access, cultural democracy and cultural participation.

The 21st century requires another mindset and set of skills for museums to be able to deal with differences and different points of view, with contradictions and conflicts. The skills of democracy do not feign harmony or impose a-priory consensus, but present and represent a plurality of voices and perspectives. They respect and honour disagreements.

Descending into the dwellings of the demons

I see no routes for museums to grow their relevance that do not involve descending into what artist Fred Wilson so pointedly called the Dwelling of the Demons in his digging into the core and the hidden or unconscious meaning of our collections of the Museum of World Cultures in Sweden.

There is no escaping the painful examination of how our scientific traditions are marred by violence, and how the values of racial, gender, class, cultural supremacy have shaped the collections, in the ways in which they were collected and in the metalanguage, through which they have been classified, documented, interpreted and narrated.



Object 3 – An overwhelming abundance of Inuit treasures, National Museum of Denmark

Museum collections are just the tips of the icebergs of colonial and imperialist dominance, but they are significant, on both sides of the colonial divides, as highly visible, tangible, materialized memories of a European or Western time of glory, of a dominance and supremacy that could not be upheld in real life, but is still clinging on in these dedicated institutions of museums.

As a subject matter repatriation serves as an entrance into exploring the concepts of justice and of rights, of spiritual rights, moral rights, legal rights, and a discussion of de-colonization in its broadest possible meaning. It serves as a parable for how we as professionals perceive ownership and our relationships to communities, and a compass for our resistance to loss of privilege, as academics and professionals.

Ignoring, denying and other passive-aggressive blocking of repatriation by major Western museums pose, I think, a real threat to the credibility of museums as such and to any cohesion in the global museum community.

Following French President Macron's promise a couple of years ago of the return of cultural property and the subsequent Sarr-Savoy report a self-pitying outcry went through Europe at the prospect 'of empty shelves in European museums'. My tenure at the National Museum of Denmark in the late 1990's was the time when the final repatriation of 35.000 objects from the National Museum of Denmark to the National Museum of Greenland took place, and I can reassure everyone that, as gallery after gallery, case after case, shelf after shelf of Inuit treasures show, after the repatriation of 35.000 objects there are no empty shelves in the Inuit sections of the National Museum – except of course metaphorically, where one might have wanted and expected displays of current day Greenland and the conflicted colonial aftermath, which – significantly – is not exhibited or discussed and never has been in this museum.

One of the more meaningful and thought-provoking terms I have learned over recent years is that of an 'epistemology of ignorance', referring to an epistemic non-knowing, a systematic allowing oneself to not know, to not recognize the pain and suffering of others, in ways that serve to support and facilitate one's own dominance and privilege. Pain, as in having pain inflicting as open wounds or reopening of badly healed scars, on body and soul, is the concept regularly used by those who have lost objects and heritage to the omnivorous museums of the Global North.

Speaking about objects absorbed or imprisoned into European museums, the president of Benin said at a Unesco conference a couple of years ago: 'These goods have a soul and cannot wait to get back to their natural environment and to reveal their grandeur rather than their subjugation.' The director of the National Museum of Greenland addressed the colonial past of collections correspondingly: 'Visitors to Greenland have often described Greenlanders as a hospitable and humble people... But if humility is a virtue, then humiliation is the worst vice. I wish that such humiliations were but a thing of the past.'

In museums, as in life in general, the process of de-colonization is perceived almost solely as the need and responsibility of the colonized. I believe that those of us who have inherited white privilege and inherited the position of humiliator, of oppressor, of subjugator, need to let go of this 'inverted epistemology', as it has

also been called. There is no time or space for contrived innocence or ignorance in this context any more.

Current and former staff and core stakeholders have taken museums to task for the continued racism and sexism, the personal exclusion, discrimination and exploitation practiced internally with staff and externally with partners. Monuments and trustees, directors, curators have fallen from their pedestals these past year. Accountability and a radical restating into transparent and reciprocal relationships are urgently needed. We need to create spaces for dialogue where dominance is kept at bay, where listening is deep, where statements are not contradicted, emotions not disparaged.

I believe we need to train ourselves in self-reflection and sensitize ourselves, teach ourselves to feel, to empathize with the reality of others, be they our close colleagues, our near communities or distant people who have a primary relationship to our collections.

Museum professionals tend to claim they are not educated or trained to deal with these heavy emotions. Also in this context, I believe in the power of objects and in various empathy-training settings I have used an object documentation app developed for the Museum of Copenhagen with groups of professionals, asking them to register and document a conflicted object from their own life. This proved an extremely useful tool and method for investigating how personal experience intersects with larger or general societal issues, not least issues around gender, sexual identity, ethnicity and power. Personal objects can provide a both powerful and gracious route for museum people into exploring and articulating personal, emotional conflicts, which, while described as epistemic, are always enacted and experienced personally.

Collecting in partnership across the divides

21st century, contemporary collecting is best done or can almost only be done in partnership, as an integral part of a systematic and long-term relationship building between the museum and diverse, sometimes untraditional partners. If a museum accepts the commitment to keep the collections alive, as I started out saying, it means crossing any number of cultural divides, full of historic and current tension and conflicts. For the Museum of World Cultures in Sweden this was one of the hardest aspects in the transition of shifting the perspective from traditional ethnography into a contemporary framework, responding to current issues and contemporary contradictions in the global environment. This collecting was thematic, as for instance on the themes of globalization, of HIV-aids and of human trafficking.

Object 4, 5, and 6—Objects collected on the theme of human trafficking, Museum of World Cultures, Sweden



Object 4—A boat, a so-called patera, added to the museum's substantial collection of boats. Collected from the Spanish coast by Almeria, where it had been left after bringing refugees from Africa into Europe. Collected by curator Adriana Munoz through personal relationships and cooperation with the local authorities in Almeria



Object 5—A ladder, Escaleras de Servicio. Built from whatever objects were at hand, branches, sticks, t-shirts, pieces of rope and string, made by people trying to scale the three meter high fence, topped with barbed wire, around the tiny European outpost of Melilla on the northern coast of Africa, in order to enter the European Union. The stairs were collected and brought together by artist Fernando Claveria and then acquired by the museum



Object 6 – Children's backpack. These backpacks and their content were provided by traffickers to the Asian children they sent out into the European pedophile market, containing a change of clothes, a mobile phone through which to receive instructions, with painkillers and a pack of condoms their only shields against the evils awaiting them. The backpacks were seized by the Swedish police in their unravelling of a ring of traffickers and collected by the museum through our long-term cooperation with the police on the theme of trafficking

Completely different in tone of voice was an extensive collecting and documentation process carried out independently by National Museums of Kenya on behalf of the Museum of World Cultures. These maybe 75 three-dimensional objects were supplemented with thousands of stills and videos created by young Nairobans to portray their every-day lives in a major contemporary African metropolis. All the collected material was selected, registered and documented by the National Museums of Kenya, bypassing the European museum specifications, classification and value systems.

Object 7, 8 and 9 – Football shirt, green, football shirt white, painted car-door. Museum of World Cultures, Sweden.



Object 7



Object 8



Object 9

All collected to document street-life in Nairobi, high-lighting the globalized character of youth and street culture as well as its particular and unique local spirit.

This series of objects and visual documentation from Nairobi is brimming with hope, self-confidence and vitality. The objects are self-portraits, drawn from and rooted in an inside rather than an outside point of view. The interpretative authority has remained firmly in the locality where the collecting takes place.

These are examples of transcending traditional ethnographic collecting – and I should probably add that none of these objects went down easy in the collecting and registration department of the museum – as collecting is obviously particularly challenging across the global and colonial distances.

But we should not forget or deny that inequality and asymmetrical relationships of power are also constitutive for each of our local or regional and national contexts, as are the alienation and divides between museums and their constituents, on lines of class, ethnicity, and not least education.

Objects and collections are, almost by definition, documented, labeled and interpreted from the privileged frame of reference and points of view of the time and context of their collecting. People who fail to conform to the dominant, conventional norms or who have resisted and confronted power and public institutions have had little place in museum collections. Museums are known to be trusted and respected institutions, but they are, on closer scrutiny, also clearly the domain of the white, straight, well-educated upper and middle classes. Socio-political movements, alternative lifestyles, subcultures, have been largely excluded.

A few museums, such as the Museum of London and Historical Museum of Frankfurt, managed to reach across and collect from the Occupy movement a few years ago. But when museums, in the name of plurality, attempt to reach out to collect from unrepresented-, underrepresented and misrepresented communities, as, for instance, recent immigrants or LGBT communities, they may discover, that donating the hopeful, shameful, joyful or angry objects from one's complex daily life is an act of trust, which the museum may not have earned or does not, as of yet, deserve.

In a major special exhibition and a series of interventions in the permanent galleries, the Museum of Copenhagen focused on the theme of LGBT lives in Copenhagen, historically as well as in the present time. Wonderful as the whole exhibition was, with a multitude of spectacular, unique and significant objects on loan, in terms of collecting it represented a missed opportunity.

Photo 1, 2 and 3 – Photos from a fashion show, Museum of Copenhagen



Photo 1



Photo 2



Photo 3

Slinky silken garments by a local Vesterbro designer, shown on the catwalk by a diverse group of Copenhagen transvestites, who peopled the neighbourhood around the museum. Groundbreaking, momentous and rather ecstatic as this event was, none of the garments were collected by the museum.

Strategies of sustainability and radical regeneration

Museums likewise find the destruction of nature and strategies towards sustainability difficult or challenging to collect.



Object 10 – Food producing garden of the Museum of Copenhagen

Perishable, elusive objects signifying a social context and historic period.

The framework for museums begins to change as current thinking moves away from seeing the relationship between nature and culture, and between rural and urban as dichotomous. Contemporary urban planning is re-conceptualizing urban environments as large living landscapes and ecosystems, which need to be shaped in respect and understanding for the laws and balances of nature.

Under the theme of Urban Nature, the Museum of Copenhagen created a thematic exhibition through all the indoors galleries, and transformed all our outside areas from forbidden grounds into fertile gardens, used as productive spaces for children with special needs, a place to be proud of, a place in which to grow. A place for people running late to dart in and pick their dinner. There was a wealth of traditional objects in the exhibitions, but in a future oriented perspective, the living objects, the elusive and fluid botanical objects and boundaries are more interesting, more challenging.

The Foundation Cartier in Paris likewise took its point of departure for a major statement exhibition on nature and sustainability from the trees in its own park.



Object 11 – Brazilian artist Luiz Zerbini's installation 'Trees', a room with a herbarium. Fondation Cartier, 'We the Trees' special exhibition

As the artist says, this is a setting of an urban modernity rooted in the richness of the growth of plants, and again the borders of and between the objects are fluid. The paintings take structures and patterning from plants, the herbarium stands in the middle, like a living painting, a living process, an in-between.

Chaumont sur Loire, a castle dating back originally to the year 1000, counting royalty as well as sugar magnates in its pedigree, has transformed itself through the International Garden Festival. Over the last three decades, each year the castle and its 32 hectares of park grounds and land, hosts 30 new gardens, and an incredible wealth of absolutely cutting edge contemporary art exhibitions, interweaving with the original furnishings of the castle, its stables, barns and other outbuildings.

Chaumont sur Loire is by far the single most satisfying and meaningful museum experience I have had for decades, reaching seamlessly across disciplines, categories, types of knowledge, ways of showing, seamlessly unifying a critique and a celebration of our relationship with and as part of nature.



Object 12 – Showgarden, Chaumont sur Loire, France.

Entries for the competition for the show gardens come from – most often interdisciplinary - teams from all over the world.

The annual competitions and festivals are themed and named accordingly. Gardens of Paradise in 2019, Mother Earth in 2020, Biomimicry in 2021.

I am not sure how far to stretch these metaphors – which are, actually, to me much more than a metaphor – but maybe we would do well to start thinking with, learning with nature and, as here, the world of plants? Can we develop resilience and a plethora of concurrent strategies for sustainable survival as plants have? Maybe museums need to let go of the ideal of eternity and forever? Let go of the notions of stability, stasis and solidity, permanence in structure and shape, which are so fundamental in the museum concept? Can we move towards as radical rethinking, radical regeneration and radical shapeshifting as this ancient castle has, continuously tapping into and finding the potentials in each of our institution's particular settings and resources?

Can we learn something we cannot yet imagine, in terms of what is collectible, and how a museum institution, a museum space is composed? I do know that we cannot keep taking, exploiting, degrading. We do need to learn to respect, listen and nurture. The soil needs to always be replenished.

Gender consciousness in collecting activities

Cheeyun L. Kwon (KOR)

Gender representation in collections and museum displays is an ongoing issue in museums around the world. Historical museums typically follow the actions of men as protagonists of history-making, while natural history museums commonly display male specimens when explaining the evolution of the human species. Equally, female artists are underrepresented in art museums as a result of the practices in an art world dominated by male professionals. This undoubtedly instils a skewed, discouraging worldview in the upcoming young generation, intimidating girls from venturing into professional endeavours.

Gender sensitivity and consciousness in collecting activities thus need to become a contemporary praxis. One of the biggest difficulties encountered by women's museums around the world is the scarcity of documented materials on and by women, a result of the social conditions in the past, where education was the prerogative of men. Together with issues of race, climate, and immigration, gender representation in collections may have a relevant impact on today's society and future generations. My paper will present the current situation in Korea and the remedial efforts carried out in particular institutions.

Gender Consciousness in Collecting Activities

Gender representation in collections and museum displays is still an ongoing and evolving issue in museums worldwide. While the post-colonial scholarship has prompted a self-reflexive turnabout in museums to re-examine their collections and methods of display in light of race and social hierarchies, few museums have paid critical attention to gender consciousness in their display and collecting activities. Amy Levin's collection of essays from 2010 revealed some pertinent examples of how women artists were willfully discarded from art museum collections (Levin G., 2010), how gender-based exclusions and constructions were accomplished at history museums (Katriel 2010), and how the natural world was represented predominantly by the male species in natural history museums, reflecting stereotypical male and female views of politics and society (Machin 2010). While the scope of this monograph was international, it focused mainly on the US, Canada, and European institutions.

My paper wishes to present the current status of museums in South Korea from the gender perspective, and make suggestions for remedial efforts for the future in the realm of collecting activities. I contend that gender-based reflections on our collections and methods of display need to become an integrated practice in today's society in order for the museums to continue in their role as relevant and trusted public institutions.

Museums dedicated to women's issues as the main subject of inquiry emerged in Korea only in the new millennium with the opening of the National Women's History Exhibition Hall in 2002. Administered under the auspices of the Ministry of

Gender Equality and Family, which was established in 2001, this institution serves as a platform to educate about and advance women's role in the history of Korea. The permanent exhibition features various forms of independent and autonomous lives led by women in Korea's past. They were rulers and some excelled in past few centuries, men would marry into a women's family in the Goryeo dynasty (918-1392), a fact also highlighted in the exhibition.

Its special exhibition themes have ranged from a focus on important historical documents such as the Yökwöntongmun of 1898 that initiated the movement for women's equality (2014, 2018), to women's involvement in diverse fields of activity such as art (2009), sports (2017), labor force during the industrialization process (2010, 2011), motherhood (2016, 2017), and, more recently, women's significant role in the independence movement against the Japanese Occupation (2015, 2016, 2019). The exhibition catalogues for these exhibitions are great resources, with new materials often donated or loaned by the wider Korean community. The exhibition activities organized by this institution are no doubt a very useful way to collect new materials related to women from the past.

As is well-known by the world community, one of the biggest challenges in a women's museum is dealing with the scarcity of documented materials, as documentation has largely been the realm of men in traditional societies. Aware of this past fault, the National Women's Exhibition Hall has been devotedly archiving biographies of historical female figures, denomination, and profession, including recorded testimonies and video materials. The number of gathered documents and video materials now totals 4,380 items, and online entries are accessible for 183 historical figures and 361 independence fighters, including 64 videos for public viewing on the hall's website (as of September 2021).

Another museum dedicated to women's issues is the War & Women's Human Rights Museum, which I introduced in the *Museum International* journal's special issue on gender in 2020 (Kwon 2020). This institution is an example of museum activism that adopted a difficult, almost silenced, heritage of the so-called 'comfort women' who were victims of organized and state-sanctioned sexual violence under the colonial powers during World War II. The museum succeeded in turning this difficult heritage into a mainstream public discourse through concerted acts of documentation, publicity, memorialization, welfare for the victims, and engagement with transnational allied groups and the public. Through such active engagement, the curators and staff successfully transformed trauma into heroic acts of advocacy for human rights, sublimating the tormented past into positive lessons for the future.

The Haenyeo Museum on Jeju Island, on the other hand, examines the lives of independent women divers and their unique eco-feminist social system. Haenyeo refers to the female divers on a southern island in Korea who played a leading role in the livelihood of their communities for centuries through their underwater harvesting of shellfish. They were, at times, responsible for meeting the exorbitant tax demands from the court and worked in the ocean for the island. They were professional divers who were contributing 60% of the island's fisheries revenue (Choe 2014). Their diving skills were perfected through training in a matriarchal system that transmitted

local knowledge built up over generations and allowed them to free dive 30 meters without oxygen masks and hold their breath for more than three minutes. The tight matriarchal diving community, ranging from teenage girls to women in their 80s, operated under a strict hierarchical system, and their eco-friendly diving methods have been noted as a remarkable eco-feminist social system. The Haeyeo Museum opened in 2006, and the documentation and awareness building activities of this fast-disappearing tradition led to its designation as a UNESCO Intangible Cultural Heritage of Humanity in 2016.

The emergence of museums and initiatives dedicated to women's issues is a worldwide phenomenon that is witnessing a rapid growth (IAWM 2021). But together with these museums, I also argue that gender sensitivity and consciousness in collecting activities need to become a contemporary praxis applied to all museums.

The National Museum of Korean Contemporary History, for example, has seen progress in their gender representation in exhibition display since 2019. Two years ago when a graduate student of mine conducted a survey there, only four objects among 550 items on display were directly related to women as the principal subject. The modern history of Korea was narrated as being principally the result of actions by men, and women were mentioned only in the background as mothers and victims who passively witnessed the events that affected them, or as consumers—or consumed objects—of popular culture. After a passing criticism was commented on this (Kwon 2020), their recently refurbished exhibition is showing a dramatically previously imbalanced view of historical narrative.

A recent exhibition on women photographers held at the North Branch of the Seoul City Museum, one of the four satellite museums run by the city of Seoul, also offers an exemplary effort. Located in a residential area in northern Seoul, this museum is generally dedicated to educational exhibitions for children, with no particular feminist agenda. The showcasing of a wide variety of materials related to pioneering women photographers was a welcome surprise for a city museum, especially since women artists tend to get excluded in the mainstream narrative overshadowed by their male counterparts. Such gender-specific exhibitions provide an opportunity to collect materials and conduct preliminary archival research on female subjects that might otherwise be neglected, as we have seen in the case of Edward and Jo Hopper (Levin 2010).

Museums that typically fall into a male-centered trap are the war memorials that gravitate towards warfare, military tactics and political events, with few references to what the war meant for the lives of women. The folk museums in Korea also focus on the lifestyle of the 17th to 20th centuries, which represent a period in Korean history that adhered most closely to a patriarchal Neo-Confucian ideology in daily rituals and livelihood, thus contribute in upholding a patriarchal social tradition. Natural history museums also need to be careful so as to not make gender-based exclusions and constructions of male superiority.

Female visitors account for a significant percentage of all visitors to the fast-growing number of museums in Korea, with some private museums' female visitors constituting 70% of their total visitors in a community including over

1,164 institutions (Ministry of Culture, Sports and Tourism 2020). For example, in market-driven museums like the M Contemporary located 82% females and 18% males. Private museums like the Amorepacific Museum of Art, located within the famous Amorepacific Cosmetics Company's building, hosted the first exhibition of Barbara Kruger in Asia in 2019, perhaps in an attempt to coddle its predominantly female customers with a feminist theme. While the private sector is responding sensitively to visitors' needs, the mainstream institutions still need to make a conscientious effort to apply a critical eye on their collections and displays from the gender perspective.

While Korea is a nation with a GDP ranking 10th in the world, gender disparities still exist (ranking 108st among 153 nations, according to the World Economic Forum Index 2020), glass-ceiling index (bottom rank among the OECD countries), and income gender gap (37% in 2018, ranking first among the OECD countries (Yonhap 2019)). These statistics indicate that gender equality in the labour sector still needs significant improvement in Korean society.

A recent UN report has revealed that one-and-a-half years since the WHO declared COVID-19 as a global pandemic, young women in the world have witnessed more pronounced employment losses than their male counterparts and risk long-term exclusion from labour markets (UN 2021, 5). School closures during the pandemic have also exposed girls to opportunities for life (UN 2021, 9). Thus, together with issues of race, climate change, and immigration, gender consciousness in collecting activities by museums can contribute in sustaining the confidence of young women and inspire new opportunities for today's society and future generations.

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When the museum collects experiences: Immateriality, collections and new museal practices

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Introduction

This work is born from the desire to reflect on the possible new contours that museological practices can assume when incorporating the intangible object in the collections of different museum institutions. It arises, specifically, from my participation in the scope of the Paço do Frevo Museum¹, dedicated to the preservation and safeguarding of an Intangible Cultural Heritage, the Frevo, registered, in the Brazilian context, in 2006, and inscribed on the UNESCO Representative List in 2012.

In addition to the debate about the repercussions that heritagization and musealization practices bring to intangible assets and their producing communities, from a political, social and cultural perspective, my desire lies much more in the questioning of the place that experience can occupy in the updating of the notion of a museological object or, even, in the reconceptualization of cultural heritage collections.

In this way, I aim at an interpretive exercise that is capable of grasping the implications that this approach brings to museums. Consequently offering a debate on the challenge of exploring and representing the immateriality of collections within the scope of institutions. With this, I aim to open a dialogue about new types of museum scenarios, collections and collecting, following the displacement of the object to the subject, in other words, of what escapes the material, which happens at the moment, the result of human relationships.

As a starting point, it is worth starting the debate on the processes of dematerialization of the world and of overcoming the so-called industrial civilization. Virtual reality has already contributed in museums to dematerialization with the use of various digital technologies. The connectivity between people, products and systems has been intensifying, changing consumption habits and the very relationship of individuals with physical objects and materialized possessions. Digitization has caused profound changes in the approach to consumption of goods and services (Magaudda 2012). In the context of this phenomenon of dematerialization, the experience becomes increasingly relevant as sufficient to justify consumption, without the need for possession (Chen 2009).

Therefore, considering that this dematerialization of objects, often commoditized as works of art, the question that arises now is how to extrapolate this notion of property and permanence through the material path, incorporating other narratives of belonging from intangible objects. Or yet, how to incorporate, in this context of transformations, a new relationship between people and objects in what Belk (2013) called extended self.

1. Located in the city of Recife, State of Pernambuco, in northeastern Brazil, the Paço do Frevo Museum was created through a public-private partnership between the City of Recife and the Roberto Marinho Foundation to function as a strategic axis for safeguarding frevo, at the national and international levels, respectively by IPHAN and UNESCO in 2007 and 2012. The institution, inaugurated in 2014, brings together exhibition spaces, classrooms and rehearsal rooms in music and dance, documentation center, studio, café and shop, bringing other horizons of action for Intangible Heritage, hitherto unpublished, which posed new questions and problems related to the representation of manifestations linked to popular cultures in museum spaces.

In fact, our museums bring artifacts and tangible things as privileged vehicles for the expression and experience of the singular, anchored in physical processes². However, delimiting boundaries for non-materialized objects and incorporating them into the object³ system brings new challenges and complex contours.

In this context, the objects, taken here as experiences, come to have situational value, no less singularized. Thus, we could consider the collection as the Intangible Heritage itself, that is, a dimension that is transmitted in community life, in relationships with people and is manifested in knowledge, arts and festivities, assuming a dynamic life cycle.

This view thus points to a problematization of the very notion of museological object, in the traditional sense. Perhaps, it is worth recovering the idea of the museologist Waldisa Rússio Guarniere (1990) of cultural goods as “perpetual elements”, that is, that remain in this continuous process of creation, transmission and reformulation.

Of course, the immaterial has always been present in the museum and its collections, but, when looking at the institutional space of this reflection, the Paço do Frevo, I think it is productive to carry out this displacement from the object to the subject and the entire context of production, without run into dichotomies. This alert serves to remind us of what escapes the object, which happens at the moment, the result of human relationships – and which the institution seeks to provoke, as we will see below, in many of its actions. A process, including, that asks for a sequence or a kind of future, of concern with becoming (Alves 2010, 50) or, as Maria Hlavajova reminds us:

[...] a continuous process of becoming [...] It is the identity in permanent transition, absorbing the erratic social, geopolitical, ethnic, economic, and other realities in an ordinary plateau lived intensely, and therefore resistant to framing from a dictionary or guide, a manual. [...] (Hlavajova 2001, 81 apud Silva 2015, 63).

In this sense, museological efforts to organize and classify cultural material include considering collections as “borderline objects, which have the character of shared referential objects” (Star / Griesemer 1989, 393). His interpretation, therefore, in addition to taking place in multiple ways, involves an open translation process, insofar as it requires the compatibility of codes and interests. However, when inserted in museum exhibitions, “these objects are inserted in specific narratives, representing an info-aesthetic materialization of curatorial selections” (Silva 2015, 74).

It is, therefore, necessary to inquire about the practices and criteria that must be activated for the preservation, representation, communication and circu-

2. On the other hand, since the 1970s, with an anthropological turn, we have had a significant transformation in museological work. The focus of institutional attention starts to privilege the human being, to the detriment of the object, generating a review of the subject-object relationships in the museum space. Thus, concepts such as “relational museum” and “liquid museum” emerge.

3. We even have, in this scenario, the assumption of NFT (Non-fungible token) art that has driven the emerging economy of digital collectibles and virtual goods.

lation of knowledge related to intangible assets, pointing to possibilities and limits related to museological institutions. By following the Paço do Frevo Museum, my aim is to apprehend whether this experience, in particular, is capable of generating new knowledge or of elaborating a new modality of understanding, that is, new approaches and museological practices, advancing the question of what is that the concept of immaterial adds to museums.

Collecting experiences: the challenge of the immaterial for museums.

The immaterial field is not a new topic for museums. Despite the long tradition of valuing material culture, it is possible to confirm that several institutions have acted, over the last decades, for its preservation and communication.

However, what seems new, especially in the Brazilian context, is much more the expansion and multiplication of processes that relate, from a political and institutional point of view, heritagization and musealization of intangible cultural assets, giving rise to new articulations and actions, especially in the perspective of the construction of collections that define an “institutionalization of a cultural reference” (Mendonça 2015, 95).

Considering that to “musealize” is to “create discourses, images and experiences” (Soares 2017), allowing displacement of objects from their original context, that is, they are led to acquire a “museal quality” or “museality” (Stránský 1995), it would be fitting, in this new environment, to think about how this passage from “a particular cultural regime to another museum regime” (Soares 2017, 66) occurs, to objects that are, deferring to material supports, constantly recreated by communities and groups according to their environment, their interaction with the nature and its history.

This scenario therefore provides an excellent opportunity to think about these objects through the acquisition of new functions and new logics, while analyzing the challenge of keeping them associated with the people involved in their production and reproduction. It also allows questioning the formation of collections and collections for goods, such as frevo, which, more than a homogeneous culture, shows discontinuities, the result of countless intracultural and interpersonal negotiations, in a constant movement of mixing. This means thinking of the museum as a social agent, understanding it as a place of social change.

Thus, based on lived experiences, or living experiences, that intangible assets represent, we have challenges of different natures that become more complex when associated with contemporary processes of dematerialization of the collection⁵ and, consequently, the establishment of new relationships between the public and the architectural space.

4. The notions of object as a document, of systematic collection, of collection as a repertoire, classification, typology, conservation/restoration and so on do not find applicability, in the traditional sense, in these types of museums.

5. There are numerous institutions dedicated to heritage preservation that are totally unrelated to the existence of material collections, for example, in Brazil, the Portuguese Language Museum and the Football Museum, in São Paulo, and the Museum of Tomorrow, in Rio de Janeiro. I emphasize these three examples, among others, for their symbolic value and for being references in the Brazilian museological field.

Perhaps the answer lies precisely in the construction of new museum scenarios, relating architecture and technology, and, above all, practices that enhance the place of experience. In this case, the public is considered the main focus of the museological action and heritage preservation occurs in a flow in which interactive, collaborative and participatory processes assume a greater role. Thus, we would have the museum, much more, “as a communication/information system” (Meneses 2010), emphasizing its ability to produce effects, to intervene, to act, in short, its power. In this context, programming plays a fundamental role in the process of mediation and cultural negotiation.

The Paço do Frevo Museum, inaugurated in 2014, was born leaning over this challenging context, assuming the perception that the institution should articulate the multiple knowledge linked to this heritage and, also, experiencing the transition from symbolic communication systems to action systems.

Instead of simply translating the contents of frevo in the institutional environment, it started to generate, from activities and programs⁶, resignifications and changes in the specific contexts in which this Intangible Heritage is inserted. This desire animated experiments and the realization of encounters (and mismatches) of ideas, thoughts and languages, reflecting on the different ways in which the cultural asset was created, reproduced and represented. As a manifestation forged in the constructive and experiential relationship that is established between its makers, the opening for a behavior of change and transformation, in a process of communication and public exchange.

Although they often include short-term activities (such as a show or a procession on the city streets), they synthesize discussions and positions about Frevo and heritage for the public, in addition to promoting resignifications and experiences.

Thus, the example of Frevo brought new challenges to the traditional museum environment concerning the mobilization of meanings of identity representation, demanding new questions, devices and experiences. It opened, therefore, possibilities for the construction of a place of reference for a new type of museum making, for a museological knowledge capable of rethinking the forms of representation, including devices for a policy of activism. It allowed, therefore, to relate the collections and a performance dimension, not only from an operational point of view, but thinking as an elastic concept, that is, “to a meaning related to the event, to the deliberate act of experiencing and communicating, to the here and now of human actions, with all their expressive and unique identity” (Vianna/Teixeira 2008, 121-122). It is about shifting the “emphasis on identity as description, as what is... to the idea of ‘becoming’, to a conception of identity as movement and transformation” (Vianna/Teixeira 2008, 124).

Finally, in an attempt to provoke new conversations and reflections, the question asked is: would it make sense to think of a museum with collections of experiences or collections of intangible objects? I think so, not in the conventional

6. Due to space, it is not possible to detail the activities here. For more information, there is an article that dealt with the curatorship carried out in the context of the Paço do Frevo Museum. See: SARMENTO, Eduardo; COSTA, Nicole (2020).

sense of collection and collecting, but as institutional practices that reaffirm the meaning of each experience that seeks to preserve and make it remain in time, as forms of production of meaning and representation not from the gathering of objects, but of the articulation of uses. Of course, this does not mean the replacement of material artifacts, but a symbiosis, formed by the commitment “to the intelligibility of the world – and, as the noted English anthropologist Mary Douglas taught, looking for meaning in the world involves interpreting it as sensitive” (Meneses 2010, 12).

Final Considerations

The future of objects and collections represents a challenge when we start to work with intangible cultural heritage within the scope of museums.

Offering initial reflections that would allow us to understand contemporary efforts to build museological policies and practices related to the management of intangible content and collections, the article sought to problematize the idea of acquisition and formation of physical collections as the only ways to build public meanings.

In this way, we tried to imagine other ways of leaving a legacy for future generations outside of this materiality and all the operations that occur for its preservation and communication. Therefore, it was thought that access, to the detriment of possession, reveals other modalities of institutional experiences and practices that favor contact, use or appreciation of the object without the need for possession.

As we announced, the person-object relationship has been profoundly modified when thought from the phenomenon of dematerialization. There are other forms of consumption and belonging outside of property and materiality. In them, the subjective factor has emerged as a fundamental value, as the example of Paço do Frevo demonstrates. Emotions, emotional satisfaction and pleasure carry other possibilities of symbolic meaning of objects, in this case intangible goods.

Often perceived as ephemeral and with few alternatives to materialized objects, the experiential, performative and immaterial contents and collections are little evidenced or addressed, combining few interpretative initiatives on the events and narratives in museum spaces. Evidently, this implies the difficulty of building knowledge about the phenomenon and of placing it in the context of museological practices, preventing an advance on immateriality, dematerialization and collecting, for example.

It is important, in these recurring processes that involve the double operation of heritagization and musealization, to advance the question of what the concept of immaterial adds to museums and their collections. It is also essential to think about how to update the management of contents and experiential collections, considering this change in the person-object relationship, of their possession and ownership, opening up to a new “museum imagination” (Chagas, 2019) close to a knowledge -make “contaminated by affective and social life”. Perhaps this moment will make it possible to produce relevant transformations in museology and in the practices of collecting. Immateriality can have its meanings transferred, involving the exchange of knowledge, information and affections. We advocate that museums can forge new relationships and practices for the formation of collections or, in other words, as Mário Chagas states:

“Museology must serve not only the preservation of things, objects and artifacts, but the appreciation of life in society, not just organic and biological life, but life as a relationship, as experience and coexistence, as a non-organic power of life, as a power of creation and resistance” (Chagas 2019, 148).

Finally, it is worth considering that, whether in the debate on dematerialization or on immateriality, the issue will continue to be the guarantee of the future of collections in the sense of continuity of the life narrative of individuals. However, what is necessary is to advance with new theories and concepts that take into account the experiential character of cultural goods, the relations of production of meanings, visibility, communication and sharing. It is essential to open the doors to new understandings.

The context of museums that work with Intangible Cultural Heritage, therefore, offers an excellent opportunity to discuss new possibilities for collections and other musealized objects, characterized by other symbolic categories in which values are not anchored in materiality, but which remain singularized, notably marked by informal relationships and new forms of exchange.

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‘Things We Think With’: Collections and Exhibitions Beyond Disciplines

Katie Dyer (AUS)

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This paper starts with an object that can't be seen. The object is a powerful New Guinean Medicine Man's pouch or bilum¹. Woven with plant-based fibres and adorned with the bones of special birds and marsupials, it also includes forms of knotted cord that might be used for payments owed and keeping records of deeds done and not done. Made to sit on the shoulder with a short strap and tuck neatly under the Medicine Man's arm-pit the bag was suffused with the owner's scent and its secrets kept away from prying eyes². The bag is infused with spiritual belief, and though functional or lively in its usage, it is also, like much of the most remarkable art works and cultural material from this community, embedded in the cosmologies that constructed the order of the world (Brunt et al, 2012, 131). The bilum is a radical, sacred and secret object, that came into our view during the preparation of the Biennale of Sydney project, Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian: *I Prefer*

1. Medicine man's pouch (bilum) made from natural fibres with animal bones attached, maker unknown, Papua New Guinea, 1960-2001, Powerhouse Museum, acquisition number 2011/44/10-1

2. Dr Michael Mel, <https://collection.maas.museum/object/422437>, accessed 10/09/2021

Talking to Doctors About Something Else at the Powerhouse Museum³. That is, it came into view for a short time, before we were advised to protect this bag from new forms of ‘prying eyes’ including our own⁴. The bilum was not shown in the exhibition and now cannot be seen on the Powerhouse Museum’s collection website either, but its story remains very present and provokes many questions we are far from answering. Its past is now in our present and future.

Iranian artists, now based in Dubai, Ramin and Rokni Haerizadeh, and Hesam Rahmanian selected this object early in the curatorial process for inclusion in their biennale installation. A thrilling and affecting aspect of their collaborative practice is their ability to recognise the potential of objects to hold and generate knowledge. The artists create atmospheric states of tension by re-charging objects from their supposed states of neutrality. The Medicine Man’s pouch emanated energy and meaning in its material and aesthetic form, however other details about its role and the New Guinean maker and original custodian of this significant object were frustratingly not recorded nor was the tribal affiliation or details about the exchange between the owner and the collector who first acquired it. This was so often the case with Western museums and private collectors participating in the colonial enterprise of ethnography through the acquisition of cultural material from First Nations and other non-Western cultures. The decision is taken that this powerful object, the bilum – which is the Tok Pisin word for a kind of woven bag and meaning ‘womb’ – is too powerful for display in this setting.

The process of knowing this or rather, of learning this, was initiated through the type of artistic practice that is re-thinking the category of the contemporary and in many cases addresses the legacies of colonial collecting practices. The object and the idea of the bilum kind of haunts this paper. It is a lasting memory, though it was not publicly accessible in the end, and I have not seen it since the initial research. It is an object that makes demands and its presence has lasted over time. It has become a way for me to think about the “things we think with”⁵, and a way to imagine an ethical future for collections and exhibitions that are beyond disciplinary boundaries. The past is still happening today, it is urgent that we redress how collections frame this and can help us imagine futures.

Over the past six years, the Powerhouse Museum has undertaken a number of artist-led projects that privilege experimental and process-driven forms of practice. In working with artists to generate research and create new works incorporating a wide range of artefacts from the museum’s collection – which is expansive and copious though not encyclopaedic – the artists have created projects which situate creative dynamics to particular histories. And importantly this process has radically addressed the limitations of disciplinarity in imaging the future in these kinds of civic spaces. In fact, the artists’ thinking and creative actions demonstrate a methodology and approach that generously if provocatively insists that exhibitions and collections move

3. 22nd Biennale of Sydney (2020), NIRIN, 14 March - 15 November 2020

4. Dr Michael Mel, formerly Manager, Pacific Collections, Australian Museum and an artist and academic from Papua New Guinea, acted as cultural consultant and advisor for this and several other bilums in the collection

5. Sherrie Turkle’s book *Evocative Objects: Things We Think With* inspired ideas for this paper, MIT Press, 2007

beyond disciplinary boundaries. The artists I want to discuss in this paper are the artists collective of Ramin and Rokni Haerizadeh, and Hesam Rahmanian; Australian artist Kate Scardifield who brings feminist approaches to examine and create collaborative cultures and Brook Andrew, a First Nations Wiradjuri artist and scholar.

All of them have worked with the historical collections at the Powerhouse Museum. The breadth of the applied arts and sciences collections at the museum can speak to nuclear physics, climate science, economic botany and astronomy as well as colonial legacies, digital technologies, domesticity, faith and ritual. The artists projects are inspired by the collection objects, but also critique collecting practices, that have, for example, equated Indigenous people with flora and fauna, or have venerated extractor technologies, while avoiding discussions on the future impacts on the environment and society. In considering their projects at the Powerhouse Museum, this paper will examine how their work proposes an urgent need to imaginatively utilise museum collections to reconsider histories from multiple spheres of knowledge and perspectives and point to possible shared futures. This paper illustrates methodologies in contemporary practice that challenge the framing of museums as 'bureaucracies of care'; that decentre the human in order to open up affinities with bodies, materiality and technologies, and that address an urgency to mobilise collection material to inspire future thinking and imaginaries.

I Prefer Talking to Doctors About Something Else

Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian approach artistic practice and exhibition making largely by ignoring the accepted separation of fields of inquiry, such as the physical and social sciences and art, separations that cultural institutions have tended to entrench. Their approach to creating encounters with objects is a world-building approach. This world-building creates resonance across all forms of life and things can co-exist to create expansive installations. Their artistic practice exemplifies the idea that the field of contemporary art is historically determined. It relies on material culture and history, but this radical approach to contemporary art making addresses urgent political and social conflicts. RRH, as they like to call themselves, do this not through explicit messages but through an empathy with social lives and the social lives of materiality. Objects become more visible – not cut-off – through a transformation that occurs through this world-building.

The title of their exhibition, *I Prefer Talking to Doctors About Something Else* is taken from a poem by Wislawa Szymborska. When she was awarded the Nobel Prize for Literature in 1996 her work was described as having an “ironic precision [that] allows the historical and biological context to come to light in fragments of human reality⁶.” This observation about Szymborska’s creative impetus to draw together the historical and biological in relation to the human directly reflects the collaborative process RRH undertook as they fine-tuned relations between museum collections and contemporary meaning. Known for their incredibly vivid assemblages of cultural

6. https://www.poemhunter.com/i/ebooks/pdf/wislawa_szymborska_2012_7.pdf, accessed 17/09/2021

material generated through groupings of diverse elements, the task was to focus on the approximately 500,000 objects in the Powerhouse collection and create an art work that had a conscience, that was playful and earnest, and that allowed objects to remain rooted in their own histories.

Taking the form of visual poetry, as they described it, and by incorporating and disorganising objects from the Powerhouse Museum collection, the project included artefacts such as space debris, a donkey's hoof, anatomical models, ceramics, and textiles. The installation made a sweeping arc across the themes of grief, the body and healing. Humans, animals, food, adornment, medicine and other technologies entwined into a visual composition. The sensory experience was amplified by walls painted fluorescent yellow, with a thin strip of a glowing light snaking through the space, drawing lines and patterns. In some places emergency tape was strung up. The 'hi-vis' sentiment, ubiquitous in Australia, might be humorously overstating the language of a museum's disposition to care, make secure and preserve cultural material. Equally, it might address a new urgency and its incumbent visual codes, following the 2019-2020 summer of devastation and destruction from fires and floods experienced across the country, and then by March 2020, the artists were rushing home from Sydney to Dubai as a new pandemic swept the globe. In addition to the collection objects and texts included in the exhibition, there was the intermittent sound of singing permeating the installation. The sound accompanied a video work by Javad Azimi and Hamid Hosseini, which documented a Porkhani ritual – a healing ceremony performed by the Turkmen people of Northern Iran. Filmed by Azimi and Hosseini as part of their For the Sake of the Caspian Seal project, the ceremony was conducted for the endangered seal species. The artists constructed a psychic and physical space that moved through grief, profoundly reflected on the ecosystems of human and non-human relations and concluded with a healing ceremony for a wounded earth. This process created an environment that overlaid multiple fields of knowledge, entangling ideas rather than creating divisions.

Their immersion in the collection led to the creation of this kind of world-building, and additionally it led to gaining new knowledge about the Medicine Man's pouch as mentioned earlier. Their consideration and knowledge also led to the re-evaluation of an object at the time referred to as an Indian textile with Arabic script. Their knowledge of Islamic practices, in particular Shia religious practices, connected this object to an actual history. It is in fact a Shia banner for mourning Imam Hussain, with a Farsi inscription. It was made in Persia (Iran) in the 1800s. It's presence in the exhibition helped lead to the appointment of a Persian and Iranian material culture scholar to research and thoroughly document relevant material in the Powerhouse collection. This further resulted in the more recent exhibition *Iranzamin*, the first exhibition to focus on Persian arts acquired by the Powerhouse Museum since 1880⁷. By caring deeply and profoundly for things by not cutting them off from the world, in the way museums often do through disciplinary boundaries and singular approaches to 'care',

7. *Iranzamin*, Powerhouse Museum, 19 March – 8 August 2021

the artists opened up new understandings and have reconnected objects with their stories. They have helped reimagine and reinstate the purpose and connection of objects to communities of people.

Kate Scardifield

While *I Prefer Talking to Doctors About Something Else* used a commissioning methodology to work with collection material, Australian artist Kate Scardifield participated in the Powerhouse Museum's Visiting Research Fellowship program in 2017. The fellowships are targeted at established researchers such as university academics and independent scholars including creative research practitioners. Practice-led research by artists may still argue for legitimacy in the academy, but it has the chance to thrive in this kind of museum environment. For artists who approach their creative work as a research process, the creative work itself contributes to the answer of a research question. While so much attention in museums is focused on visible outcomes in exhibition spaces, and endless statistics are often required to justify how many collection items are 'accessible' and 'on display to visitors,' this kind of engagement with collection material and knowledge holders on staff, can generate new forms of cultural material. In this way the transformation or mobility of objects from the past into the future becomes resonant and expands the objects own immediate materiality. The kind of heritage collection that the Powerhouse Museum is custodian of, can be viewed itself as a critical object that has the vitality to generate new kinds of cultural material that will circulate in society and possibly within future museum contexts.

Kate Scardifield's research fellowship was initially undertaken to develop a new body of work for her exhibition *Ley Lines*, an exhibition that toured Scotland. She has said of her work that she is

“driven by material investigation and deeply invested in archival and collection focused research, [my] work spans textiles, sculpture, installation and video to explore relationships between the body, site and space ⁸.”

As a participant in the Fellowship program, Kate spent several months researching aspects of the collection related to the 19th century British colonial army officer, administrator and astronomer Sir Thomas Brisbane (1773 – 1860). His imperial roles, such as Governor of New South Wales (1821 – 1826) were intertwined with her specific interest in his astronomical work including his building of the first Observatory in Australia. Brisbane was one of the first European astronomers to chart and map the constellations of the southern sky, this factual mapping also functions as a metaphor for how Scardifield's work with the Powerhouse collection created and connected new constellations. Her research conceptualises the attraction between things and people across time, to create constellations of knowledge, biography, histories and art. This kind of practice transforms and amplifies collection material into new experiences for

8. <https://www.katescardifield.com.au/about-1>, accessed 17/09/2021

audiences and revitalises material that has been held in one dimension or translation in restrictive ways.

Beyond the *Ley Lines* exhibition, projects that emerged from her practice-led research at the Powerhouse include the video art work *High Noon* featured elements of a mural circle telescope from the Brisbane collection. The work meditates on this object, which though beautiful and representative of celebrated scientific discoveries, is also representative of realities that were and remain fraught and problematic colonial legacies in Australia. Additionally, Scardifield developed a new exhibition titled *Soft Topologies* for the University of Technology Sydney Gallery⁹. Developed through exchanges with the Powerhouse-based astronomer and an architect, a choreographer, a sail-maker and percussionist, *Soft Topologies* considered the point of convergence between the body and the practice of charting atmospheric space. This method of collaborative practice resulted in a project that encompassed adaptable textile-based sculpture, video and objects from the Powerhouse collection. Scardifield's ongoing *Canis Major* project – the name is taken from a constellation of stars best seen from the Southern Hemisphere – is an investigation into materialising the surrounding atmospheric conditions.

Referencing traditions of signalling and semaphore (understanding developed during her collection research) *Canis Major* exists as a live and multi-sited work. It “collates past histories with speculative thinking to collectively imagine future systems of navigation and communication¹⁰.” My work with her continues through utilising the museums' science collections to investigate how artists and designers can mobilise collections to imagine pathways towards more sustainable material futures. In this case, we are exploring with a range of researchers the carbon-capture potential of algae and how aesthetic engagement with the subject might be used to spur climate action and help mitigate climate change. The vital role collections have in addition to internal or loan exhibitions in generating knowledge, future thinking and acting as catalyst for the creation of new cultural material is less visible but can be profoundly impactful.

Brook Andrew: Evidence

Brook Andrew: Evidence in 2015 was the first time the Powerhouse Museum invited an Australian First Nations artist to develop a project that entangled the collection with contemporary art practice. Andrew is an artist and scholar whose complex multidisciplinary artistic process incorporates photography, installation, museum interventions, and public and interactive artworks. He creates meaning through harnessing artefacts and often uses contemporary interpretations of the traditional Wiradjuri language and cultural motifs of his ancestors to explore the legacies of colonisation and modernism. His artworks and curatorial projects are dramatic, even theatrical, research-based interventions that challenge dominant power structures and centre Indigenous knowledge and methodologies. For this project, he led the research and curatorial selection process at the Powerhouse. Supported by myself as the curator located within the museum, we collaborated with

9. *Soft Topologies*, UTS Galleries, University of Technology Sydney, 27 February—20 April 2018

10. <https://www.katescardifield.com.au/canis-major>, accessed 17/09/2021

much of the curatorial team working across different fields of knowledge. In this way he drew out the stories of the objects and investigated the ‘evidence’, finding what was hidden or what had appeared as a truth from singular perspectives over time.

Andrew chose an incredible array of objects from a Fitpack syringe container, an 18th century opium ration supplied to Indian soldiers, convict love tokens, engraved gorgets also known as Aboriginal King plates and an early 20th century analogue computer amongst some of the 80 or more items on display. The object selections were then incorporated into a large-scale installation that included art work that was inspired by the objects and photographic material he had researched. This included soft sculptures, huge textiles almost like stage curtains, shrouds, banners and large inflatables. His selection of Governor Lachlan Macquarie’s chair most definitely caused disquiet amongst a number of the museum’s staff. Macquarie was the colonial Governor of New South Wales from 1810–1922, his chair was made by convicts and is believed to have been used in the drawing room of Government House. It is considered to have major national historical significance. Andrew chose to install the chair perched up high, on an arch-like structure of scorched wood in proximity to an outsized artwork on fabric that appropriated a 19th century photograph of an unnamed, unidentified Aboriginal family living in tents in an unlocated part of the NSW Bush. Seen through Andrew’s eyes, the chair’s narrative extends beyond the one traditionally ascribed to it, through the veneration of Macquarie. In fact, Macquarie’s colonial legacies are that of dislocation and massacre of First Nations Australians, and Andrew’s translation demands an opening up the reductive story of glorified nation building. Rather than diminishing its significance – which seemed to be one of the internal critiques of physically displaying the chair in this way – this kind of curatorial and artistic reinterpretation enables reparative thinking for the future as much as for the past.

Brook Andrew’s engagement with the collection enabled it to become mobile through his practice, moving beyond the immediate physical context of the museum. From the knowledge and aesthetic information he gained through this sustained interest he created a new body of work titled *Space and Time* in 2016. In 2018 he was invited to exhibit in the Biennale of Sydney and created the project *What’s Left Behind*. In this context Andrew invited four international artists to collaborate with him, making new art works and incorporating objects from the Powerhouse collection. By 2020 Andrew had been appointed as the Artistic Director of the Biennale. Along with his deeply considered focus on First Nations artists he curated an historical selection of works he titled ‘Powerful Objects’ that were included across nearly all venues of the Biennale. Borrowed from private and public collections including the Powerhouse, Andrew intended the ‘Powerful Objects’ to have the “power to shift history and our understanding of time when they are not contained or framed by the prevailing narratives but are rather presented through new juxtapositions of objects and artworks”¹¹.

The projects discussed in this paper aggregate collection material in a way that is rebellious and beyond institutional expectations related to specialisations and

11. https://artdesign.unsw.edu.au/sites/default/files/brook_andrew_andrew_renton_no_centre_or_periphery.pdf, accessed 17/09/2021

disciplinary boundaries. Though the artists represent different and specific experiences of being in the world, their shared interest in the mobility and vitality of material culture is liberating and future oriented. Centring artists' thinking is a deeply affective way of working with collection material. They privilege the generative relations between that past and the future and between human and non-human things, offering these experiences to audiences for their reflection. Neurological research into perceptual inference shows we remember what we care about and that emotions consolidate memories in humans and other animals. These studies evidence the mind's ability to infer sensory stimuli from predications built through prior experience. From these gains in scientific knowledge, we learn what we already really knew – that the past lives on in our bodies¹². The practices discussed here embody these very ideas from aesthetic and empathic positions that have the potential to combine hindsight, insight and foresight.

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12. <https://pubmed.ncbi.nlm.nih.gov/25976632/>, accessed 17/09/2021

Healing the Museum

Grace Ndiritu (GBR/KEN)

Grace Ndiritu is a British-Kenyan artist whose artworks are concerned with the transformation of our contemporary world, including the impact of globalization and environmental justice, through her films, photography, paintings and social practice projects with refugees, migrants and indigenous groups. Works including *The Ark: Center for Interdisciplinary Experimentation*; *COVERSLUT*© fashion and economic project; and performance art series, *Healing The Museum*, have been shown around the world since 2012. Ndiritu has been featured in *TIME* magazine, *Phaidon's* *The 21st Century Art Book*, *Art Monthly*, *Apollo Magazine's* "40 under 40" list, *Elephant* magazine, and *The Sunday Times* Radio Show with Mariella Frostrup. Her work is housed in museum collections such as The Metropolitan Museum of Art (New York), The British Council, The Modern Art Museum (Warsaw), and private collections such as the King Mohammed VI Collection in Morocco and The Walther Collections in New York and Germany. Her experimental art writing and images have been published in her non-fiction book *Dissent Without Modification* (Bergen Kunsthall) in 2021; The Whitechapel Gallery in the Documents of Contemporary Art anthology series; *The Paris Review*; *Le Journal Laboratoires d'Aubervilliers*; *Animal Shelter Journal*, *Semiotext(e)*; The MIT Press; *Metropolis M*; and The Oxford University Press.

Practical steps for Healing The Museum and creating *The Museum of The Future*

If an organization wants to positively influence the social field around them, they must practice a lack of self interest. And they will know this is happening when three things begin to occur spontaneously.

1. The emergence of spontaneous, positive states i.e. Collectors and corporations giving money to institutions without expecting anything in return. No more corruption.
2. The influence of mass behaviour i.e. Listening empathically to the needs of colleagues especially those with less power. No more toxic workplace.
3. The accumulation of positive efforts, that affect the unfolding of the long term mission of the organization i.e.. Committing to change the ecological footprint of the organization and for museums especially to work with source and indigenous communities from which the objects in their collections were taken from in the first place.

These 3 things together will allow institutions to change the course of history. So that positive states eclipse self interest and the institution starts to think of the greater good naturally.

This is the Museum of the Future.

Still sitting at the fire? - The role of disruptive technologies and collections in Museums

Eunice Báez (CRC)

Communication specialist, journalist, writer and audiovisual producer specialized in art, culture and museums. Experience as a cultural journalist and film critic in different media. Marketing and communication strategy consultant for cultural projects. Press management specialist. Currently audiovisual producer and communication and culture advisor in the Legislative Assembly of the Republic of Costa Rica. Chair at the Costa Rican chapter of ICOM. Museum consultant and coordinator of the Curatorship Commission of the Museum of Identity and Pride (MIO).

Good afternoon to all,

I feel especially fortunate to be here with you today, invited by COMCOL to talk about how collecting can inspire the future, and specifically, the role of disruptive technologies and collections.

But firstly... and I believe this is important, I want to tell you that I was a bit worried about talking to you today. My expertise and my training are more related to communication, journalism, and cultural management.

However, when presented with this topic I felt it touched me in a particular way, you see, I think it all comes back to the story we tell and the experiences we share. It's all about the storytelling. And in that sense, I consider myself a storyteller.

After hearing Grace, and her healing meditation which was an experience and a story on its own, I am even more convinced about the importance of the stories we tell.

So, following that, let me start by telling you a story...

I am from Costa Rica, a small Central American country with just over 5 million in population. And in this small country I am part of a wonderful project: the Museum of Identity and Pride, or MIO. The first LGBTQI+ museum in Central America.

This museum was created by a group of people who craved a way of saving a story, their story. And so we came together with the crazy idea of creating a museum, and the only thing we had was the conviction that a museum was the best idea to keep alive the memory of the struggle for equal rights in a traditional catholic country; we worried that new generations forgot the stories of homophobia and discrimination.

And so, without a physical space to call our own or a collection of objects to account for, we created a museum. We did workshops to develop its goals and objectives, we gave our museum a name, we met every week and we started developing a series of projects. We were excited!

We even came up with a concept. My colleague Tatiana Muñoz and myself came up with the concept of "counter-collectionism" ... not anti collectionism, but counter, because we believe our museum doesn't protect objects, but memories.

But then the pandemic came.

And you know how this story goes: the overwhelming feeling we were all having, the uncertainty at a global level. And MIO, as a project that thrives on personal compromise and commitment, had to stop for a while.

For a few months we had to deal with the grief of a "new normal", and in that context it was hard to meet online and keep all the group together, eventually some people who had been on the project, left.

But finally what brought us together again was the essence at our core: the need we had to keep and to collect stories. To keep memories.

And so the curators of the museum came together with Centro Cultural de España in Costa Rica and developed a wonderful project, a podcast called "Quiero Queer" that consists on interviews and conversations with artists from the Costa Rican LGBTQI+ community.

And this is just the start, we are currently working on another project called “Collection of love”, and the idea is to collect a historical memory of how non-heterosexual love was experienced by older LGBTQI+ people

This particular story I am telling you, is relevant because it’s an example of technology being used as a way to collect, and in a pretty disruptive way. And I wanted to start with it precisely because it brings me back to what I said earlier: that it’s actually all about the stories.

This brings me to the question which was on the letter sent to me by COMCOL.

How can we create meaningful online interaction that would not just try to imitate the physical visit in a virtual form?

It is a hard question to answer, but I think the answer lies precisely in what usually brings us together as humans and what brought us together at MIO.

So I wanted to show you these three images:

The first is the logo of the popular app TikTok that you probably all know about, and that is particularly popular with young people, especially Generation Z.

Secondly, a museum. In this case: El Prado Museum in Madrid.

And third and last: a fire, una *fogata*.

And so I would like to ask,

What do these have in common?

And just from outside the easy answer is obviously nothing, but let me show you this:

This is Shina Novalinga, a 23 year old inuk woman. She lives in indigenous territory in Canada and currently has 2.9 million followers on TikTok, where she became famous for throat singing with her mother, a traditional music of her community.

And this young influencer you might know, because she is Brazilian. Her name is Cunhaporanga Tatuyo and she is 22 years old. She lives near a river in the Amazonian region and she has a following on TikTok of 6 million and counting. She uses her platform to show her everyday life that includes what she eats (including delicious larvae), the games she plays with her brothers, answering questions and following TikTok trends and dances.

But why are people following Shina and Cunhaporanga? Because if you look carefully they are only posting their everyday life and sharing their traditions, also dancing to Justin Bieber and using filters...

So I believe that what compels us so much is their story. The experience of getting a glimpse into another culture fascinates us.

And in that sense TikTok is none other than a collection of stories, coupled with an algorithm that learns about what we like and then looks for similar content.

And this is why the second image is a museum. Isn’t a museum a collection of stories too?

This image also went viral, it shows a group of young people looking at their phones instead of looking at art on the walls of a museum. But when I visited this museum, Rijkmuseum in Amsterdam, I learned that this image is precisely what the museum was aiming for. They had created an app that allowed kids to navigate the

museum in their own terms, in their own language. An opportunity for creating their own experience and their own story.

So that's how we finally come to the image of the fire.

That is how our ancestors learned and experienced, through storytelling. Probably gathering at a fire, sharing their experiences. Showing each other their objects, their tools, but most of all, probably sharing their stories. It was their way of learning and their way of keeping alive and thriving.

So going back to the initial question about collections and disruptive technology, and about making it meaningful. I can tell you for sure that there are a lot of new disruptive technologies. And everyday we see new ways to connect. The pandemic has made it even more evident. The importance of meaningful connection continues to be essential for survival, especially when it is important to raise our voice against injustice.

Just the other day I found out about AMA, Asociación Madres de Abril (Mothers of April Association) and their project Museo de la Memoria contra la Impunidad, a project to remember recent history in Nicaragua, specifically to dignify over 325 victims of state violence in April 2018, and to honor their memory. This museum disputes the official government narrative that criminalizes citizens who participated in protests during 2018.

And just like MIO they don't have a physical space for their museum and have used technology to showcase their project. I was impressed by the brilliant use of augmented reality in their interactive art book. By using my phone and an image in a book, a poignant altar to victims can come to life in my instagram account.

And I urge you to visit their site: museodelamemorianicaragua.org/ to see the faces of those people who lost their lives.

But as you see this impeccable use of technology is only relevant because it has the capacity to connect us. This collection of images and altars touches visitors' sensibility and emotions.

So it is still about sitting at the fire.

It is about experience and stories and connection and healing, as Grace showed earlier.

Disruptive technologies are disruptive as long as they can connect with you. As long as you can understand and tell the story. Collections, in any way we see, are meaningful if they connect with you and your community. This is particularly interesting in the context of the discussion related to a new museum definition. Museums have changed, they have evolved in a world ever so connected but with people needing more than ever real experience and connection.

And museums are the spaces capable of bringing this together.

We are storytellers and story hearers?

We crave connection, and gossip and stories.

We crave to sit at the fire and the museum and the collections of the future are that fire, precisely.

Heritage Education Locals' experience

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Abstract

Recife, the capital of the state of Pernambuco, holds in its territory multiple temporalities of human experiences that have already left their marks, either in people's imagination or in their material traces. Walking around the city is more than a simple mundane activity, it's also a powerful path for social transformation, building bonds between people and places. In this sense, this research attempts to understand the experience of locals through their perceiving of the urban spaces and the cultural heritage of the place where they live and circulate. A remote digital ethnographic study was conducted based on narratives from the experience of residents that frequently visit the neighborhoods of Santo Antônio and São José (in Recife's downtown) and the relationship they established with their memories and the territoriality presented in the platform. Thus, we seek to understand how digital media can act as a tool for enhancing the Heritage Education process and towards re-signifying the experience of walking around the city. For this project, a geolocalized system with 60 points and 10 routes with collections of media (photos, videos, and audios) was proposed, associating places of memory and characters from the history of the Dutch settlement period in Pernambuco, between 1630 and 1654. The results reveal that the geolocation of these spots can be a powerful tool for the development of situated learning experiences and highlights the importance of considering the constraints in designing ubiquitous systems for an urban violent context. In addition, we observed how these installations can be interpreted as ways of providing narrative exchange and learning beyond traditional spaces, such as schools and museums, and therefore bringing the theme of heritage education to the streets and public spaces in general.

Introduction

The urban spaces in which we roam are filled with new learning opportunities, whereas they are rich in historical contents, from small tiles and artworks to huge buildings and monuments that are part of our daily lives. Cities are also open-air museums, where this cultural wealth often goes unnoticed amid the adversities and exhaustive routines of modern society. When the activity of walking through historical sites becomes a daily practice without much significance, in which the monuments that make up the heritage of this place are overlooked by the population that inhabits them, we observe the importance of re-signifying this experience. For this, it is essential to highlight the value of these places, seeking to regain the pleasure of walking through these streets full of meanings.

Brazil's National Historical and Artistic Heritage Institute (Horta et al. 1999) define Heritage Education as a primal source of individual and collective enrichment through a perdurable process of educational practices focused on cultural heritage. This complex process occurs through the direct contact of the learners with the tangible and intangible heritage, and it is a crucial factor for their valorization and preservation.

Cultural Heritage studies have embraced technological approaches for multiple purposes, including enhancing the museum visitor experience (Petrelli 2019) and learning heritage through Augmented Reality (Mendoza-Garrido et al. 2021). Information and

Communication Technologies (ICT) usage for Heritage Educational purposes can allow the learner to observe heritage artifacts as part of a broader sociological, cultural, and temporal context, instead of a single isolated element.

Ott and Pozzi (2008) propose four ICT innovative approaches to Cultural Heritage Education: (i) Personalized, Inquiry-Based Learning Approaches; (ii) On-Site and Anywhere Learning Experiences; (iii) Interdisciplinary Learning Approaches; (iv) Collaborative Learning Experiences. For this current research, we will be focusing mainly on the second approach for on-site learning experiences for Heritage Education. We conducted a remote digital ethnographic study with five inhabitants of the city of Recife (Brazil) to understand their experiences and how they perceive the city, its history, and heritage. We then propose a ubiquitous system to engage a situated learning experience, focusing on on-site learning experiences for Heritage Education practices.

This paper is structured as follows: in Section 2 of this work, we discuss the role of ICT and situated learning experiences for Heritage Education; Section 3 explains the applied methods; Section 4 describes the data collection and analysis process; Section 5 introduces the participants; Section 6 details the study's results; Section 7 discusses the results; in Section 8, the proposed ubiquitous system is explained; Section 9 talks about future works; Section 10 highlights the acknowledgments; Section 11 lists this work's references.

Heritage Education: in-site and anywhere learning experiences

Heritage Education is a lifelong process of knowledge building and appropriation of either the tangible and intangible aspects that surround the cultural heritage. Direct contact with the history and the heritage of a place is crucial for allowing children and adults to recognize, value, and preserve the local culture. That being said, Information and Communication Technologies (ICT) offers great possibilities for expanding the boundaries of the learning experiences by exploring new ways of engaging with the virtual and the real worlds.

Understanding the cultural and social context is essential for the Heritage Education process, therefore the learning and teaching process should not be limited to traditional methods and places. Schools usually teach about heritage and history using conservative approaches in which the teacher holds all the knowledge and the students are only passive actors. On the other hand, museums are great places for learning as they connect learners with tangible historical artifacts. Nevertheless, walking down the streets of a historical site is also a great – but usually overlooked – opportunity for offering meaningful and enriched learning experiences through bridging the historical facts and the place where they occurred.

The Educational Technology field guides an effective usage of ICT for teaching and learning and encompasses the use of ubiquitous computing applied to these practices. Utilizing sensor and communication technology can allow us to design situated and personalized learning experiences. In this way, the contents can be associated in context and the learners can freely choose how they want to learn based on their personal needs and interests. The contents can also become more dynamic

and interactive, allowing “the access to a huge amount of information, which – for its nature - lays itself open to be ‘discovered’, rather than ‘taught’” (Ott/Pozzi 2008, 134).

Method

The main goal of this research was to understand the experience of local inhabitants walking around heritage sites and how they perceive the city, to identify how possible forms of Heritage Education can occur in this urban context and if the use of ICT and media can help to constitute these situated learning experiences. For this, an empiric ethnographic study was conducted based on qualitative methods of semi-structured episodic and narratives interviews (Flick 2009) and Digital Ethnography techniques (Pink et al. 2015).

For this research purpose, we noticed the importance of conducting interviews that would allow the participant the possibility of reflecting on and expressing the meanings of everyday commuting moments, lived in the city, through narratives. However, since this study took place during the COVID-19 pandemic, new challenges for conducting ethnographic research emerged. Besides the pandemic, field studies made in Brazil face another tough obstacle: the local daily urban violence. Wandering through the streets while holding a smartphone and chatting can make you an easy victim of a robbery. In this way, the insecurity and fear felt when commuting in such dangerous places make it difficult to perform empirical studies.

Seeking to overcome the hurdes that this violence and the pandemic present to studies that require field research, we developed a new remote technique based on the reenactment proposed by Pink et al. (2015). The developed dynamics took place via online meetings, where participants were invited to share their computer screen and browse, through Google Maps®, the places they visit (or used to) while telling their stories and sharing ideas with the interviewer. With this, we tried to remotely reenact the experience of a peaceful walk through the streets while chatting.

During the reenacting using virtual navigation as a stimulus, participants tried to use the Street View mode to virtually walk around the city while showing and talking about the places they frequented before the pandemic. This helped to ease the tension around the stigmas of an interview, as they would not pay too much attention to their recording video on the screen, but rather focus on the streets and buildings displayed on the website. The technique also helped them to remember and narrate forgotten affective memories and remarkable moments lived around that area.

Data collection and analysis

An interview script was prepared with: ten questions about the individual's commuting practices and their relationship with the urban environment; five on the use of technologies and media; three related to personal interests and motivations; five with a focus on learning experiences and study practices; one stimulus question for episodic narratives. We adopted a more colloquial approach through informal conversations, to make the participants feel more comfortable sharing their personal stories and experiences.

The duration of the calls varied between 50 min and 1h30min and took place between the period of February 21st and March 24th, 2021. The meetings' recordings

were shared with their respective participants through the Google Drive® platform, so they could watch the videos and request the removal of any parts that they did not feel comfortable sharing with the research team. After the meetings, all videos were individually reviewed and the main points of the conversations were transcribed *ipsis verbis* and documented by the researcher along with the observational notes. For the analysis, we sought to identify the context particularities of each participant and possible similarities in the reported experiences.

Participants

The participants were recruited according to the following criteria: (i) interviewees should be adults who used to visit the neighborhoods of Santo Antônio and São José, in Recife; (ii) they had to be Brazilians living in the city of Recife for more than a year; (iii) they all should be smartphone users. Based on the criteria described, suggested participants were contacted online through WhatsApp® and Telegram®. The interviews were scheduled using the Calendly® platform and conducted through Zoom®, where the interviewer, the interviewee, and their shared screen were recorded for further analysis.

With a total of five participants, we interviewed mostly university students aging between 19 and 28 years old. Only one of the interviewees was not born in Pernambuco, he was born in Rio de Janeiro and had been living in Recife for about two years. For this study, the members' identities were preserved and their real names were anonymized. The pseudonyms chosen for the interviewees were: Gabriel, Renato, Aline, Carla, and Nicole.

Results

History and Heritage Education

When asked about the history of the city of Recife, three participants did not demonstrate much knowledge about the subject. They also informed that they do not remember having learned this subject at school and if they did, they no longer remember. Renato added that the teaching method applied by his Brazilian History teachers made him dislike the subject. Gabriel, on the other hand, stated that he believed that the fact of not remembering these topics is related to the excess of very specific information provided by educators during classes, which, according to him, contributed to making it difficult for students to assimilate the content.

Nicole was the only participant that had vast knowledge of the history of the Dutch stay in Pernambuco. She told that during her high school years, she had an instructor who used to teach history only through lectures, which made her lose interest in the subject. Later, she started taking extra pre-university preparatory classes and the new teacher would adopt a different approach. She explained that this teacher would first make the students understand the locality that a historical moment took place in, before explaining it.

Nicole said that the preparatory classes' teacher used a more contemporary approach and detailed that he starts with asking if the students knew a certain street, then proceeds to give directions on how to get there before explaining the historical

moment that happened at that place. She adds that: “It was contemporary like that... We, in our present moment, can sort of ‘see’ history when we go down that street because he didn’t just say ‘This happened in Recife’, but he put it in a place that we see, that we know, that we visit. So, it ended up bringing us a little closer to reality, you know?”

Despite having a lot of knowledge on the subject, Nicole revealed that she does not like History very much. She justified this by saying that it is a very passive subject, where you just absorb the contents and there is not much action. She later added not enjoying studying subjects when they are taught in such a way that the student “is just a recipient that receives content”. Nicole also said that she remembers the subject best when it’s given in a way that is more fun, contemporary, and passionate, instead of the traditional methods.

Heritage-awareness and their perception of the city

Despite walking around the city center with frequency, four of five respondents did not demonstrate much knowledge about the cultural heritage present in Recife’s neighborhoods. When asked about the historical and cultural sites they knew in the downtown neighborhoods, the interviewees had difficulty remembering, and when they did, the most cited places were Marco Zero and Torre de Cristal (both in the Recife Antigo neighborhood). The only place mentioned in the neighborhoods of Santo Antônio and São José was the Recife’s Faculty of Law. Renato (born in Rio de Janeiro) also remembered the Forte das Cinco Pontas, but he only seemed to do so because he had talked about his interest in visiting the site a few minutes before the questioning was made.

Respondents had difficulty remembering places in the city which stimulated feelings of curiosity to learn more about that place and its history. It was clear that the feeling arose in many of them, but in a very subtle and sporadic way, not being enough to remind them to seek that information later. The participants were also curious to know more about the names of the streets. Some mentioned being interested in plazas and churches as well, due to the large size of their architecture. Nicole was the only interviewee that showed great interest in many historical places and highlights the curiosity she had as a child for the Basílica da Penha.

During the conversations, it became evident that Recife Antigo is associated with leisure activities, many of the pleasant affective memories they recorded took place within this neighborhood. Aline commented that this neighborhood was more “alive” as it had more people walking through it with hobby and recreation intentions, making it an inviting environment. Carla said she walked a lot around there appreciating the historical buildings but admitted that she never did the same in the neighborhoods of Santo Antônio and São José.

The neighborhoods of Santo Antônio and São José were always related only to shopping and work activities. São José was reported as the least frequented neighborhood. All memories reported in these neighborhoods were related to moments of buying clothes, materials, musical instruments, or games with friends and family. One of the narratives told was also a traumatic moment, where Carla talked about the day her boyfriend suffered an armed robbery and fought with the robber in front of her. This occurred near Praça do Diário at night.

Two of the interviewees born in Recife (Aline and Carla) reported that they travel frequently and, when encouraged to narrate their experiences in other cities, they always did so with great enthusiasm and praising the culture of the places they visited. On the other hand, when these same people commented on their experiences in Recife, they did not report their adventures with the same contentment. Despite this, both were very proud of their city, with Carla stating that she has no intention of moving and added that she started to see her city with a more touristic vision after having visited other states.

Interestingly, in the interview with the participant from Rio de Janeiro (Renato), when asked about his experiences in Rio, he told his stories with little enthusiasm. He stated that he had not visited many tourist sites in the city and gave the example of never having visited the Christ the Redeemer. However, when talking about his stories in Recife, he narrated them with great excitement. He sadly commented on the places he had not yet had the opportunity to visit, including the Forte das Cinco Pontas.

Digital media usage in urban spaces

When questioned about their media and cell phone usage, the participants stated that they feel safe to use their devices only when traveling by car or bus. Aline added that she uses the phone on the bus when she sees other people using it too, as it makes her feel more comfortable. Renato and Nicole reported using headphones (to listen to podcasts and music) when using public transport, and the others said they did not like it because they preferred to hear the sounds of the environment or for fear of robbery.

The measures routinely performed to prevent robberies in the streets were also recorded. Gabriel and Aline said that they usually keep their cell phone in the bottom of their backpack or in a more secure pocket. Carla detailed how she hides the phone inside her pants and underwear, on the front of the body, preventing someone from pick-pocketing it. Also, she added that when she needs to use the phone, she holds it tightly to prevent someone from pulling it from her hand.

Participants who reported using a cell phone while walking on the street did so because they had difficulty locating themselves in the neighborhoods. The ones who reported not using a phone while walking on the street, on the other hand, demonstrated that they had greater spatial knowledge of the region. They added that, if there was a need to use the cell phone, they would go into a store to feel more secure.

Discussion

The results obtained reaffirm the necessity for more situated learning approaches for enhancing history and heritage education, as observed through Nicole's story about her teacher's contemporary method. Nicole is the only participant who reported having this learning experience, she was also the only one who remembered diverse topics about the history of the Dutch stay in Pernambuco and showed great interest in the city's historical monuments.

The participants born in Recife that showed a lack of knowledge in the history and heritage of their city were also the ones that demonstrated little curiosity in learning more about their city's cultural heritage. Furthermore, they also showed more interest in the culture of other cities than their own, which can also be influenced by novelty.

This feeling of disinterest was also observed with the participant who was born in Rio de Janeiro, who showed great interest in Recife's history and heritage but did not feel the same for his city of birth.

As participants expressed not even remembering to learn about Pernambuco's history and heritage at school, the exposure to the subjects through traditional approaches may have influenced their capability of memorizing the contexts and also their lack of motivation to learn about their own cultural heritage. This is also reaffirmed by Nicole who states that she remembers the subject best when it's given in a more fun and contemporary way. Renato and Gabriel also complained about their schoolteachers' approach to teaching history.

The improvised routine reported for cell phone usage in public spaces manifests the necessity for new forms of media interaction. Brazil's urban reality is full of fearfulness which influences choices, habits, and experiences of Brazilians daily lives and this must be encompassed for the design of new technologies. Participants reported feeling safer in the Recife Antigo neighborhood but did not feel the same in Santo Antônio and São José. This impacted the way they interacted with the environment, as they would not observe the heritage presented in these sites, neither enjoy the places the same way.

When commenting on her trip to Bahia (Brazil), Aline said: "Walking is the best thing at these times because it's only when you walk that you're really getting to know things [...] It's another experience. I like it a lot." This shows the possibilities of extending the ICT for Heritage Education not only for students and local citizens but also to tourists.

RecifeStad: a ubiquitous approach for Heritage Education

In order to enhance the learning process and bring meaningful, situated experiences, we propose a mobile application that focuses on enhancing the Heritage Education process called RecifeStad. The system is geolocalized and contains 60 points and 10 routes with collections of media (photos, videos, and audios), associating places of memory and characters from the history of Dutch settlement period in Pernambuco, between 1630 and 1654.

Based on results obtained from the interviews, the narrative texts were developed with a less technical and more friendly approach, resulting in easy-to-read information. The collection of media displayed allows the learners to visually perceive and relate the virtual content with the real context that it took place. The system has social media sharing features and an open section for virtual interactions, inviting the users to converse and collaborate. Trying to overcome the difficulties of interacting with the media while commuting, a text to speech option was added, allowing the user to listen to the contents in audio form without having to hold their phone.

The application is scheduled to be available for download on Apple Store and Google Play in late September. The figures below show the system's high-fidelity prototype, Figure 1 exhibits the application screen with the Map and a Modal containing a preview of the selected Heritage. Figure 2 shows the full view of that Heritage along with the media and information.

Figure 1



Figure 2



Future work

After the development of RecifeStad, we intend to analyze its usability and observe if the system utilization will affect the learners' motivation for Heritage Education. For this, we invited participants from a Scouts group in Recife (Pernambuco, Brazil). This group consists of mainly children and teenagers. The evaluation study will follow a multimethod approach encompassing qualitative and quantitative research and will be carried out as an interactive and playful outdoor activity.

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Virtual museum of ordinary things: cybermusealization, collaborative curatorship, access and interaction

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The Museum of Ordinary Things was created in 2014 with the aim of preserving and sharing, virtually, the memory of common people, through biographical or affective objects that accompany the lives of individuals, acquiring sentimental value. The MOT, like most Brazilian virtual museums, works with collaborative curation. The museological practices adopted in these museums are substantially different from those adopted by traditional museums. In this sense, the reinvention of musealization (Chaves, 2020) 'museum virtualization, is the process by which the collection undergoes the musealization action of the object's donor in the virtual universe'. This article seeks to reflect on some of these issues.

Museums and Cybermusealization

Museums are established and dated institutions of memory, as society changes, museums accompany these social transformations. In this museum renovation, Alice Duarte (2013) presents New Museology as:

A movement of broad theoretical and methodological scope, whose positions are still central to an effective renovation of all museums in the 21st century. Today, the clarity of expression seems to be deficient, even due to the proliferation of other designations: critical museology, postmodern museology, socio-museology. (Duarte, 2013, 1)

The opening between the museum and the environment establishes an organic relationship within the social context, which gives it life. This provokes the need to elaborate and clarify relationships, notions and concepts that can account for this process, as Moutinho (2007) writes.

By reflecting on these issues, it is possible to find alternatives for museological communication through other arrangements. Judite Primo (2014) starts from the contemporary perspective of museology, presenting aspects of the notion of the social and the New Museology. Virtual museums are part of this new look.

Discovering the museum is to see it as free and plural – it can exist, in any space, at any time, is what Tereza Scheiner (2005) says. The author notes that, therefore, there is no ideal form of museum that can be used in different realities:

The museum takes shape as possible in each society under the influence of its values and representations, intrinsically linked to the different expressions of reality (past, present, or becoming), time (duration), memory (process) and human thought (Man as producer of meanings), as a phenomenon the museum is always in process, revealing itself under multiple and different faces. And all known forms of museum will be seen as supports, manifestations of the phenomenon in a given reality. (Scheiner, 2005, 95).

Here we can already observe other types of museums, supports and manifestations, museums adapt to the demands generated by society, assuming their social function and integrating themselves. Museums are now made by communities and for communities, thus meeting demands that were not met before. By giving the community the opportunity to be heard, it enabled the emergence of new trends in museological thinking, different from some aspects consolidated by classical museums, which influenced the exhibition, the acquisition of collections and the creation of new institutions.

Traditional museums are the solid basis for Museology until today, but many of these institutions still suffer from the distance between institution and public. This generates the consequence that society often does not feel represented, in fact, even traditional institutions are adapting to new formats of talking and interacting with their audiences. What can be analyzed during the COVID-19 Pandemic, when museums reinvented museum processes through Social Media as a way to continue their activities and establish new scenographic and communication arrangements. However, there is still a very traditional thought linked to the Museum, as a closed space and, preferably, silent.

The New Museology brings a new perspective, as well as theoretical and methodological reorganization, to museums. New concepts based on practices, and models of museums, produce a series of changes in the behavior of the public and transformations in the way of relating to these institutions. One of the examples of this new format can be seen in collaborative curation.

For New Museology, it is essential to go deeper into issues involving interdisciplinarity and critical reflection, with the perspective of debating this area, as well as the democratization of the Museum. Other museological arrangements, also brought by New Museology, have among their results treating museums as a power, which is in line with what was exposed by Scheiner (2008):

The museum that does not depend on a specific space and time but reveals itself in very defined ways and forms as a mirror and symbol of different categories of social representation. Understanding that a Museum (phenomenon) is not the same as a museum (a limited expression of the phenomenon) allows us to accept that it takes different forms; they also allow us to pay attention to the different ideas of Museum, present in the symbolic universe of different social groups. (Scheiner, 2008, 43)

In this sense, museums are reconfigured as society changes, critical thinking, the multi-museum provides a new look at museological actions, expanding their repertoire. It is necessary to organize the museum so that it is not just a place for contemplation, but for reflection, restlessness and questioning. This implies reviewing practices, so that innovative learning actions are directed, according to new concepts inserted in the contemporary museum universe.

By understanding the museum as a symbolic universe open to new forms and expressions, museum professionals must be attentive observers to perceive the events around them, to put into practice the museology that presents the museum as a field of social and political power. The role of the museum in the different manifestations is to understand, in depth, the contexts and reasons that underlie them. This movement is important to strengthen the Museum as a synthesis of the multiple sociocultural realities of the past and present and as an instance of legitimization and recognition of difference, empathy, and social participation.

Among all these propositions that have been adopted by Museums, a new domain presents itself. This domain relates museums and technologies, more specifically the information and communication technologies (ICTs) of the World Wide Web. Contemporary museology incorporates these changes through practices and new conceptions, such as Cybermuseology, a concept presented by the author Anna Leshchenko (2015):

The phenomenon that Cybermuseology has been developing all over the world and now demands the definition of a common term within the General Theory of Museology to cover recently published works in the dimension of Digital Museology. To properly define Cybermuseology, we first need to determine its relationship to General Museology and, secondly, delineate all the cyber-context problems that could be attributed to museum activities. (2015, 99)

Cybermuseology, according to the author, still needs to be defined in terms of the relationship established in the museum and virtual process. Leshchenko raises the issue of broader concepts such as

'New Museology and Critical Museology'; have emerged since the 1960s. Their relationship with General Museology is defined as Museological Movements within the common field of study. These movements have formed in opposition to the ancient Museum, which still falls within the realm of General Museology and within the broader concept of Meta-Museology. Museum movements have had their own trends: Inclusive Museology as a broader development of the idea of New Museology, Post-Critical Museology as a softer application to Critical Museology in a less critical way, and so on. (2019, 100).

The Classic Museums started to digitalize their collection and reproduce it on their websites, the Virtual Museums have their collections purely in digital format. Classic Museums convert their collections into another format, digital. Virtual Museums have their innate digital collections. Another phenomenon observed is museum virtualization, which consists of the musealization processes of acquisition, documentation and safeguarding, with museological methods of decoding for virtual reality and is supported by virtual exhibition. As a result of this process, there is real-time interaction and feedback from the audience. The proximity between the collection and the public through virtual visitation contributes to the enhancement and conservation of heritage, enhancing the encounter of visitors with their heritage, strengthening the museological communication processes.

The Museum of Ordinary Things: an essentially virtual museum

In this new scenario, Museums use ICTs as a means of communication and acquisition, creating forms of mediation in which the public becomes part of the museological process. The traditional processes of acquisition, preservation, research, and communication find other bases to develop. In this process, the intrinsic and extrinsic information of the objects continues to be documented, as this knowledge is necessary for the object to become a source of communication, now in cyberspace. These transformations also imply redefinitions of collections.

A virtual museum is one that configures itself in the virtual space, but it cannot be defined only as one that does not have a physical character. There is a physicality, it is shaped in this place that are the information networks in the internet space. It has color, shape, content, but it cannot be visited in person as we traditionally understand.

It configures itself as a museum as it develops museological practices, such as safeguarding and communication, not limited to a physical space, or a territorialized place, according to Pierre Levy (1999), which makes it different. The dematerialization of the museum's physical space has already occurred when theories that proposed that a museum was a collection within a building were revised. Virtualization "advances" in this dematerialization by proposing a museum in another place, the internet.

The creation of the Museum of Ordinary Things (MOT) took place in 2014 as a project linked to the Department of Museology, Conservation and Restoration, of the Institute of Human Sciences of the Federal University of Pelotas, UFPel, Rio Grande do Sul, Brazil. Its creation was intended to preserve and share the memories of each and every person, through its biographical objects, objects that accompany the lives of subjects and acquire affective value. These objects and memories would be preserved on the WWW network. As mission the MOT presents:

Preserving in the virtual space, through the sharing of memories, any and all objects with affective value, belonging to anyone and everyone, the museum aims to expand and democratize the constitution of collections, through a virtual museum, formed by biographical objects, in addition to foster a reflection on the relationship between people and things.

MOT's musealization processes include acquisition, documentation, safeguarding and communication of digital objects, in this sense it has virtualized digital objects, acquired through the collaboration of donors who find in the Museum an opportunity to preserve their memories. The curatorship has a different format, the donors themselves are the curators.

At the Museum, the objects of the collection are organized into: Feelings, People, Places, Events and Stuff, Stitches and Things. This classification seeks to account for the multiplicity of objects found in the MOT collection. Objects are presented through a name, narrative and description of the image. The current MOT collection has more than 500 objects. (Data updated in 2021)

The Museum works in collaborative curation, playing the roles such as acquisition, documentation and communication, the central point is the people share a narrative through the objects sent in. Thinking about this collaborative curatorship is to think that the public itself is currently looking at what it wants to make museums, giving meaning and reconfiguring the role of the Museum as a social factor. Information and communication technologies support shared curatorial processes. In addition, the public takes on a more participative role, it is more than a mere spectator. Information and communication technologies applied to museological practices allow for greater interactivity between the public-museum, the public-collection and the public-public.

The virtual Museum is different from a Museum with a digitized collection. It appears to expand the concept of museum, which can be thought of as a phenomenon, manifesting itself in each society with characteristics related to each era.

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Decolonizing Collections, or The Museum in Trance

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“Exu makes the mistake become a right and the right becomes a mistake

It is in a sieve that he transports the oil he buys at the market; and the oil does not flow from this strange vessel

He killed a bird yesterday, with a stone that he only threw today.

If he gets angry, he steps on that stone and it starts to bleed

Annoyed, he sits on the skin of an ant

Sitting down, his head hits the ceiling; standing, he does not even reach the height of the stove”

Traditional praise to Exu

Before coming to Recife, coming out of my cocoon to participate in a conference for the first time in almost 2 years, I had prepared a very theoretical and structured text for this session, almost “institutional” as Nara Galvão had asked me. But I abandoned it as soon as I arrived here, on Tuesday, and was impacted by the artistic performances of Amaro Freitas and Ziel Karapotó. So I did Exu’s disobedient work and threw away what I had written, trying to start over, putting myself in tune with the spontaneity and indiscipline that are prerequisites (or post-requirements) for any attempt to decolonize (ourselves first and the things and institutions that surround us).

My first challenge in this brief speech is to propose that we think of decolonization as a museological concept – since I currently hold the position of president of the International Committee on Museology, ICOFOM, which brought me here. But, to be honest, I don’t know if I can defend “decolonization” as a concept of Museology, nor if I can say that we are on the way to decolonizing Museology and museums, because for me, and I think also for the two artists who mentioned, decolonizing is a posture, and a posture is a practice exercised over things. So not a concept.

At ICOFOM, we’ve spent the last three years pouring over this, asking ourselves questions, looking at different contexts in the world to try to find a common understanding of this notion. And I arrive here before you with the feeling that the debate on the “decolonization of museums”, largely throughout the history of museology, was nothing more than an exercise carried out by central actors, many of whom enunciated this concept from the perspective of the former metropolises of the global North. A movement that can be explained by Gayatri Spivak (1994), as a radical revision coming from the West, that is the result of a desire to “preserve the subject of the West, or the West as Subject”. But I must say that within the scope of the Museology Committee, we opened a debate to other voices, involving other subjects seeking to understand decolonization in their terms and not in ours, of specialists addicted to concepts and less concerned with our posture. That is why I am far from proposing a concept or defining decolonization in museological terms. But I think we are heading towards its deconstruction.

In the 1980s, 40 years ago, the theorists who made up the ICOFOM, mostly Europeans, established in an almost paradigmatic way that the “object of study of museology” was “a specific posture or relationship between man and reality” (Stránský). (1980, p.39). This assertion has guided museological thinking in recent decades, helping

to constitute what we understand today in Brazil as a human or social science. I seek to reflect on this “specific relationship between the human and reality”, which I have previously denounced as founded on rationalist thinking that imposes a split between subject and object of knowledge, in its Cartesian sense, and I decided to return to it in this speech to remind us that Museology is a colonial discipline, born from Enlightenment assumptions, the same ones that founded museums in Modernity.

I intend, then, to reflect on this relationship or posture of man towards reality; and more specifically the relationship of a black man’s body to a white object. I will be inspired by Amaro Freitas’ performance, understanding it as an invitation, made by the pianist and the organizing team of this event, to reflect about this relationship and about the possibilities of subverting it, or, at least, transforming it from a decolonial exercise: which is the exercise of man’s trance that allows the trance of objects.

This encounter between man and object makes me turn to Exu’s work to think about the trance of the museum itself, which I will propose here as a decolonial stance of museology. In this sense, perhaps a meaning that can be adopted to refer to this decolonial stance that I propose for museums is that of the Cameroonian philosopher Achille Mbembe, which has contributed to advancing towards a less instrumental and utilitarian definition of decolonization:

“Decolonization is not about design, or tinkering with the margins. It is about remodeling, transforming human beings once again into artisans who, when remodeling materials and forms, do not need to look at pre-existing models or use them as paradigms” (ACHILLE MBEMBE, 2015).

To bring this debate into practice, I ask Exu for permission, since he is the orixá that allows us to bypass borders, overcome limits, including those imposed by the modernity of museums. In the Candomblé tradition, Exu communicates between the material plane of the terreiro and the spiritual plane of the African gods. There is no transit without it being evoked. His work brings together ontologically distinct worlds and with his indiscipline and insubordination he blurs the boundaries between life and death, order and disorder, good and evil, and in this case too, between the museum and the crossroads.

Observing the action of Exu in museum syncretism that has been present for a long time in disobedient and undisciplined practices in Brazilian museums, I proposed to bring the act of constituting collections closer to sacrifice, or killing, as it is usually called in the Xangô de Pernambuco. Sacrifice can be seen as an act of death, but it can also be understood, according to Candomblé, as a gesture that gives life. Sacrifice, in the Afro-Brazilian cult, re-animates matter and ritualizes life, by elevating the terreiro and bringing the saints closer to their deities. This approximation, a kind of reenactment of material things that transition between life and death, depends on a dying that is, at the same time, a rebirth.

I take inspiration from the words of Manuel do Nascimento Costa, better known as Manuel Papai, whom I evoke here as a babalorixá and also as a curator from Pernambuco, who produced a candomblé collection for the Museu do Homem do Nordeste, having worked at the institution between the years 1979 and 1985. For Manuel Papai, in the obligations of Candomblé, the sacrificed animal “also represents the god”; “it constitutes the meeting point between saints and mortal men” (COSTA, 2017 [1982], p. 247, emphasis added). Such a cosmology provides us with an enchanted way of perceiving material culture.

When it was conceived in 1979, based on a curatorial proposal that could be considered transgressive, the museum commissioned a vast set of Afro-Brazilian cult objects from the terreiro Ilê Obá Ogunté, better known as Sítio de Pai Adão, through Manuel Papai, a babalorixá who would become one of the main agents of a museum chain that aimed to materialize “the black” in the Pernambuco museum. In the act of this purchase, directly negotiated with the Pai de santo-curator, the museum professionals acquire a set of 11 settlements of the main orixás of Candomblé of Nagô tradition.

An orixá representation (Igbá) a medium through which the believer feeds the divinity, is a liminal object. Its ritual potency comes from its interstitial character, since the fastening materially exists between two distinct worlds. This liminality of cult objects is useful for thinking about museum objects. It provides us with a way to escape the methodological essentialism present in the dominant forms of organizing of things and knowledge, according to the modern rationalist paradigm adopted by colonial museums as the way to produce neutral and positive knowledge that allows the rational division of the world, and excludes the transitory and uncertain action of Exu.

In Exu’s disruptive movement, musealization, instead of separating to select fragments of time, reintegrates matter into the flow of life, interrupted by the customary action of the colonial museum.

Unclassifiable, as it marks the boundary between the earthly plane and the divine, the representation of Exu manufactured by Manuel Papai, is witness to transit and indeterminacy. When placed on display as a museum object, it establishes on the exhibition altar a “diasporic consciousness” (BASU, 2017, p.2) that performs the mediation between the experience of the terreiro, a place of manifestation of the sacred through the sacrifice of flesh and blood, and the heritage experience of elevating matter to another level of culture. It allows us to perceive that the liminal materialities can teach that the museum is a place of movement, of exchange of knowledge and of the subversion of the order of established knowledge, where Exu makes the altar, a crossroads, and death, a way to create a new life.

As may have already been implied, decolonization as a practical stance, or an attitude, implies doing the opposite of what colonial museums do – hence adopting a disobedient stance. I am referring to a type of counter-musealization, which instead of stealing, it restores, instead of extracting, it includes, instead of fragmenting, it integrates. This museum that allows itself to be in a trance of things is not concerned with the fragmentation of the material world through disciplinary

action that produces knowledge and dominates knowledge; it seeks, on the other hand, to reverse the flow of knowledge production itself, to question what is established, and to give movement to fixed things in museum collections to reconnect us to other realities.

Here, I bring as a second example, the case of the restitution of the old collection of “Black Magic” from the Museu da Polícia, in Rio de Janeiro, to the community of the saint, which took place in 2020. This example informs us about this type of counter-museology that seeks to free objects from their colonial frameworks.

In the context of Rio de Janeiro, we have witnessed, over decades, the disputes between the institutional power of the State and civil society involving the musealization of what was called the “Museum of Black Magic Collection” under the custody of the Civil Police Museum of Rio de Janeiro, between 1972 and 2020. The imprisonment of these religious objects of Afro-Brazilian culture seized by the police over decades gave rise to this collection that was kept under the guard of the museum as a testimony of “witchcraft” or the practice of “black magic” criminalized in Brazil since the Penal Code of 1890. The collection generated the reaction of religious leaders and segments of the Black Movement who demanded their restitution to the “sacred”, through re-use. In August 2020, after long clashes between the Museum, State agents and religious leaders of *Candomblé* and *Umbanda*, the collection was transferred from the Civil Police Museum to the Museum of the Republic, being re-classified as “Our Sacred Collection”, inspired by the homonymous movement “Liberte o Nosso Sagrado”.

Here, the process of re-use for the purpose of reparation reveals, at present, that the presence of these collections in the national heritage continues to act on the sensitivity of groups and individuals in their racial and religious identities, which leads to contestation, in the public sphere, of the narratives constructed by the institutions of the State. Based on this example, and inspired by the liminal freedom of cult objects in *Candomblé* rituals, we could ask the question: who, then, are the showcases and technical reserves of museums for?

While for some of the critics of museum framings the “objects captured” in the windows should be freed from their slavery (the metaphor here is not made by chance), others are led to question, in the first place, the ability of museums to contain things by transfiguring them into objects (BASU, 2017). We argue, however, that instead of capturing objects in their epistemological webs and disciplinary regimes, museums can, contrary to their original function, reveal the social fabrics of material culture, calling into question the traditional dichotomy between subjects and objects when carrying out decolonization. of practices and knowledge.

Crossroads, as Luiz Antonio Simas and Luiz Rufino (2018) remind us, are places where uncertainties inhabit. An open-air space where offerings to Exu are usually placed, the crossroads is the meeting point between two or more worlds, where the liminal object is produced, an object in trance, which can be many things at the same time and combine many times in one thing.

Collections that move between one culture and another, between one cult and another, are therefore collections are in a trance. His journey from this world to

another, however, depends on a movement that is human and at the same time divine, in the sense of a sacrifice of things that implies opening an indefinable relational space, where it is possible to conceive new knowledge and assume a different posture towards material objects.

The settlement, as a locus of encounter between different worlds, is a place of involvement and unexpected encounters. It causes disorganization of the straight arrow of time, with the insubordinate action of Exu, to allow us to reverse the order of the things: and this is the most precise understanding that I can give to the notion of “decolonization”. For decolonizing, as a stance, has more to do with reversing the flows that separate people and things and redistributing the imbalances performed by museums.

But, can we reverse the work of the museum by making use of the museum itself?

Here I return to the trance of Amaro Freitas, who was introduced to us as a pianist- percussionist, as he makes his piano the instrument to transcend and extrapolate the sound of the piano itself. Despite being faced with a colonial object, which colonized our sound and our musical taste, Amaro insists on taming his instrument as if taming a beast. He doesn't want to destroy it, but to make its appropriation a sonic opportunity to create something new. His percussion, which, according to him, has the purpose of “making the piano keys dance”, transforms the instrument into an initiatory object, which from known melodies leads us to an alternative universe, I would say liminal or at least borderline.

At one point in the ritual, Amaro convinces us that his music and his body are more than the instrument can bear in its limiting physicality. But he proposes to go beyond the limits of the structure that challenges him. The relationship performed here is one of reciprocity, in which the man's trance provokes the piano's trance and vice versa. He then tunes and retunes the piano, which continues to yield to the power of his gestures, and for a moment we don't know what tuning is and what melody is. Finally, he inserts other elements into his performance: seed rattles, whistles and clothesline clamps that collide with the surface of the piano, as a kind of beneficial violation, which allows creative irregularities to be provoked, which enhance the trance experience.

The encounter of his body with the body of the piano made me think about Exu's encounter with museums. And this museum trance provoked by Exu's uncertain posture is what interests me as decolonization, because Exu takes away any comfortable notion of the decolonial. It prevents us from gentrifying decolonization by resorting to its domesticated uses. This is because it allows us to break and continue feeling the need to break, as it assumes the museological disposition, using a term coined by my friend Alexandro de Jesus (2019), as a symptom of the irreversible wound of colonization, as stated by Fanon.

Finally, I thought about the Institute where we are holding this event and proposing this experience of a hybrid and collective trance. During this event, questions were raised about the Ricardo Brennand collection, and about the possibility of

changing something that seems to be static like the collection of a person who left it for posterity. I think that Ziel Karapotó's performance "The arrow-man" showed us that it is possible to change what seems static, at least it is possible to promote the trance of objects through new relationships between the arrow-man's body and the objects presented to the public, because the human body also makes a collection, by launching itself as another body present in the museum space, and then changing its surroundings, to later digest it.

So, I end by saying that this museum is in a trance, because at that moment it makes objects dance. We recognize the trance in the initiatory movement that we witness in Ziel's performance, but also in the interrogative posture of the educators, museologists and managers of this institute who open themselves to the uncertainty of the crossroads as a museum that is open to the public - and to be confronted, challenged, and violated by this audience to become a place of movement and creation.

During the days that we spent in this Conference, in person or remotely, we were invited to experience the trance of the collections and our own, as in an act of sacrifice by the museum that reverses the Cartesian rational relationship, to assume the liminality of Exu. I allowed myself to enter this trance and I was transformed by it.

I thank the COMCOL team and the Ricardo Brennand Institute for this possibility.

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The act of decoloniality decentring collecting in museum practices

Danielle Kuijten (NL)

Danielle Kuijten has a Museology masters from the Reinwardt Academy in Amsterdam. She is acting director and co-curator at Imagine IC, a pioneer in the field of contemporary heritage practices. Recent projects she produced here were on topics of resistance, religion, gender and slavery. At Imagine IC she also heads the cocollection lab. This lab researches a variety of collecting/collection questions in order to come to more equal democratic heritage practices. As a freelancer she is active in the heritage field under the name Heritage Concepting. Her main focus in projects here is on contemporary collecting methods, ethics of collecting and curating. Danielle has been an active member of COMCOL ICOM's international committee for collecting, since 2019 in the role of chair.

Introductory words

This short article is loosely based on the conversation piece I presented at the 2021 COMCOL annual conference in Recife. It is a collection of thoughts that occupy me daily, that I reflect upon with my team and that we use to navigate in our daily work in Amsterdam Southeast.

Every day we are confronted with the inheritance of colonialism. Our efforts to fight populist mindsets, racism, economic injustices and climate change are all interconnected to a past that is still present in our everyday life. Already for many years this inheritance of the colonial is topic for academics and practitioners to address needs for change. Since the Black Lives Matter demonstrations worldwide in 2020 decolonization and the decolonial got an extra push entering into mainstream media. We see that every second article in the media, in academic discourse, and in social justice spaces discuss decolonization, white fragility and woke-mindsets. Unfortunately with that we also see a loss of nuance in the use, becoming somewhat non-descriptive, ignoring the timely and urgent activation it stands for. With this the danger arises that we no longer understand the meaning these words carry or that we use them differently, we start to misunderstand each other. This distortion can cause people to either dismiss the term entirely, or engage with it in a way that decentres the urgencies and communities that are so central to the movement. It also feeds the old voices that argue to ‘leave the past in peace’ or ‘that what happened then has no meaning for today, these are different times.’

These inheritances should not be neglected or wiped under carpets. As we all live parts of our past in the present. These traces can be found in our monuments, places of memory and commemoration, museums and archives but also in our acts, our law systems, ways we organize the world. The legacies of the colonial are engrained in the social fabric of our contemporary societies, so much that they are stored in our bodily archives; therefore, decolonisation is not simply a matter of thinking representation and repatriation. The act of decoloniality is something that is much wider needed as the traces are in so many different places, practices and systems rooted. What are the theoretical frameworks we used so far to learn, act, defend, acknowledge, justify. And what is there to guide us in the acts of unlearning, undoing, revisiting, rephrasing and how to prevent this becoming a reproduction of steps and violence. Are we then really breaking down what has been created. Fighting the beast?

The inspirational words from Ailton Krenak are drifting through my mind. It is being sensitive about the violent act of disconnection, forceful (re)movements and the afterlives of that act. How to repair the destruction of disconnected people, places, objects, knowledge, time and earth. In the words of Walter D. Mignolo ‘decolonial thinking strives to delink itself from the imposed dichotomies articulated in the West.’ In all these acts of reframe, rethinks and so on it is not a simple matter of returning to a previous status quo. This is no tabula rasa. We have to rebuild on the humus layers that consists of the remnants of what has been destroyed, to pave ways.

Simplify complexity

In an attempt to jump on the train of decolonizing, as pressure from outside is becoming more and more present we see that the words decolonizing and decolonization are more and more used casually, used as it can be easily addressed and discussed in an universally mono way. Maybe in an attempt to make the issue manageable and not to overwhelming, to think that within a 4 year plan it can be solved, we see that the meaning and the steps are simplified. While it is an immense complex trajectory. It needs to be very much situated and grounded in a specific reality that cannot be applied universally because colonialism was different depending where you are in the world and therefore left different traces, a different inheritance. Mignolo argues “Decoloniality is not an ethnic, national or religious identification. It is a political project, and as such, indigenous people may inhabit it differently from other non-indigenous communities”. Trying to approach and apply it as a “new” universal discourse undermines or even rejects the real acts of decoloniality that are local and diverse practices. “Each local history and memory was disturbed by the intervention and domination of Western civilisation, with the collaboration of elites in each local history.” Mignolo writes. To untangle this needs time, patience and care.

With regards to the foreign objects I am always puzzled about how we treat the diasporic objects that came here, often by means of violence or enforced gifting. How the objects are protected by all kinds of laws, political regulations and how the collective national created narrative is used to justify remaining ownership. How in comparison we treat people that live or arrive in the Western countries, coming from former colonies. For these diasporic people, we do not feel any attachment, responsibility or sense of care, we just often tell them to go back to their *own countries*.

We should not and can no longer ignore the disruptive effects of disconnecting people, places, objects, knowledge and earth and the interconnectedness. Not only wondering how to deal with those objects that came into the museum violently. But how to deal with the violence that was inflicted on the people that connect to the objects. How can we rectify these injustices? So how do we, and can we take better care in this process?

Giving back or taking back. Who's in control.

Decolonizing museums has regularly been synonymized with the restitution of objects. As we see that in the decolonizing discourse all eyes have been first and foremost set on the collections and on how things were collected. Through the years we have seen a big variety of projects by predominantly ethnographic museums – revisiting their collections, doing outreach to so called source communities, organizing talks, inviting artists to reflect on the collections to start dialogues and in the most recent years taking a paper flight with reports, starting with Benedicte Savoy, on the willingness to restitution.

Already decades these discussions have been present, and often half-heartedly neglected or rejected. Savoy writes in her book *Africa's struggle for its art, history of a postcolonial defeat*: “For decades, African nations have fought for the return of countless works of art stolen during the colonial era and placed in Western

museums.” She argues that knowing in detail the history of initiatives that were active since the 1960s is pivotal. “Only in this way will it be possible to interrupt the institutional patterns enacted for decades in Europe in favour of new relational ethics with Africa.” Savoy continues. We see arguments used where the absence of trustworthy information of the objects to say with certainty where they come from or how they got here are used as justification for not making decisions. Another interesting aspect of the decolonizing discussions is the often shared argument that the European museums would be very willing to give countries their objects back, but that countries could not properly take care of the objects. So therefore it’s decided that objects are remaining in hostage in Europe. Or that the law prevents museums to make decisions, that it’s up to the governments.

After the Sarr-Savoy report in 2018 we have seen various written missions in Europe for restitution of looted artefacts. The act of returning is controlled by those in power in Europe. It is a matter of “political will”. Many reports on return of colonial objects remain in the re-active opposed to the pro-active approach, as till date a majority of the problematic objects are still held in ethnographic museums. Claims can be made and then it will be researched if the claims are legit. In the meantime a lot of money is put in doing research, but it is not always transparent as to whom benefits from this. Who owns the new created knowledge? And with the reality of political will on paper, only a reactive attitude and a long paper trajectory for claims through political offices aren’t we reinforcing the created power relations again by making the decisions for others, for holding control and ownership?

It is not only if and how to return, but also how to have dialogues between countries and stakeholders. How to level the balance of authority and ownership. The objects in many cases also hold human remains. I remember conversations with indigenous colleagues that told me about the repetition of violence during restitution processes they were involved with. Dolly Kikon, Naga anthropologist also highlights this in a lecture she gave for The Mornung earlier this year. She tells how the process of repatriation can generate deep emotions including grief and anger, and open historical trauma. Kikon emphasises that “besides taking over our souls, body, and land, we must acknowledge that the colonisation of the mind is the most brutal of it all.”

Another one of the often overlooked stakeholders also being those diasporic groups present in Western countries. They also connect, value or reject objects in care of the Western museums that hold the objects. How to create networks of care between all these different groups and individuals. Reflect on the sense of loss and reconnect, trauma and healing, resistance, resilience, repair and reciprocity.

Heritage Democracy

My daily practice that keeps me rethinking and reshaping myself both personal and professional is at Imagine IC. Based in Amsterdam Southeast it is a museum, archive, meeting space and library in one. Established over 20 years ago as a reaction to the institutional collections and archives, showing single sided stories – while society looked already completely different.

In the superdiverse neighbourhood we are working from, the many layers of pasts that come here together in this new reality are so evident. Here we discuss in and with the neighbourhood the heritage of the contemporary society. How the neighbourhood is a place where negotiating how to shape living together has become an urban practice, that understands and acknowledges the fact that there is a need for the different voices, to be sensitive of historically grown patterns, to open up the conversation about that, to practice the act of listening. As the legacies of the colonial are deeply engrained in the social fabric of our contemporary societies, they are stored in our bodily archives; therefore, when talking about decolonizing the museum and its collections is not something simple to do.

It is impossible to make steps in changing the narrative without looking at the created culture of the institution, the people, the science, the methodologies. It concerns the language that we speak, the archives and the repertoire that we use and the way we deal with the trauma that is connected to our past. It's about unlearning, relearning, undoing, redoing, revisiting, rephrasing. And in that finding ways to translate this thinking into practice if we talk museum work, representation, collections and its conservation and preservation, and the practice of collecting.

At imagine IC we look at the heritage making processes in contemporary urban – metropolitan - settings. We want to discuss and improve current social relations through participatory heritage work. Imagine IC does this by being an open floor where very different people negotiate with each other about what the heritage of their own time is, and thus gain insight into other people's position and ambitions. Because heritage is precisely those tangible and intangible things to which we feel emotionally connected, it is a crucial topic for conversations between people with divergent convictions and interests.

Imagine IC is sharing its collection of reflections and learnings with partners in the heritage field to work in continues interactions on democratic heritage practices. In our work we partner with archives and museums nationally and internationally – looking at how new power balances can reshape narratives, ownership and common futures. For instance we currently did a project with a Historical House museum where part of the wealth was gained during the colonial period through the trade including the slave trade. Here we invited our network to look at the house and its objects to understand how different eyes see different things. What does this collection evoke. What is not told, or implicitly told? How can we transform a place of white nostalgia to a place for all? At Imagine IC it is a constant – do, listen, learn, reformulate to develop a methodology on how we can translate concepts of what we call heritage democracy into heritage work. Not to take shortcuts in temporary projects but how to develop them in a durable sustainable way.

“The legacies of European colonialism are immeasurably deep, far reaching and ever-mutating, and so decolonial work and resistance must take on different forms, methods and evolve accordingly.”

– Sumaya Kassim, *The Museum Will Not Be Decolonised*

Collecting is an act

To make a collection is to find, acquire, organize and store items, whether in a room, a house, a library, a museum or a warehouse. It's an active act to bring things together.

It is by its selection and ways of presenting a way of thinking about the world. By providing access to collected objects, museums seemed egalitarian and democratic in their service. However, they represented a particular system of Western knowledge, even though presented objects were taken from all over the world. It showed asymmetries in representing the perspectives of colonizers and colonized. In recent decades this lack of information about the violence and exploitation colonialism entailed; and to the museum's failure to adequately present how colonized peoples resisted have come to the forefront.

We should also not forget that the museums and/or collectors were not just simply innocent receivers of the looted materials. Often they were part of the colonial construct. Because of this a simple return and all be good is not going to work.

While we "safeguarded" objects for posterity we ignored the significance and use of a lot of objects. We restored sometimes objects that should never be restored or not just by anybody. Western expectations and references of what care for an object is does not always comply with what care in other cultural settings inhabit.

In 2017 Sumaya Kassim wrote the article *The Museum will not be Decolonised* after a project she did with the Birmingham Museum and Art Gallery for the exhibition *The Past is Now*. She states: "For many people of colour, collections symbolise historic and ongoing trauma and theft. Behind every beautiful object and historically important building or monument is trauma."

Closing remarks

The road to building a new future where somehow balances are restored and healing has got space is long. But we owe it to the past, to the present, to the next generations to invest in it. We must take the time and make the time to engage with conversations what the meaning and the needs of decolonial practices are, thereby challenging the linearity and hierarchy of time itself. In that act of having conversations we as museum professionals should be better listeners.

We have been talking the talk.

Now it's time to walk the walk.

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The colonial wound

Alexandro de Jesus (BRA)

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Good morning everybody. Thank you COMCOL, Nara who is here in person and to Danielle online. Thank you Ricardo Brennand Institute for hosting this event. A special greeting to Daniel and my colleague and friend Bruno. Congratulations to all the presentors that have already shared their stories before us. In the person of Camila, I salute everyone present here, the present audience and the virtual audience, too. In Luciana's person, I salute all the institutions that are friends of COMCOL, sisters of COMCOL, who are also here, representing themselves. In the figures of my daughters, Laila and Sara, I salute the future.

I would like to ask your permission to speak without a mask. I think that Daniel and Bruno will agree, today's topic is an extremely hard, difficult topic, but there is a great deal of honesty. It demands to be talked about without masks, the masks must fall.

It is a joy to be able to speak again - especially in the presence of dear friends, like Daniel, Bruno and Nara, and all those who are here. My joy is also to be invited to a table where the theme is "Decolonization as practice" and theory is placed there, on this list. For me, this is a very big advance, since more than ten years ago, one of the great difficulties that we had in Museological Theory was to make our students believe that theory is, among others practices, a practice of discovery. I'm happy that COMCOL also has this sensitivity and puts the theory here, as a practice.

This discussion will cover a little of what we have been able to think, both about museological theory and this theory working in spaces that are uniquely marked by the colonial wound, as is the case of Latin America and particularly the case of our country. If we are thinking about this experience of decolonization, it is clear that if a theory is being produced for this purpose, it has to be a theory that induces us to experience a reform of understanding and a relocation of the body in the knowledge process. The way the West chose to produce knowledge was a way that removes the body. The more the body is out of the process, the more successful, the more consistency the knowledge would have.

I begin with a sentence by Frantz Faznon, where he demands, in fact, it is a supplication, a prayer, "oh my body, make me always of me a man who questions". So, this reform of understanding, it looks for a new place for the body in this process. In recent years we have produced a theory in the Museology course, a result of museological theories and, also more recently, of curatorship disciplines, which we have called theory on museological exhibitions.

This theory about the museological exhibition starts, from a common place, from almost all other museological theories, which is precisely the idea of a centrality of museological production. So, the musealization processes are also the starting point of this theory. But, when taking musealization as the production of elements of culture, it then begins to diverge a little from the more or less common path that museological theories have produced. Why? Because generally museological theories have centered on the idea of the museum as the general experience to think theoretically. In the case of the museological disposition, it starts from the archival theory, since the museali-

zation is a process of production of cultural documents, so there is nothing better than thinking of the museum as an accident of the archive. In other words, the museum, its substance is the archive, and the museum would be a specific accident of the archive. So, we are producing a theory of traits, a theory about the archive, since we are working with documents of culture.

Another thing that I take into account is that in the theory about the museological arrangement, although we recognize the work of the museum in the musealization process, but in our perception, due to the co-extension that the museal has in the social body, the musealization work done by the museologist is only a very small part of the the museum construction that is operated coextensively in the whole social body.

So, in this case, I played with the idea of musealization of the world, putting the areas in green as areas where the museological disposition has already occurred and the areas in yellow, those of a museological disposition to come, because I really think that we are living a process of musealization of the world, as Henri-Pierre Jeudy and Giorgio Agamben tell us.

Another issue regarding the museological arrangement is that, unlike conventional museological theory, the museological arrangement is not solidary with its objects. In other words, it distrusts cultural goods. And when it distrusts cultural goods, it is precisely because of a series of signs that philosophy and museology have given in this regard. In other words, the way in which the museological arrangement somehow helps in the processes of governability. These processes of governability do not always put the state in convergence with society, they often put it in opposition. It is a theory that has no solidarity with objects. It is not a peaceful relationship, it is not a love relationship that lies behind this museological theory.

With these three elements we have a starting point, which is a theory of the archive; we have a horizon, which is a very broad horizon, which is much larger than the museum, coextensive with the social body; and we have a methodological precaution: to be suspicious of cultural documents insofar as they can be a State capture device.

Over the years, the experience of starting from these principles, of establishing these horizons and establishing this methodological precaution, also led us to some concerns. For example, we produce documents of culture, but to whom does this production of documents of culture respond? And then we left assumptions that museology is important, that its response is a theoretical response to a psychological desire of man for eternity. Man is perhaps the only being that knows himself to be finite, and his perception of being mortal does not converge, it opposes this desire for eternity. Insofar as he cannot be eternal, he uses objects as this eternity and it begins in history with the production of documents of culture, not only of the relationship between man and the object as a representation, or a re-presentation of man object. It also begins a confusion of man with the object, and Rimbaud's poetry translates this very well, the sea mixed with the sun, the man mixed with the object, the finger that points to the moon, all this gives an account of this psychological desire. I would like to refer back to Priscila's speech, on Thursday, on Wednesday, where it converges with the intervention of Antônio Motta, where he stated that Ricardo Brennand's desire was a desire for immortality which translated into the collector that he was.

I would like to say is that this desire for immortality, of not being perishable, is not something that is only going through figures like Ricardo Brennand, who was a tacit collector, but it is a decision of an entire culture. This disposition, this glow of eternity, this desire to overcome death through objects is something that affects us all. Some are able to represent this through collections, but this is something that effectively translates us as Western people.

The second question is, if the horizon of the museological disposition is so wide, wouldn't it find limits? And I would like to say: yes! Unlike some authors who believe that heritage is a universal category, that museology is a universal category, I believe that it is not universal. An example we have is the relationship of the Yanomami with objects. They also start from the idea that the object can be seen as something fallible, perishable and eternal at the same time, so they start from the same principle as us, they start from finitude. However, Yanomami culture is a culture that decided to destroy objects as a form of happiness.

During their lives, the Yanomami, at least those who are in the orbit of Davi Kopenawa's thought, try to deliver as many objects as possible to others, lest they be overrun with objects, but when they die, all the objects of that person who was killed must be destroyed. This process is such a radical process, because they believe that objects are orphaned and that they bring unhappiness because it is the memory of the dead. This process is so strong that if they use a net on trees, two trees to catch the nets, the place where the net got caught needs to be crossed out so that it disappears as a trail. The ground where he squatted needed to be dug so that it too would disappear in a wake. So there is a production, really, of not doing this accumulation and this memory.

It means that the museological disposition is the result or it emerges in narcissistic societies. Human societies that understand their finitude and that do not accept their finitude and that through the museological disposition, through the museum objects, are placed as eternal, as non-perishable. So there is a limit and the Yanomami show this limit in the way they work, or rather, do not work with objects.

On the other hand, if the patrimony, the collections, the museological disposition, they serve as an apparatus for capturing the State, I think it is also important to ask if the dispute between society and the State over the musealia, around the patrimony, whether it would be a frank dispute with the State. I would also like to talk about the fundamental illusion that translates into this photo that we collected in Belém do Pará at Sebramus in 2017, when we got there this photo was there. It translates a fundamental illusion because perhaps heritage is one of the worst words to say what is happening between us and cultural assets, but, precisely because it is a wrong word, it has the effect it has. Why? Because when we talk about patrimony as heritage, until it becomes a cultural heritage, we understood that this is my heritage. I can both keep it, preserve it, I can also increase it and I can also dilapidate it. As much as people might call me a fool for squandering my inheritance, I wouldn't be penalized for doing so.

In the case of cultural heritage, it's just the opposite, it's a heritage that I could not squander, I could not consume. In other words, my entire relationship with heritage is a relationship where the essence of heritage needs to be maintained.

However, legally, the term for this type of relationship is not patrimony, it is usufruct. It is what is not mine, but which I have the right to use, as long as I preserve the essence of it. So, if it is true that our relationship with the patrimony is not of inheritance, it is not of property, but of usufruct, it means that no patrimony is ours, that all patrimony belongs to the State. That creates a lot of problems for us. For example, from a theoretical point of view, we could question ourselves – it is a provocation that I have been wanting to do for some time – but we could question, for example, whether there is an effective chance of returning the sacred like the project “free my sacred”, which allows to the extent that, patrimonialized, these elements, emerging from the heart of a community, become elements of the State through the capture apparatus.

What I would like to ask you now is: what does this translate into societies with a colonial wound? That is, societies where dissension, the fundamental symmetry of colonization was assured. And what is this fundamental symmetry? It is the reduction of the other to the state of nature that allows two things. First, treating it as a resource, which is what happened with the colonial process of enslavement, and at the same time remove its possibility of speech. It is in this sense that we can ask if the subaltern can speak, because this reduction to this natural state, of nature, transforming it into a thing, makes it an energy resource, an economic resource and at the same time they are unable to speak.

So, in places, in spaces with a colonial wound, how did these cultural goods, these documents of culture behave historically? First, they never questioned themselves, they settled on this colonial experience, and the first thing that happened is that museums, cultural assets, documents of culture allowed Western man a triple security. The ontological security, of being fully human, in relation to those who were not. The epistemological security of producing knowledge that could not be contested because the other had no speech. And the political security of being a citizen who could do this to those who were not human and who were also assured that they would never be exposed in this way. So, the museological experience, the museological space, the documents of culture allowed for this triple security.

Secondly, they appear as cultural congresses. That is, those places not only where culture gathers, but the place where the values of the West are placed as experienced and solid and that must convince the colonized not to emancipate themselves from the West.

This place of disinvestment in emancipation was also the role of these places of documents of culture and cultural goods, which also functioned as signs, as symptoms of the destruction of these cultures. And then I would like to call attention to the fact that there is a very strong relationship between the production that anthropology, that museology produces from these groups and the beginning of the destruction of these groups.

This is extremely strong in one of Kopenawa’s speeches, when he, going to a museum in Europe, in France, finds objects from his culture and feels bad, has a near-death experience, because those objects should be completely destroyed. According to him, that created an interference even in their spiritual dynamics, in his ritual. In the end, he asks: “Could it be that white men are collecting, collecting our objects in anticipation

of our death?”. We need to think about it: how museological preservation opposes the natural perseverance of these peoples.

To conclude, I am finalizing, what a museological theory is, the museological disposition, committed to the decolonization process. When you put decolonization into practice, the idea of decolonization, of the decolonial as a school of thought. First of all, it should be able to produce a theory about violence and about the undoing of violence. Because violence and destruction is not only the fundamental element of the colonial experience, but also the fundamental element of the museological experience, because it is precisely the experience of vandalism that allows the configuration of cultural assets, of heritage late 18th and 20th centuries.

Therefore, the museological disposition, the museological theory, it needs to have a theory about vandalism that goes from a concept of legal vandalism to a concept of psychological vandalism as a discharge and the return of these objects to the chronological, while the museological suspension effectively does.

Secondly, museological theory must convince museology to give up its uninterrupted desire for enlightenment. Museology, as well, thinking from Kopenawa’s experience, needs to impose limits on its thinking. It needs to understand that there are cultures that don’t want to be thought about and they need to be respected in this desire not to be thought about.

Finally, the theory of museological disposition should allow us to develop a radical theory of historical reparations. By that I mean, the theory of repatriation is not wrong, but it has its lowest point when it understands that what needs to be repatriated are the objects that were removed from the place. Perhaps what is at stake in the colonial experience is not the liberation of the sacred, but the liberation of what is sacred to the West. That is, what the West has of its own, it is willing to release and allow it to experience the opposite of what happens in the West. That is, if the West is able to take the objects of culture that need to be destroyed in order to conserve them, they should, as an element of gift, give up their objects so that they can in other cultures experience destruction.

And then, I end up thinking that two terms mentioned by Walter Benjamin make a lot of sense in this discussion: every document of culture is a document of barbarism and all our cultural heritage has no value if the experience, and especially the experience of the colonial wound is not capable of linking you to us. Thank you very much!

Is there art in my house? Reflections on race, class and value in Brazil

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Introduction

This communication arises from my concerns during the period of intense confinement caused by the COVID-19 pandemic, as a woman whose body bears the marks of being black in Brazil. At this moment, in which we were conditioned to live most of the time in our homes, life became even more mediated by the virtual - and COMCOL 2020 was an example of this. During this period, I was able to hear, see and read from all sides, through various social networks, people talking about the feeling of intense fatigue even though they were at home. Tiredness has been the watchword in a country where black and brown people are the ones who die the most, whether or not they are victims of the coronavirus. According to data from the Ministry of Health (2019), they are the most likely to commit suicide and have the least access to health and education in the country. So, if our destiny, to a large extent, is traced by the “Black Myth” (Souza, 2021)¹ what are the other possible paths?

My refusal to accept that only one narrative, the hegemonic one, is told and only one destiny is set for black people, adds to my interest in the relationship of these people with their homes, which in the pandemic have become offices, cinemas, desks bars, dance clubs, churches, gyms, etc. This led me to reflect on the links that such people have with materiality, based on their own understanding of what art is, and how this relationship expands and is expressed through objects they collect and/or consume to decorate or display in their homes.

Based on the understanding that the actions of human agents are motivated not only by the action and/or presence of other human elements in their chains of relationships, Alfred Gell (1998)² argues that material, non-human elements or objects have the ability to induce and motivate actions, because, as advocated by Tim Ingold (2012)³, agency is imaginatively conferred on things.

In class societies that are multiracial as in Brazil, race performs symbolic functions, which are evaluative and stratifying (SOUZA, 2021). In addition, racism makes it impossible for people to understand what it means to exist as a black person, as this identity is linked to a subjective dependence of the colonized on the colonizer and is perpetuated. According to the author, “The representation of black people linked to primitivism, to animality, excludes the entry of black people into the chain of signifiers, this being the only place from which it is possible to share the symbolic world and move from biology to history” (p.28).

In this way, I am interested in investigating, understanding and analyzing the links created by three black people living in the city of Recife, Pernambuco, with “musealized” and “non-musealized” art from their own understandings of what art is,

1. SOUZA, Neusa Santos. 2021. Tornar-se negro ou As vicissitudes da identidade do negro brasileiro em ascensão social. Rio de Janeiro: Zahar. 171p.

2. GELL, Alfred. Art and agency: an anthropological theory. Oxford: Clarendon, 1998.

3. Ingold, Tim. Traçando as coisas de volta à vida: emaranhados criativos num mundo de materiais. Horizontes Antropológicos [online]. v. 18, n. 37, 2012.

what they consider as artistic objects from their personal collections, and how these materialities affect their lives and the narratives built on them. The research was carried out from qualitative interviews, with an open and semi-structured questionnaire.

The choice of interlocutors was through the indication of people who accompany me on social networks. The choice criterion was based on: being black people, adults, who have collections and are available to virtually open the doors of their homes so that I could access part of their private worlds.

Research partners and their collections: a tangle of meanings.

Valterlane Silva or Val, as she prefers to be called, is a 31-year-old black woman, lower middle class, born in Vitória de Santo Antão, a city in the interior of Pernambuco. Daughter of a former farmer, mother, Christian and wife, she is also a teacher, writer, poet, classical dancer, storyteller and artisan. As a person who likes art a lot, who consumes a lot of art, her house is surrounded by artistic objects in every room.

Val has six collections of different objects, which are: shells from Piedade beach, which she has been gathering with her husband since 2013, the year they got married; woodcuts by the plastic artist Jorge Costa; stones from the Sertão de Pernambuco, which she collected on trips in which she worked as a missionary; keyrings from almost every state in Brazil kept since adolescence; ballet shoes that she has already worn and have been in storage for eight years and souvenirs from places she has visited or been gifted by others.

Figure 1 - Valterlane and his collections.



Source: Collection/ Valterlane Silva, 2021.

When asked about her understanding of art, Val states that:

“Art for me is freedom (...) So, this freedom to touch the world of the other is one of the most beautiful ways that art means

in its essence, touch, you know? Every person who has the reach and access to art, it can be touched in a very unique way, and it's a touch that transforms.”

She told me that her relationship with art came to add two characteristics that she now perceives as structural in her personality: expressiveness and communication, and that this discovery took place in adolescence through activities in the school environment and linked to the Historical Institute of Vitória de Santo Antão, which contained a library open to the public, where students used to frequent. It was in this library that she claims to have discovered “a new world, a world of new possibilities, of different stories”. For Val, much of her intense relationship with this space has influenced her current profession, a children’s storyteller.

The second interlocutor of this research is Felipe Pires, a 30-year-old black man, born in Recife, upper middle class, graduated in Graphic Design with an emphasis on Software. Felipe says that his interest in arts and design comes from the influence of American animations and anime that he consumed during his childhood, and, as a teenager, his involvement with art ranged from programs to encourage culture, such as music and drawing classes in the outskirts where lived most of his life. In adult life, the interest and relationship with technology, art and design has strengthened.

Figure 2 - Felipe Pires



For Felipe, art works as “portals to the artist’s universe”, because it is precisely the possibility of “entering the artist’s universe”; and the experience of “exploring what is different from himself”, which he seeks in art.

For this reason, he says that in recent years he has focused his attention on collecting paintings produced only by black people. These are the worlds of these people that he wants to discover:

“I started a small collection, I have started to invest in works of art. My interest is to support and acquire works by black artists. It’s not that I only consume black art, but it has the important role of putting my money in the hands of these people, mainly because the money for these things is kind of limited, so I have to think carefully where to direct these resources and, above all, why living on art in Brazil being black is very difficult. Those who make a living from art are those who are not supported by it, usually white middle-class, rich people”.

Figure 3 - Work by artist Enzo Carozzi



Figure 4 - Work by the artist MoXC4



Figure 5 - Work by artist Bisoro



Figure 6 - Work by artist Abros



Jéssica Zarina is the third interlocutor I had the pleasure of talking to. She is 28 years old, is an Afro dancer, cultural producer, stylist, Afro entrepreneur and resident of the city of Olinda, in the first urban quilombo in the North and Northeast, Nação Xambá. Her relationship with art and culture, according to her, comes from her mother's womb. In her narrative, the influence of her family was one of the main factors that provided her fruitful relationship with Afro-Brazilian art and culture, culminating in what she calls a "dive into ancestry" and the discovery of her black identity. Jessica speaks with great affection of her great appreciation, since childhood, for ancestral black culture, and recalls important moments in her life trajectory in relation to blackness.

Jessica enthusiastically narrates the esteem for her collections of stones collected from rivers; plants; paintings by the artist from Pernambuco Caju; whelks and crystals. She remembers through her collections her connection with nature through Candomblé and her orixá Oxum⁴.

Figure 7 - Jessica Zarina and her collections



Source: Jessica Zarina's collection, 2021.

She defines art as: "everything I feel, what pulsates". And then, she details her understanding that there are different types of art: "there is that art that we see in museums, in exhibitions; there is the art that I make through Zarina that I say is an ancestral art" (Jessica is an Afro fashion stylist and has a brand called Zarina). She says that she deposits her axé in the pieces she makes her experiences, and goes on to say: "There is the art of what I believe is art for me, (...) so, art is everything that moves me, that I breathe, which pulses me". Jessica demonstrates in her speech that, for her, art is a means of provoking actions through what is produced.

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4. Oxum is the orixá of the waters, mainly calm waters and, due to this, this deity is very connected to emotions. She is the lady of union, fertility and fecundity, gold, precious stones and the art of divination through whelks.

Racializing autobiographical narratives and collections

Val, Jessica and Felipe are collectors of various objects and artistic objects. When they tell me about their relationship with museums, they share the fact that they rarely visited these spaces in childhood and adolescence, and they claim to be developing a bond with these spaces in adulthood. For Val, the justification for not going to museums often is the lack of interest and for not being a priority. Jessica affirms the same and continues her argument by reinforcing that, if there are exhibitions by artists that she consumes, admires or from a friend's recommendation, as long as it is about the black theme, she will certainly know. Felipe, in turn, regularly visits large museums, mainly in the Americas and Europe, shows a preference for contemporary art and makes it clear that he is uncomfortable with the process of choosing museum collections and exhibitions, as they are spaces where narratives constructed by white people of different origins circulate upper class, leaving out lower class black people.

Jessica and Val have a very intimate and autobiographical discourse regarding the objects they consume and collect. They see their own stories in every detail of their homes and build narratives that intertwine with desires, phases and remarkable events in their lives. These objects retrace paths taken and future paths to be reached and, in the discourse of both, the memory linked to affections is a source of daily motivation and inspiration.

Jessica says: "I started to understand that this is what art is, art is not just an object, which I get there and buy, it is that object or something that really represents me, that I feel is what is part of Jessica of my story, then, is what I want to bring to my home".

Val says the following about her collections:

"I always leave it in plain sight because for the difficult days, for the cloudy days I look, I always look at those things and remember how important it was to live that moment, to be in that place or to have someone who brought that to me, so my home tells a story all the time. And these are the stories that intertwine in the midst of my collections and they are always talking to me, touching me, reminding me, warning me, showing me where to go and reminding me of good things, so my house speaks to me every day. through my collections."

She remembers that she organized three exhibitions in her living room with several canvases painted by her 4-year-old son, Théo Felipe. The paintings were made with gouache, fingers, brushes and other materials and she regrets that she still does not have enough money to frame the paintings.

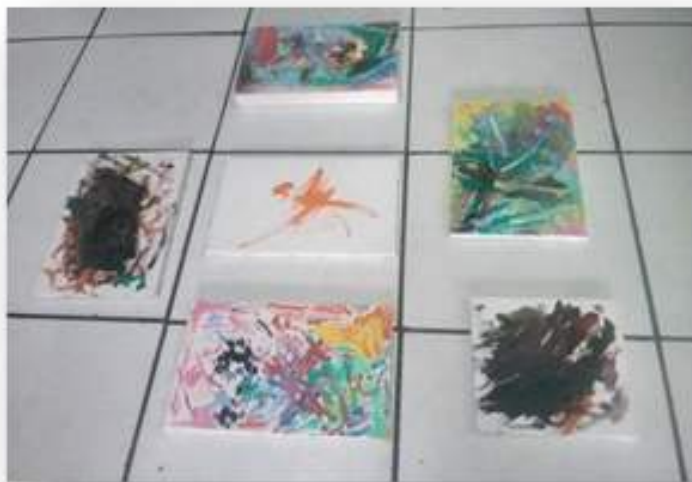
Figure 8 - Théo Felipe at his 1st exhibition "My first brush strokes", made with canvas, 2019.



Figure 9 - 2nd exhibition - "Brushing in quarantine", made with food packaging, 2020.



Figure 10 - 3rd exhibition - "Free brush strokes", 2020.



Source: Collection by Valterlane Silva, 2020.

Felipe, on the other hand, builds, from his collection of paintings, a narrative that dialogues with the aesthetics he wants to exhibit, which is strongly based on his designer's eye. As he himself says, these objects show that,

“Usually I feel a little out of place, when I'm in a space and you don't see many people like you, right? This is where the problem of representation comes in. If you do not have people like you around, you feel a little out of place and I think that has changed over time and I think that museums are more attractive places for black people, there have been museums with more exhibitions of black people, even collective. But I still think that museums are spaces that need to be occupied by black people.”

He also talked about having already seen a great exhibition of black art produced by The Broad museum in Los Angeles, and his dream of making this a reality here in Brazil.

Val reported that she is inspired and identifies with the story of the Brazilian dancer Ingrid Silva, who painted her shoes with a face base, so that they could be in the tone of her skin, instead of pink⁵, after seeing in a newspaper article that a pair of these ballet shoes has been on display at the Smithsonian National Museum of African Art in the USA since last year.

Final considerations

The Colonial wound is still open and it is the mark that remains intimately in every black person in Brazil and in the world. We are immersed in relationships that remind us, on a daily basis, of the trauma of the colonial encounter. We did not find identification or positive representation about us and this is one of the reasons why it is urgent to discuss the importance of a new narrative for the historiography of the arts with regard to the confrontation with coloniality. This attitude is fundamental for the construction of counter- discourses and strategies for the affirmation of the presence of individuals and the recognition of black cultural history.

As discussed in the debate on emotions held on Thursday, the collections are full of affection, sensibilities and stories; they reflect the point of view of those who collect and permeate their life stories. In this work, I tried to demonstrate how the collections enable the construction of new stories from the autobiographical narratives of Val, Felipe and Jessica. The collected objects, in addition to referring to the memories of their collectors unique moments already experienced in their life trajectories, provoke, in the daily flow, self-knowledge and new meanings attributed to them.

They have their own conceptions of what art is. If it can be said that there is a consensus in these definitions, two things are repeated: 1) the possibility of provoking

5. <https://vogue.globo.com/amp/atualidades/noticia/2020/09/sapatilhas-de-ingrid-silva-viram-peca-de-exposicao-em-museu-nacional-de-arte-africana-smithsonian.html>

agency in different ways, but not in a hierarchical way; 2) the fact that it is an artisanal product, unique and not mass produced. In this sense, the value of the works and objects in the collection is not based on the evaluation of art critics, but on the possibility of affecting the viewer.

In this sense, I allow myself to exercise the anthropological imagination in defending that the interlocutors' homes act as museums of which they are the curators. And, as Nutyelly Olivera and Hariel Revignet (2021)⁶ also believe, such collections, artistic and curatorial practices of these black people are transgressive and insurgent, because they instrumentalize us to deal with violent and excluding processes, thus creating other erasures and geographies that become dialogues, heal and create spaces of agency. These strategies are a critique of the Eurocentric image and allow us to highlight aspects that were not criticized by an official historiography that dictated the construction of imaginaries about our history.

Many other black and third world women who came before me, such as Glória Anzaldúa, bell hooks, Grada Kilomba, Lélia Gonzalez, call us to build a new political and social imaginary for the black and Afro-Diasporic community. Therefore, I understand that art makes it possible, in different ways, for these people to recognize themselves as beings endowed with humanity and uniqueness, also through material objects and the meanings attributed, in addition to other forms of subjective belonging.

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Respect our sacred: tensioning museum's practices

Pamela Pereira (BRA)

The confiscation of Afro-Brazilian religious objects was a constant act carried out by the Court Police, in the 19th century, and it continued in the Republic based on the laws 155, 156 and 157 of the Criminal Code from 1890 which considered its medicine and curandeirismo (healing practices), its magic and spells, illegal practices¹.

The Orixás' congas, fios de contas², clothing and tools as well as the Orixás' ibás or assentamentos³ were part of a setting that had an educational character and were used in the training of new policemen. Afterwards those objects were exhibited among other seized objects such as guns, fascist objects, counterfeit money, and others which formed the museum of crime. In previous research⁴ we analysed the historic formation of this collection based on the concept of cultural biography of things by Igor Kpytoff (2008), identifying the multiple categories in which the objects were placed along the years, as a crime evidence, museum and pedagogic objects and as a national heritage. Interviewing religious leaders, it was understood that in the perspective of terreiro⁵ communities the presence of the objects at Museu da Polícia meant the imprisonment of the Sacred itself and, as a consequence, of all people from terreiro.

1. The complete Criminal Code from 1890 is available on: <http://www2.camara.leg.br/legin/fed/decret/1824-1899/decreto-847-11-outubro-1890-503086-blicacaooriginal-1-pe.html> Acesso em 27/10/2017.

2. "Fios de contas are, as its own name means, beads on a string or nylon string (...) The colours and the materials that form each string of beads vary according to its intention, marking hierarchy, special situations, daily use besides identifying the gods" LODY, 2003. p. 233

3. "The main piece, usually made by mood, for building up the assentamento. It also generically designates the assentamento" LODY, 2003. p. 108.

4. Pereira, P. (2016). Novos olhares sobre a coleção de Magia Negra. In: Gomes, E. C. Oliveira, P. Olhares sobre o Patrimônio Religioso: Rio de Janeiro. Mar de Ideias. pp.150-181. Pereira, P. (2017). Novos olhares sobre a coleção de objetos sagrados afro-brasileiros sob a guarda do museu da polícia: da repressão à repatriação. 2017. 115f. Dissertation (Master's Degree in Social Memory). Graduate Program in Social Memory (PPGMS/UNIRIO).

5. "Organized liturgical association" SODRÉ, 2019, p. 51.

The collection was considered national heritage in 1938, when it received the title *Coleção de Magia Negra* (Black Magic Collection), one year after the creation of the national regulatory institution called *Serviço de Patrimônio Histórico e Artístico Nacional* (SPHAN), presently under the name *Instituto Histórico e Artístico Nacional* (IPHAN)⁶. In 1980 a dispute for the collection was initiated and its restitution was required by those people from *terreiro*, considering the acquisition of the objects by the police illegal.

We understand that the sacred afro-Brazilian object restitution request creates public controversy related to its memory. Understood as a social fact which is constituted and formalized, emphasizing the roll of the ones involved in it, the moments of dispute between opposed memories are evidenced. Until 2018 the police institution had constantly rejected and avoided the dialogue with traditional communities, the original owners of the displayed objects, presenting, in several moments, a protective character for that heritage.

Regarding the decolonization in museums and their relation with memory, we need to think about the past, and without any doubts, about the present, which are evident in Homi Bhabha's words: "The critic needs to try to embrace it completely and assume the responsibility for the non-spoken and -represented past, which spooks the historical present" (Bhabha 2019, p.36). Regarding the memory, Bhabha comments that: "To remember is never a calm act of introspection or retrospection. It is a painful remembrance, a reunification of the disaggregated past to understand the trauma of the present" (Bhabha 2019, p.112).

Racial inequalities in contemporary Brazil reflect the way in which the notion of race was understood and constructed, firstly related to biological factors and, afterwards, as elaborations at the social level. The trade of enslaved black people from the African continent to the new world provided the basis to consolidate the exploitation system which would serve as the foundation for capitalism. For Paul Gilroy (2007), it is not possible to think about modernity separate from colonialism, as both are intertwined and one bases the other. Modern notions such as individuality, subjectivity, time, truth and beauty had been taken as a comparative aspect in Africa, and became the references hierarchical scale and, as its consequence, inferior.

Paul Gilroy points out the importance of the construction of a temporal distance to ratify the establishment of these places: representatives of the past, categorized as prehistoric and pre-political (Gilroy, 2007). Race, however, constitutes itself at a moment in which: "the human bodies started communicating the truths about an irrevocable Other, which were at the time confirmed by a new science and a new semiotics at the same time the struggle against the Atlantic racial slavery was in course" (ibid, p.81)

Social sciences work as a device of knowledge and power and play a fundamental role in the construction of a distant and exotic Other. As a consequence, social sciences carry the signs of colonially functioning by the control and the epistemic violence. The Nation-State is the center of this control. Social sciences will be its "platform for

6. The sacred Afro-Brazilian object collection is the first one documented in the registration book called *Livro de Tombo, Arqueológico, Etnográfico e Paisagístico*.

a scientific observation on the social world” and will legitimate the regulator power of the State (Gomez 2005). To create the notion of citizenship, it is necessary to establish barbarism in opposition. The first category creates an ideal type: White, male, married, heterosexual, polite, hard worker, self-confident; while the second one consists of all other characteristics which do not fit the first. The legitimacy of these categories in rights and legal terms culminates in what is understood as epistemic violence.

The binary categories sustained social sciences, producing otherness: “barbarism and civilization, tradition and modernity, community and society, myth and science, childhood and adulthood, organic solidarity and mechanical solidarity, poverty and development. In this way, they permeate the analytical models of social sciences” (Gomez 2005). In this sense, the influence of these analytical models is also observed in applied social sciences and, as a consequence, in museological practices in the 19th and 20th centuries. The museum will have its role in the materialization of those binary categories in Europe and in the Americas.

The museum consolidates as a civilizational landmark when its institutional outlines are delimited, mainly as part of the formation of National States. The museums were essential for the construction of the Otherness, located in distinct space-time in the hierarchical way and that, along with the 19th and 20th century, were represented in museums dedicated to ethnology.

A majority of these objects, were acquired through looting or theft and still form the biggest European collections. However, it has not happened without the resistance of native groups which in the last decades claim the repatriation of those museum objects, which, in first instance, are deities and even ancestors of the remaining humans.

Similar instances have occurred inside old colonies. It is the case of the campaign Free Our Sacred started in April 2017 and was composed by religious leaders from Umbanda and Candomblé, civil representatives, members from the academic community and others. Through public hearings, inspections at Museu da Polícia, intense mobilization on social media and political articulation at the Legislative Assembly of Rio de Janeiro, the negotiation process with the Police of Rio de Janeiro started. Through a process in the Public Ministry, advances successfully culminated in the acceptance of the claims.

The campaign Free Our Sacred consisted of actions claiming two main points: firstly, to change the setting name which, in the religious leaders’ perspective, presents a racist character of its formation and, secondly, to transfer this setting to another museum. On 21 September, 2020, this act occurred and the total of 519 items - from which 126 items are considered a national heritage by IPHAN - were hosted by the Museu da República (IBRAM) and by Iyalorixás and Babalorixás, marking the beginning of a new chapter of this History.

Museum practices related to the religious and the sacred

The notion of object, so important to museology and to studies on material culture, must be questioned when it is combined with the religious and the sacred. How does a museum have to proceed when the “objects” which form its collection are,

first of all, for those who created them or for those who have an intimate connection as their ancestors and/or their deities? At last, museum professionals come across ethical questions which are beyond geographical, cultural and religious borders.

The treatment conceded to those “objects” which constitute religious practice are likewise under this influence, making it necessary to distinguish between the “sacred” and the “religious”. Every “sacred” object is religious, but not every “religious” object is sacred, summed up by Crispim Paine (2013). In this sense, the author highlights intersections between the religious and museological practices when he mentions the manipulation of certain objects in a specific way by its religious group, i.e. only handled by people initiated in the religion, or even with specific restrictions on touching them: in some cases men may not handle them; as for others, women may not touch them.

The complexity brought by the entry of religious objects in a museum, mainly in a public museum, is proportional to the responsibility demanded on the technical treatment, an approach based on a concept featured in several official documents in museums: Respect. This notion is widespread and demands museum professionals special attention to the uniqueness of each item and the group related to it.

Some documents in this area try to approach the singularities in dealing with sacred objects, as the Code of Ethics of the International Council of Museums, which unify and guide the practices of museum professionals in an international level. The original document was unanimously approved in 1986, modified in 2001 and reviewed in 2004. Besides stating the need for respecting beliefs or religions of original people during the acquisition and exposition of sacred objects, item 2.5 states the necessary conditions for it:

2.5 Culturally Sensitive Material Collections of human remains and material of sacred significance should be acquired only if they can be housed securely and cared for respectfully. This must be accomplished in a manner consistent with professional standards and the interests and beliefs of members of the community, ethnic or religious groups from which the objects originated, where these are known (see also 3.7; 4.3). (p. 10)

The Code of Ethics states a respectful care as a condition for the acquisition of culturally sensitive materials, presenting examples as human remains and sacred objects. The second sentence of the cited passage deals with a question which is widely discussed in the international museum community. In many cases, the typology of the referred objects were incorporated into museum collections through confiscation. Thus, how could it be possible to establish a contact between communities and museums?

If we take as a starting point the restitution of the sacred, we can try to identify practices that consider the notion of respect, analyzing three perspectives: the conservation, the documentation and the collection dissemination. The dialogue between professionals and religious leaders is essential for the execution of respectful

practices. The search for a shared management in cases like these collections tends to be a viable alternative.

In this presented case, it was chosen to create a consultancy council with representatives from Umbanda's and Candomblé's casas and terreiros that participated in the campaign. At the end of a hearing in 19 April 2021, it was made official the establishment of a work group, which having periodic meetings with the technical and management teams of the museum, will be responsible for the conservation actions which consider the sacred character of the setting.

Some examples reported in that occasion will be useful in the analysis carried out in this work. On the day of transfer to the setting, it was advised by Ogã from one of the represented casas that the congas should be kept in the vertical, never in the horizontal position. Thus, the museum team developed a support prototype which could fulfill the required function. It deals with a preventive conservation action which intends to preserve its material, considering the recommendation on how the object should be kept and treated similar to situations when it is in its sacred function.

Another example deals with the documentation and the consultancy council's action which will be responsible for renaming the items, which still have the names given by Museu da Polícia and that carry, in many cases, preconceptions and even an erroneous definition. In that case, it happens in its use and function identification or even with its relation with the Orixás. The renaming act makes it possible to rewrite the setting history, providing its return to the religious and sacred circuit from where it was removed and considered a crime evidence.

The dissemination of the setting will also be negotiated with the work team, as it is understood that some items should not be exposed or accessed by visitors in general, for being part of the sacred which can not be seen by people out of that religion. We highlighted that, in these cases, it is possible to create alternatives which allow the visitors to access the information related to the items, without exposing it physically or its image.

We understand that there are several possibilities to approach museum practices from a perspective of respect for religious groups, therefore, there is not just one protocol to follow. However, the maintenance of the dialogue between representatives and museum professionals can work as an important starting point to achieve this goal.

The tensions generated by this contact can create edges and make some planned actions for preservation and exposition impossible, however, they can not be seen as impediments to the joint development of activities. To incorporate collaborative and shared practices in the daily activities of these institutions is a gain for museum practices and to prioritize them is one of the possible ways for the process of decolonization.

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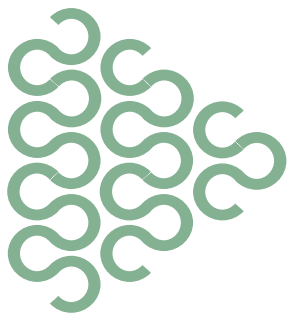
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**(De) Building
immaterial
ruins: A possible
contemporary
decolonial
artistic practice**

Oscar Malta (PRT/BRA)

This investigation aims to reflect the possibilities of a decolonial artistic practice around the Sciences of the Arts and its impact, mainly in the fields of audiovisual and photography. The expression decolonize has gained new importance in recent artistic practices as a radical challenge to Eurocentrism linked to art history. What is the possibility of a contemporary decolonial artistic practice. We observe, nowadays, the emphatic return of the word “decolonial”, in a powerful way, corresponding to a multidisciplinary interest among scholars from different areas of Science. Colonialism left a trail of large unseen ruins, in addition to material debris. It is necessary to raise, in this research, the questions pertinent to a possible decoloniality, bringing to the fore possible new layers of memories and so to reflect on the (De) Construction of possible immaterial ruins. Intangible Heritage is a category resulting from the Convention for the Safeguarding of Intangible Cultural/ Patrimony Immaterial, adopted by UNESCO in 2003. In this sense, I try to contribute to the construction of the concept of immaterial ruins and its relationship with artistic practices. The Researcher / Artist, as an ethnographer, seeks to provide a possible layer of the real and /or the imagined, through the Sciences of the Arts. In this project, I try to amplify the poetic / theoretical nucleus of my research / artistic creation, reflecting in Museums and Collections as spaces that have not yet been made





Emanoel Araújo (BRA)

Emanoel Alves de Araújo (*In Memoriam*) is the founder of the Afro Brasil Museum, where he works as director and curator. He studied at the School of Fine Arts of Bahia (UFBA) and was devoted to various artistic works in sculpture, engraving and illustration. He was awarded the gold medal at the 3rd Graphic Biennial of Florence (Italy) in 1972 and won the São Paulo Association of Art Critics (APCA) award for best engraver and best sculptor. He was director of the Bahia Museum of Art (1981-1983) and of the São Paulo State Gallery (1992-2002), as well as the Municipal Secretary of Culture of São Paulo. He taught graphic arts and sculpture at the Arts College at The City University of New York (1988). In addition to being an artist, curator and manager Emanoel is a collector of works of art.

Thank you for your words, your kind words¹. We both have great mutual respect. Many thanks to Nara and all the staff at the Institute, Mrs. Renata, Mrs. Lourdes, Mrs. Gracita and I miss Dr. Ricardo Brennand, who was a great and extraordinary figure in the culture of Pernambuco and Brazil.

So, therefore, I feel honored to participate in this meeting with you, with Nara and above all because I also have enormous esteem for the whole Brennand family because we had many moments together, in cultural events, meetings and great lunches that we had and the generosity of Mrs. Gracita and the Brennand space which is always a beautiful space, built, thus, by Ricardo's desire to provide Recife with this great cultural institute.

So, I'm willing, I don't even know how I'm going to start, actually, Hugo, but I think you needed to give me the clue where I should start our conversation. Did you hear Hugo? I'm telling you to clue me in to the beginning of our conversation, if it's about you, if it's my life as a caregiver, director and manager. Well then I want you to start this...

HUGO: Great, Emanoel! So I would start with a provocation, because the theme of COMCOL this year is "How we should reimagine practices, collections". You actually have a wide experience in managing art galleries and today the Afro museum. I think that we, once we, at lunch or dinner, if I'm not mistaken, I even proposed that you make one of your houses another museum. You said, "Don't you think what I've already done is enough?". I think you can, as an artist, as a manager, but also as the provocative man that you are, and even an activist raise important places of speech. I think you could problematize your experience as a manager, you were a man of São Paulo's cultural policy and how this can help us to reimagine, remake practices and, of course, to preserve the collections. I think this would be an opening tease that would make a good speech from you. What do you think?

EMANOEL: I think it's great, I think it's very good. Well, this issue of collecting has one side, it has many sides, many faces. When you're young, when you're older, when you have a question on your mind, politics, and a question of observing, of becoming a great observer of what's around you. This started in Bahia, naturally. But my beginnings, I would say it was right here in São Paulo, even though I participated in the construction of the Feira de Santana museum, which was a Chateaubriand museum, a regional museum made by Chateaubriand, in which I did the poster, the invitations and I participated in the assembly with the architects Ceara Tavares,

1. The following is a recording of an interview with Emanoel Alves de Araújo.

2. Place of speech is a concept popularized in Brazil by the philosopher and activist Djamilia Ribeiro. It is related to Patricia Hill Collins' concept of feminist standpoint.

Fernando Frank, Othon Gomes. So that was my first experience there, actually. The experience of meeting that extraordinary man who was Assis Chateaubriand and with him, therefore, the mayor of São Paulo at that time, Faria Lima and several other politicians around this inauguration of this museum in Feira de Santana, which is a city in Bahia, a major road junction between Salvador and the interior of Bahia, and this regional museum was already a new experience for Dr. Assis Chateaubriand in providing these regional museums in some places. If I'm not mistaken, Olinda has one of those museums. There was one in Feira de Santana, there was one in Paraíba, which I don't know if it came to fruition, because he was already a little sick at that time. Well, so it started there.

Then I came to São Paulo and more precisely, my greater involvement began when I was invited to a meeting in Dakar, Africa. The Africans intended to make Gorée Island an international monument. And there was, therefore, an event where many figures from all over the world were invited. And then, there in Senegal, I started thinking about an exhibition that would be, because of the proximity of the ocean, after the abolition of slavery, and I started thinking about an exhibition and in a book called "The Afro-Brazilian Hand". My collection began in those moments. The collection begins because, evidently, with this Brazilian thing of erasure, which nobody had at that time, nobody knew who in fact was black in Brazil, what in fact the black constituted, that in fact these people were erased from history or even whitened of the history of Brazil, as was the case of Machado de Assis, for example, look at his birth certificate. On his death certificate it is written white. So, this method of whitening in Brazil has always been a way of erasing what black people built, what black people were, how they did it, etc., etc.

So, this book was a pioneering book for me, not only in Brazil, but at the time I took this book to the United States. Also in USA, there was no book that followed this route, although our route is very different from the United States, because we are a Catholic country and with all this miscegenation that emerged from the Catholic Church.

So, at that moment, I began to realize that this historical erasure would need someone who would have the attention to search, to look for documents, even paintings and sculptures that corresponded exactly to those personalities that I had been researching. So, in 1987, we opened this exhibition at the Modern Art Museum. A good part of it was done with plotting because it was impossible to have some copies, for example, of Aleijadinho and some other 18th century sculptors and paintings. So, many of these works were plotted works, I mean, they were not originals, they were photographs, plotting. So, from this whole series, from this exhibition until now, from 1987, I spent two years in New York and there I also learned a lot in relation to the American black question, the black question of a university where I taught, Sirius College, a black university, on the Washington river and, therefore, I had around there a wealth of experiences with people of African descent, with Africans, with Chinese and with Latin Americans.

Therefore when I came back, my collection took place a lot in New York. In New York I was able to buy a lot of photos because of the photo auctions. I was able to buy

objects of African art, also Afro-Brazilian art that had been taken to New York. Some things I started to collect in relation to the issue of American prejudice in relation, for example, the vintage “Greedy Boy” figures (Piggy bank), are figures as if they were coin boxes, and they all had black figures, always very perverse, so much so that now, it seems that for some time now, these “Greedy Boy” have been, in a way, excluded from this iconography, just like those “Greedy Boy” that existed. But I have it and I bought it at that time in New York because I thought exactly that it went against my idea of black representation in Brazilian and American art.

I met many American artists. I was lucky to live with a great poetess, Jayne Cortez, who was Melvin Edwards’ wife, another great sculptor. And I was also lucky to live with a great collector of Brazilian photography from the 9th century, who was one of the pioneers in collecting 19th century photography and, given the great importance of 19th century photography, a great review of what Brazilian photography is, with Brazil being a pioneer in photography. And photographs, like those captured by Marc Ferrez and with other photographers, right after the war and right after the beginning of the photographic invention. So this person was called Mark Hoffenberg, who was a man who was in Brazil, in São Paulo and we became great friends and thanks to him I was also able to learn about this issue of Brazilian photography which are those great photographs taken by Ferrez here in the 19th century.

Well, all this will coincide with my trip to the United States, through the US Department of State I got to know America from coast to coast, I already knew America, but this visit was very healthy, because this visit took my guts of American museums, of some museums, like the Museum Institute of Chicago, the Barristan of Philadelphia and some museums from Orleans, passing through Los Angeles, where I had the pleasure of meeting Frank Lloyd Wright’s granddaughter who took me to the house of waterfall.

There was also another very important thing, it was knowing North American history. There was a museum that was very, very, very important, which was a museum of furniture and decorative art, called the Binter Museum of Philadelphia. So, when I came back to run the Museu de Arte da Bahia, which was a museum in full decay, because it was a museum of multiples, it had a typology of multiples, of many interests, because it was part of the collection from the Bahian bourgeoisie, also from the Pernambuco bourgeoisie, and from the Brazilian bourgeoisie, having furniture in the style of Dom João V, Dom José or something from the 17th century, Chinese crockery, jewelry, artifacts, in short, things like that. And I went to run this museum because a friend of mine who was its director had died and Antônio Carlos Magalhães invited me to be the director of this museum.

I was the director, and transferred the museum to another area. He lived in a closed house that belonged to the former governor of Bahia, it was Góis Calmon, Góis Calmon’s house and this large collection stayed there inside that house and I moved everything to Avenida Sete de Setembro, strangely to a house that belonged to one of the biggest slave traders in Brazil, Cerqueira Lima. This palace, Cerqueira Lima, which had also been a department of the Department of Education, was very important to

live in that space and knowing who Cerqueira Lima was. So, what was said about the luxury of that man, the wealth and traffic he had in transporting slaves, even after the period of prohibition of slaves.

So, it was an experience of two years, two years or so, but it was very important, because there lay the fact that taking the museum out of one place and taking it to another, of reviewing this issue of museologists, the issue of museology, of the questions of restoration, restoration of porcelain, restoration of painting, restoration of furniture, I mean, all these things were very important. They were very important for my work, for my self confidence and my knowledge. And I really have to thank Antônio Carlos Magalhães who was Governor of Bahia and who gave me all the support to do that, including the resources.

When I finished this task, I went back to São Paulo, where I already lived, but I kept doing it, buying collections, expanding my collection of black painters and others, documents, magazines, archives and so on. And in that space I was invited to run the Pinacoteca de São Paulo, in 1992, but before that I had participated in an exhibition at my house, by the great Swiss writer from Zurich, Hugo Lustig, who had an exhibition at the Bärengasse museum in Zurich. And it was very interesting because, the question of the Baiano's house, these African and Afro-Brazilian works were already in my collection and that interested the Zurich press, this exhibition at the Bärengasse Museum, which was the home of a Dutch architect or, maybe something like that, and that was in 1992.

And in the meantime I also met Max Bill, and other personalities like Hugo Lustig who was a very interesting man, a writer, Brazilianist, who I had already met in the 60s, when he was with Fúlvio Roitman in Bahia to celebrate the Carnival.

Well, I came back to run the Pinacoteca and my staying at the Pinacoteca for almost ten years has made me review my entire itinerary, in the collection of my life, my journey, Africa, the United States and Bahia, in short, and then I'm back to the Pinacoteca. I arrive at the Pinacoteca and start there, therefore, an arduous moment of my life at the Pinacoteca in São Paulo. So I spent ten years there trying to make the Pinacoteca an exemplary institution, an institution that influenced other institutions in São Paulo, that impacted the issue of curators, that effected the issue of exhibitions, that effected the issue of the public. Everything that I did at the Pinacoteca in those ten years in my direction was fundamental for the culture of São Paulo. And I am saying this with no modesty aside. They were fundamental from the point of view of assembly, from the point of view of adding works to that collection, not only on paper, but also on painting, as a Sculpture Garden that we opened the Pinacoteca to the Parque da Luz and installed there an open-air sculpture museum. And also, at that time, at the Pinacoteca, I was able to include many black artists from the 19th century, such as Estevão Silva, Artur Timóteo da Costa, João Timóteo da Costa and other painters. I brought a document there that was very interesting, from the last great art salon of the 19th century, where they had works by Estevão Silva. Well, then, female artists that the Pinacoteca didn't have and, also, Brazilian sculptures that the Pinacoteca didn't have either.

The Pinacoteca, everybody knows, was an institution that was born inside that Ramos de Azevedo building at the Estação da Luz. It was born there because it was Ramos de Azevedo's intention to create a museum for the students of the children of Italian immigrants who came to work at the Liceu. The Liceu, therefore, was not just a school, but it was also a large workshop for furniture, decorative items, metal structures. The Liceu was the beginning of São Paulo's pre-industry, at that time of Ramos de Azevedo and that the Pinacoteca begins, therefore, to be divided between the collection of the Pinacoteca and the collection of the Museu Paulista do Ipiranga. What was historic came to Ipiranga and what was art came to Pinacoteca.

This whole time at the Pinacoteca was a time of many exhibitions. My intention was to make the Pinacoteca, which was outside the stylish route of São Paulo, which was exactly at the Estação da Luz, around the Avenida Tiradentes, to bring the public to get to know the Pinacoteca. And that's how Rodin was created, that's how Maillou, Bordeille, Niki de Saint Phalle, large exhibitions, Miro and Brazilian art exhibitions were created.

So, when I left Pinacoteca, I thought that I was free of museums and collections. When Marta, I thought, what do I also need to say, that my work was postponed, it was put aside in relation to my creative work as a sculptor and when they invited me to the Pinacoteca I already had all those years of other public experiences and for me it was ten years again of abstinence from my creativity. When I was certain that I was going to return to my studio, the Mayor of São Paulo invited me to create the Afro-Brazil Museum. And it was based on my collection of Afro-Brazilian art, which at that time consisted of nearly two thousand works, and evidently instructed by Expomos, by Marinês Mantovani Franco, who knew the collection. And he knew why he went to Switzerland, he knew why we lived absolutely, together, in São Paulo. And I thought it was, exactly, very important to continue abstinence from the studio and start working on the issue of the Afro-Brazil Museum. At the beginning, I was Municipal Secretary of Culture, which I left after three days in office, there was a misunderstanding between me and the Mayor of São Paulo, José Serra. José Serra who I think is very important for the Afro-Brazil Museum, by the way.

And what did we have to build a museum? There was, therefore, a beautiful building by Oscar Niemeyer in Ibirapuera Park, which had been built to celebrate the fourth centenary of São Paulo. And this building housed something that was very important for the culture of São Paulo, which was the second Bienal de São Paulo, whose organizer, at that time, was Mário Pedrosa. And there, the most important collection in Europe was on display for a Biennale, outside the European parameters, which even included, therefore, *Guernica* by Picasso, which had therefore left an exhibition in Milan and came here for the second Bienal de São Paulo. This building became, therefore, a historic building, not only because of the second São Paulo International Biennial, but because it was made by Mário Pedrosa, who was a great art critic. And also for having brought this great iconic work of world art, which is *Guernica* by Picasso. And from here she went to Moma and now it is in the Reina Sofia Museum, which was a wish of Picasso.

Well, and then, I accepted, of course, because that collection of mine was gone, it already overflowed with everything I have, all my spaces, entering the studio and so on, and I really had to accept that invitation that was to me very important. I mean, an invitation to set up an exhibition, of which the museum I had this great will to make that dream come true, because it was exactly a search for this erasure. And, of course, in other experiences, in other places, it was not possible for this to become clear, as it is clear today at the Afro-Brazil Museum.

So there are two thousand works that are donated by Emanuel Araújo to the State of São Paulo and there are another two thousand works from my collection that are on loan. So it was very important to create, the issue of the museum, the Afro-Brazil Museum and it was the Afro-Brazil Museum and not the Afro-Brazilian Museum, the idea, therefore, was to remain as a noun. So, the Afro-Brazil Museum was created in this way, and it will be the museum's 17th anniversary, on October 10th.

And, of course, there is a whole booklet, a whole typology and a whole mission to perpetuate, not only plastic artists, but memory, history, art. So, these three aspects were fundamental for the creation of the Afro-Brazil Museum. And these three aspects always guide and will always guide the museum, because that is the idea that this erasure is forgotten to make those objects, those artistic manifestations, whether contemporary, whether from the 19th century, from the 18th century, whether from popular art or of Afro-Brazilian art, whether of African art, so that you have it, that you seek it in there, that you seek the mission of the museum, which is a museum that seeks history as a principle of self-esteem.

That is, we want people of African descent who visit the Afro-Brazil Museum to find the answers to their questions, their fears, their setbacks, you know? So, it is very important to know that there you can find Cruz e Sousa, who was the greatest Brazilian symbolist poet. You can find Teodoro Sampaio, who was the greatest engineer in Brazil in the 19th and 20th centuries. São Paulo owes Teodoro Sampaio. The entire sewage network that São Paulo has is due to Engineer Teodoro Sampaio. As the idea of the Polytechnic School of São Paulo is due to Engineer Teodoro Sampaio. The Historical and Geographical Institute of Bahia, or Geographical and Historical of Bahia, Geographical and Historical of Rio de Janeiro. The books published by him, not only his wave as an engineer from the Paranapanema Valley, from the São Francisco Valley, his presence in the work of Euclides da Cunha was fundamental. His work in the Paranapanema Valley was fundamental, where there is a city named after Teodoro Sampaio and we want people to know about it. That erasure does not hide who Teodoro Sampaio was, who Paula Brito was, the first Brazilian editor, who was the first employer of Machado de Assis, who was intimate with Dom Pedro II. Let this not be forgotten, that these are fundamental things in the history of Brazil. And that is why this museum is so important in this matter of Brazilian erasure.

So, we want people to know that João Cândido, who organized the *Revolta da Chibata* (The Revolt of the Whip), just because the mariners from the merchant navy were black they were punished with 250 lashes and with the ship built in England, Minas Gerais and São Paulo, closes Guanabara Bay and, therefore, raises the issue of the lash war. So, this is very important, it is a history that only existed here, only

here that this history exists and we cannot expect it to be erased by textbooks, by malicious historians, by an ancient history of Brazil's past. So, we want this to be relevant so that someone knows that the first Brazilian psychiatrist was a black man called Juliano Moreira. And that Juliano Moreira, this Institute that he created, not only in Brazil, but he was also a man who had an active voice in Germany, because he was like that, the beginning of psychiatry in the world.

So, that's it and much more than that, they're all different. Then you go by the poet Castro Alves, by the musician Gomes, who was forbidden to have his work *Lo Schiavo*, made with Indians, because his art dealer, his representative, his patron in Italy did not allow him to have black figures on stage, at Scala from Milan. So this is the story that we want, that the museum means, that the museum represents, that the museum seeks, you know? Having an interconnection with contemporary art with Rubem Valentim, Almir Mavignier, with all the other artists who have a universal language, which even those who don't have it and are very close to something visceral, like Madalena do Santo Rambout, who was employee at Lótus, at [inaudible 6:02:03] and the person responsible to build the Parque do Flamengo, the landfill. So, then we also want people to know who other and other and other artists were. Who was, for example, master Valentim da Fonseca e Silva. Master Valentim da Fonseca e Silva was an intimate friend and basically of Viceroy Luís de Vasconcelos in the 18th century, in Rio de Janeiro. And he made the public walkway, made the fountain for the teals, he made the fountain and it was he who made the decoration of the carving of the Third Order of Carmo. So Master Valentim is an extraordinary figure and a very good friend of mine in America. He told me something in New York: "Look, this is an absurdly unusual fact: to think that a black sculptor was a friend of a Portuguese viceroy in the 18th century". So, these are the things that we want to remain, not to be erased from our history. Because we have a tendency to lose our memory, not to respect it, to exclude it, to benefits that we don't quite know what, but what is certain is that. So that's it.

HUGO: Thank you, Emanuel, for the speech. You spoke a little about your entire career, demarcating where you went, the Pinacoteca, the Museum of Bahia, and now we come to the questions. Emanuel is of paramount importance for thinking about Afro collections and how to think. He always does a job of demonstrating not only black representation in the historiography of art, but how important black people were in the elaboration, not only of art, but of the history of Brazil, as he puts it. And how can you not think of Machado de Assis, a black man? Why don't we think about these things? Why don't we think about those many names he mentioned there, who are black? Maybe it is, we historians know that memory is something selective, it serves a power, it has a lot of it. But I will open for questions, for questions. There's already one here about the scenography of the Afro-Brasil museum, what do you think about that? I would also like to add that you also talk a little about the process of building the Afro Museum. We know, Emanuel, that not everyone had the same competence and luck as you. We know that the path is not always successful, like yours, a powerful person, getting, for

example, Niemeyer to design a museum and put it inside Ibirapuera, the most important park in the city of São Paulo. But, I would like you to talk a little about the scenography of Museu Afro, and think a little about your participation, your curatorship there. This is the first question from Clara Gomes, museologist. And to tell people who are watching us online, remotely, that you can ask questions and we already have a question here from the auditorium. Do you want to answer this question right away, Emanuel?

EMANOEL: I will answer. I also need to say one thing. This black history in Brazil is extremely violent. Slavery was violent, it is violent. But, the fact that exercising religiosity was also a demeaning fact for a dominant society, so, every time there was a police raid on candomblés in Bahia and also in Recife and also in Alagoas and Rio de Janeiro, they removed everything that was expedient, on the altars. That was not respected. This was taken to the example of how the black was an abject being, a lesser being. So we have these examples. When I did the museography of the Museum of the State of Pernambuco, the first one, not this current one, I made a point of showing this collection that the museum has, which is a masterpiece. The museum collection – although it was looted – but it is in the Museum of Pernambuco, in the Museum of the State of Pernambuco. As well as the Perseverança collection, in Alagoas. As well as the collection of Nina Rodrigues, from Bahia, which lost almost everything. And the Historical and Geographical Institute of Bahia too, where a lot has been lost. And there was a large collection of Nina Rodrigues, all of it was destroyed by termites, as well as the collection that today returned from the Police Museum of Rio de Janeiro to the Museum of Catete. So I want to say one thing: this question of museography, of the Afro-Brazilian Museum, ah, I also want to say about my experience at the Salvador Allende Museum in Chile. In Chile there is a wonderful museum, built by, or rather a collection made by, Mário Pedrosa, who was at the time vice-president of international art critics, and at Allende's request he brought extraordinary collections and works that I had the pleasure of working with there, to work on the construction of this museum and also on the collection that I brought to São Paulo, because they didn't have the resources to restore the collection, not only here in São Paulo, we had an exhibition at FIESPE, as well as in Curitiba, in Curitiba Museum, at MON, at the time of Mrs. Maristela Richell.

So museography is always one thing, it's a complicated construction. I feel, I have a certain ability with spaces, because I lived with architects, and I worked a lot with public things, and with architecture and with works of inclusion of architecture and works of art, so, my coexistence with architecture has always been a very intimate coexistence, very close to my thing, my relief work, concrete and stuff. So, the museography in such a museum, by the way, I must say that the Pinacoteca's museography, it was the beginning of something built as a monumentality, as a matter of space, with groupings, resorting to the issue of history museums, the neoclassical galleries, where there were several artists and stuff. So, there is a kind of attitude towards the question, not only about this collection, but also about how to make the person have access to that caption in a very clear way and stuff.

And, once, in the last Rodin exhibition I did, of “Gates of Hell”, I removed the labels from the side of the works and put them on top of the sculptures. And one day, the Secretary of Culture of Paris came to the exhibition “The Gates of Hell” and called his assistant and said: “Look, look at these labels, this is the way to make a label, you don’t have to crouch in front of the work, that you have to see it clearly, up there”. And that got me really...

So, going back to these small examples, but the issue of the Afro-Brazil Museum was more or less similar. I let people have it, I mean, as this museum has history, art and memory. I made this museum, and we are always renovating, of course, because the museum, sometimes things get older and stuff. But the museum, therefore, is a time, it does not direct the person. What I like about a museum is that you are free to look for what you want. So, that you can be carried away by an emotional issue, whatever, the scenography is made for that, in a way, this scenography.

So, when it comes to a museum, why is it necessary to say that the Afro-Brazil Museum is not a museum of slavery, it is a museum of art, history and memory. And slavery passes, and the slave ship also appears as an element of information, as an element to start telling a story. So the ship is there, it’s a piece that we discovered almost fifteen years ago, in the city of Nazaré das Farinhas, it was buried there, abandoned. It wasn’t the slave ship, but it was the ship that made the journey from the ship’s beach to the beach since the port didn’t exist at that time, the ports didn’t exist. So, that’s it, that’s a ship carcass, really, I think it’s twenty to twenty-five meters long. And this ship carcass is, when you enter, you have an engraving of Rugendas from the slave ship, from the hold of a slave ship, done with a way to dilute the image in several stages. And this poem, I think, is one of the most important things in Brazilian literature, which is the *Navio Negreiro de Castro Alves*, which has a text spoken by Caetano Veloso and Maria Bethânia. And inside there is a ship. And before arriving on the ship, there’s something, there’s something, there’s a reference to the baobab tree. Why baobab? Because it’s an African tree... Recife has two extraordinary baobabs: one of them is in front of the *Palácio do Campo das Princesas*, where Saint Exupéry saw a baobab for the very first time in his life.

Well then, you go through work, through memory. We discovered a document from the 1800’s and something, from Areias, a document called “the general obligations of the administration of a farm” where there is everything pertinent to the administration of a farm in the time of slavery. But there is also the work, the press, the diamond-cutting bench, the wooden instruments and then it goes on to the jewels and then it reaches the 18th century. There are photographs of mining, gold, the riches of Brazil, coffee, sugar cane, you know? I mean, this is all like an event in a history book. But then you have the 18th century, you have the Baroque-Brazilian imagery, you have the 18th century painters, you have church ceilings, you have the 19th century painters, so you get rid of the issue of slavery.

Then, you have another issue that divides the museum into another segment, which is exactly the issue of this memory. It’s like a tunnel in which you see who black people were, who these black characters in Brazil are, who these characters

are who tried to erase this. So, it's there. They are photos of Madalena Schwartz, they are photos from archives, they are photos of memories, and there are great characters from Brazil, from this Brazil not only from the liberation of slaves, but there is a document there, there is an image of the Governor, of the prisoners of Pernambuco which helped to expel the Dutch. So, and there it goes, and the story goes on telling the question of the Revolta das Baleias in Bahia, the Revolta dos Búzios, of 1932, the Legião Negra, and so it goes back and forth again to these characters in the history of Brazil, who are Castro Alves, Carlos Gomes, Grande Otelo, in short, all these characters, Paulinho da Viola, etc., etc.

Then you make a journey back to arrive at the envelopes, as the envelopes are for us, as it is for Mário de Andrade, the first Afro-Brazilian expression of sculpture, so we have a large wall of envelopes, as we also have a large wall where the insignia of passion is 18th century from Minas Gerais. There is a library dedicated to Carolina Maria de Jesus, and there are the documents of her findings, not only the book *Quarto de Despejo*, but it has all the publications made by *Quarto de Despejo* around the world and we return to the issue of contemporary art, contemporary art African, contemporary art by our sculptors. Once again by Rubem Valentim Almir Mavignier, Jorge dos Anjos, and it is these artists who, in a certain sense, close the question of art, but we return to memory again with the museum auditorium that is dedicated to the great black actress named Ruth de Souza. So, these are the two equidistant points, Carolina de Jesus in literature, in the library, as well as Ruth de Souza in the theater or mini-theatre of our times.

And it is a free museography, allowing you to travel freely, passing by the orixás, thinking that around that ship. There is also an African art collection on display to say not only a collection of African art but some poems by the great African poets, for example, Luce Igor about black women, around that ship, it shows the construction of African sculpture, its minimalism, whatever nation they are: from Daomei, from Nigeria, from Congo, from Angola or from Mozambique. So, we have two important ones there. There's a ship, and what could have come from the ship? These sculptors, but they couldn't work as sculptors, they were slaves. But they left a fundamental side of underground survival which was the African, Afro-Brazilian religion. So, we have the orixás, therefore, we have, around the ship, African sculpture in its full expression, this expression that guided many art currents around the world, with its dogmas, its new dogmas that were not Greco-Roman.

So, this is the museum. I don't know if I could describe all that but I think the museum is an experience, you have to, that's what a museum is for. A museum is for you to be moved. And look, I've had many visitors leave the museum in tears. And I've had many children who came in sad and left happy, happy, knowing they weren't alone in the world. That's what the museum is for, to show that these people of African descent, black, black, are not alone, they are there in the museum. They are there, not as objects of picturesque identification, no, as protagonists. The black people in that museum are all protagonists, whether they are Africans, whether they are Brazilians, whether they are from Haiti, whether they are from

Cuba, whether they are from Nigeria, whether they are from Daomei. So, that's what we want. And even more, we want Carolina de Jesus to exist as a great writer, Ruth as a great actress and who was denied, was denied being an actress in her protagonism, being an actress in her fundamental, important role in a soap opera on that television. So it is, but it's there.

HUGO: Emanuel, thank you very much for your reply. Answered a lot. And since we still have two questions, I would like to move on, without too much delay, to the question we have in person here, in the auditorium. Please, the question from Nara Galvão.

- NARA GALVÃO: Hi Emanuel, thank you once again for accepting us here at the COMCOL conference. And when I think of Emanuel Araújo I remember a lot of Dr. Ricardo too, because there are so many Ricardos and I also see so many "Emanuelis" Araújo, Emanuel the manager, Emanuel the curator, Emanuel the collector and artist. So they are multiple. Here is my question, how do the technical processes work within the museum, if they are really easy, with the body of museologists? Because, what I notice a little bit is that the collector is also a bit of a curator. That's what Sônia Salcedo brings with her a little of the exposes of having scenographic freedom within her spaces, as well as Dr. Ricardo here had this scenographic freedom. Sometimes, many museologists say "but it's chaos, it's an excess of works". So I would like you to comment a little bit on this, in the creation, in this process of creation of the Afro Museum, if the one who appears most, in fact, is Emanuel Araújo, the collector, with this exposition of the curatorship. And, a second question, if you believe in the conception of a museology, finally, really anti-racist in our country and in the world.

EMANOEL: Well, these are difficult questions, you see? I think the following, that for me, first of all, I think that this is the thing that I always had in my head, that there is still a certain style when collecting. This way of grouping, I really like the issue of grouping. Do you know why? I like to see people leaving aware of what they are saying. So for me an image alone is not enough. Of course, in some moments you have a painting by Estevão Silva, a nature where Rafael Pinto Bandeira, who needs a certain lightness, because he is a painter of the 19th century. But, if you take a baroque work, a baroque church, for example, it is built the same way. It is there to seduce.

I think that the function of the museum, indeed, is this seduction. So, you cannot seduce a minimalist work, purely minimalist. You have to really have the means by which to seduce the character. I think that's what excites, that's what's alive. And then, evidently, the fundamental part for this to happen is the collector, what he managed to gather, who wants to stay together, who wants to get close, who even wants, if possible, for the person to pick up the work. Of course, you can't get it because we have to have another system so that people can have a more intimate contact with the work. But, I think that's it, a little bit, this thing of emotion, of commotion, of seduction, they are fundamental for the museum, I think. So, that's why I believe in a museum with this materiality, a museum with this idea of raising awareness. Of course, this is a museum with a great beginning of history, art and

memory, and it is also not a museum of consecrated work, which you have to have, therefore, a work by an artist of the 18th century or 19th century, or 20th century, seen with a certain care, with attention.

In Bahia, we even had an exhibition in the Northeast of Brazil, which had many people from Pernambuco in that exhibition, there I also learned from Lina this issue of grouping things, of having things together, of having objects that can be identified by little things that differ from each other, that's what's very interesting. I think this a bit, the issue of museography, museology and museography. And it's still a scenography. You, of course, from time to time have to review, you have to change a little, help to change a little, do new things. So a museum is made like that.

And we regret that we end up not having resources, not only to move this collection, with new works, with new requisitions. And we also regret that, in our case, we have a very lean team, because over the years the museum has been losing resources. And it must also be said that the Museu Afro-Brasil has a lot, a lot of difficulty with sponsorship, which is quite clear in relation to the issue of this Brazilian structural prejudice. So, we know very well that sponsorship is difficult, the media is difficult, it is very difficult. So, the museum makes use of this emotional issue, the visit, word of mouth marketing. I mean, therefore, the exhibitions have to have this connotation of attraction.

And this we also have in an exhibition on the indigenous issue, which is also loaded with all this symbolism, not only this issue of the first inhabitants of Brazil, but the way in which photographers, especially the female photographers who are present at the exhibition, Nair Benedito, [inaudible] Cláudia Andujar, how they enter into the lives of those people and express the true look, the true feeling of these people. So, these Indians, we have, therefore, an exhibition that is an exhibition of deep Brazil, which is a great exhibition. And we opened another exhibition that is an exhibition at that moment, it is extraordinary, because it is an exhibition that shows the viscera of Brazil. So he calls it "Terra em Transe", which is curated by George Moura and which shows, therefore, this tragic path, this tragic path of photography, because photography is the great weapon you have for denunciation. So, that's what the museum has right now.

Now, going back to your other question, it's very difficult, in Brazil it's very complicated. I feel that it is very difficult, this Museu Afro-Brasil is the museum of stubbornness. It's a museum, I even fear, because of its resistance, but it's a difficult museum. I think it's very difficult. Even the Quai Branly museum, which is a museum focused on the question of the history of Africa and the diaspora, I mean, not the diaspora, but the question focused on the question of the collection that was formerly the collection of the Museum of Man and the collection from the Museum of Africa and Oceania and is there in the Quai Branly museum. But the Quai Branly museum is five thousand square meters, it's very small, you know? And it is small, important and has a high number of visitors. Every exhibition at the Quai Branly museum, I saw, for example, an exhibition that I found extremely shocking to me, is on the invention of the savage. So, this vision of the 19th century, of the colonial period in Africa and

from Africa that arrived in Europe, of the wild, of the toc-toc, I don't know, something else, that there's that movie called "A Negra", something like that, anyway, so I think it is very difficult.

It's so funny that, when the curator of the Magiciens de la Terre exhibition, which is, I forgot his name, I won't remember his name now, Gilbert Martin when he did the exhibition for the Pompidou museum, of the Magiciens de la Terre, he was later dismissed, because that exhibition brought, therefore, what was in this world of diversity, of another dogma that was not Eurocentric, that was not more Greco-Roman. So, that exhibition was a milestone for French culture, for it to strip itself of its most retrograde features, however, he lost the position. So, I find it very difficult to have museums that show this true face of humanity, especially this humanity that belongs to us, who are Afro-descendants, who are members of this great Afro-Atlantic society, not the diaspora, but of this great Afro-Atlantic society that fortunately, it was brought through the slave ships and revealed through these millions and millions and millions of slaves who were not thought to have, therefore, their identity placed in every aspect of Brazilian life, or American life, or Cuban life, or life of Haiti and so on. So there you have it, Nara.

HUGO: Thank you very much, Emanuel. Thank you very much for the answer. Important provocations brought by Nara. I even remember here our seminar on collecting, when we had the opportunity to hold a conversation with collectors and you were with Dr. Ricardo and these memories, they come now with your speech. But, Emanuel, we have one last question, you also sent us a video for us to watch. So, I wanted to close the conference with this response from you. There is one last question, from the president of COMCOL, who remotely, from the Netherlands, she asks the following question: "I would like to know if by creating the Afro-Brazil Museum, you provoked or even rejected the traditional methodologies of collection and presentation, perhaps creating own style of what a museum can or should be". You've already missed the Afro Museum enough, but I think her question can be answered. If you want me to repeat: "I would like to know if, when creating the Museu Afro-Brasil, you provoked or even rejected the traditional methodologies of collection and presentation, perhaps creating your own style of what a museum can or should be". Thanks.

EMANOEL: I always had a certain fear for this second idea of hers. Because when we created the museum, when the museum was conceived, I had, through Expomos, invited museologists, people linked to Brazilian, Afro-Brazilian culture, and for a discussion and to create, therefore, this typology and that became a conversation, an endless talk. And one day I said: well, I assume, I'm going to make the museum that I've always imagined, that I've always wanted to make. So, I'm going to despise it in fact, I'm going to despise these contents that didn't really exist yet, but the contents that I already had, in my long experience, in my long life with this, in my life in Africa, in my life in São Paulo, in my life in New York. So, I thought... and in my life in Bahia, of course, which is very important, in this aspect, with my connections, with Mother Senhora, for example, the mother of Mestre Didi, with Dona Meninha from Gantois, with Dona Creuza, with Dona Carmem, with Dona Olga do Araketu.

So, all these people were very important for me to be able to create courage and do what I imagined doing, regardless of those concepts that end up being kind of prejudiced too, because it's one thing to be black and another thing is not to be black. And being black is very important to have a black vision. So, I don't want to say that this is racism, I don't know if it is racism, on the contrary, or not racism, it doesn't matter. What I want to say is that no one can despise living with mother Senhora, who was the most important mother of saints in Bahia, like Olga do Araketu, who was a queen, with her ties to Africa. Seeing Suzane Venga in Oxogbô building her sculptures for Oxum in that big, open space, you know? That woman, huge, two meters tall I think, with her hands full of blue goa, you know? Arriving on the banks of the Oxum River, to get some of that water from the Oxum River so that someone would remember that moment. So these things are experiences, experiences and experiences. And these experiences are fundamental to do something, to leave everything or almost everything in perpetuity.

HUGO: Thank you very much, Emanuel. Once again thank everyone who is already late, night, early morning, but we have a video. The video you sent, which lasted about seven minutes, can we play it now, Emanuel, or do you want to say something else?

EMANOEL: I would like people to be able to see the museum, because we talk, talk, talk, but I think that nothing is better than having an image of the museum, its grandeur, its large spaces, what is exposed, of what is lived, that moves. So, this video, although seven minutes long, but already serves as an encouragement for this visibility.

HUGO: So, Emanuel, wonderful, we're going to play the video that shows these images, then we'll come back with you, now to pass the word to Daniele. Please team, you can now release the video, thank you.

- VIDEO: Welcome to the Afro-Brazil Museum. The Afro-Brasil Museum was created in 2004, at the invitation of Mayor Marta Suplicy. And there we gathered some personalities to build a concept about this museum. But after all the conversations, I decided to come up with the concept of this museum myself.

This museum, in principle, had already determined its functions of memory, history and art. As the years went by, the museum acquired its new functions within this trilogy. That is, the issue of education, the issue of monitoring, the issue of temporary exhibitions that contextualize in a certain way with the permanent collection of the museum. Cores were built, with the principle that the visitor should follow, therefore, the ship.

The ship would be painful as it is to think that millions of slaves, millions and millions of Africans, crossed the Atlantic on a slave ship. This ship is an installation, an installation that surrounds it with African art to say that the slaves, the black Africans, who came either from Nigeria or Benin, were also great artists, they were also sculptors, thinkers, they were also creators of a religiosity that Brazil took over and took advantage of and is there in the ceremony and in

the orixás. It's the African gods who came here and despite all that, no one could imagine that it would have an immense force in becoming such an important Afro-Brazilian religion.

I work on what generated Brazil's wealth, sugar cane, gold, tobacco. These are moments of Brazilian culture, like diamonds too, they are periods of Brazil's wealth that takes place there to show that these Africans were the builders of this memory, of this history and that it is portrayed here.

You go through the Baroque, you go through 19th century painting, through the academy, you arrive at modernity, you arrive at contemporary artists. It's a free route, those who want to do this route can do it, those who don't... Do it because that's where they find religiosity, it talks about the revolts, about the first Afro-Brazilian sculptures in Brazil. You have the memory core, where there are important personalities who are these personalities that I call the builders of this national identity, Teodoro Sampaio, Castro Alves, the Rebouças brothers, Juliano Moreira who was the first Brazilian psychiatrist, Paula Brito who was the first editor Brazilian, they were all black, all of them from African descent.

Anyone who wants to learn about Brazilian history has to go to the Afro-Brazil Museum. Although we call the museum "under construction", because we can incorporate new personalities, new ideas and new memories. It is because it portrays the true Brazilian side, this inclusion or exclusion of blacks and black descendants in Brazil. It is a museum that also seeks to raise self-esteem, for people to know that they are not alone in this world, wherever they are, if they are in the slum, or if they are in other situations. The museum has this perspective of continuity and of a subject that does not end here, it continues. It continues on the outskirts of São Paulo, it continues on the outskirts of Brazil, it continues where there is a contingent of negroes, black and working people, they are not included in this Brazilian memory, in this history of Brazil, in this Brazilian society. So this museum was made for that.

The museum has received more than two and a half million visitors since its founding. We have already held two hundred and twenty-five temporary exhibitions. The museum has a collection of more or less two thousand works that belong to the State of São Paulo and has works on loan, which are still in my collection, which are also about two thousand works. The museum's collection, therefore, is between six and eight thousand works.

We have a library dedicated to Carolina Maria de Jesus, who is the first black writer in Brazil and who sold over a million copies at the time. This library, Carolina Maria de Jesus, has, therefore, a collection of fifteen thousand publications, including books, magazines, foreign books on art, history.

We have an auditorium dedicated to Ruth de Souza, a great black actress in Brazil. We also have regular courses for public school teachers. We receive students, for example, from Fundação Casa, because these students have a lot to do with what is inside, with memory, with what the museum can return as self-esteem. That's what the museum proposes, what the black was, what the black is.

People are not alone in the world. The museum is for that, to add, to embrace and return this magical idea of self-esteem.

HUGO: Thanks to the team. Thank you, Emanuel, for being with us on this very pleasant afternoon, you are very special, so as for the collector as you are for our team and I say goodbye to you and I also thank you again and you can talk, I think we will just end now with the opening ceremony, if you can stay with us, but your last speech and ours thanks.

EMANOEL: Hugo, Nara, Mrs. Renata, Mrs. Lourdes, Mrs. Gracita, you are all part of my life. I like you a lot, I like your museum, I liked Dr. Ricardo in his extraordinary goodness. We have to remember that it was Dr. Ricardo who donated important works to the Pinacoteca, at that time, "Homem na column de Rodin", in the name of Antônio or Tônico, I think it was Antônio himself, Brennan, and other works such as the Viscount and other works that are perpetuated there as a donation from him and, therefore, I thank you very much, you and Nara for having put me in this conversation and I miss you, I miss you, thank you.

20 / MON

9am to 10am

Pre ConferenceYoung Members Meeting COMCOL
Annual Conference

21 / TUE

9am to 12am

OPENING SESSION

**Welcome and introduction to
the conference****Danielle Kuijten** (HOL), President,
COMCOL**Renata Motta** (BRA), President ICOM/BR**Graça Brennand** (BRA), President,
Instituto RB**Hugo Menezes** (BRA), Chief DAM/UFPE

OPENING KEYNOTE

Ailton Krenak (BRA)

22 / WED

10am to 11am

DAY OPENER

Private collections in the future

SPEAKER

Don Thompson (CAN)

[15 min questions + 15 min break]

11am to 12pm

MOD **Nara Galvão** (BRA)**1. Why collect brazilian art? The history
behind 50 years of private collecting and how
to turn it accessible to the public / Helcida
and Marta Fadel** (BRA)**2. Past, present and future of public-private
partnerships. The Museum Mayer van den
Bergh / Ulrike Müller** (BEL)**3. Why collect? A reflection between
psychoanalysis and private collecting /****Priscila Brennand** (BRA)**4. Pieter and Marieke Sander's collection /****Marieke Sanders** (NLD)

[20 min for questions]

2:30pm to 4pm

Cultural program

2pm to 3pm

DIALOGUE SESSION

**Ethics and the future of
collections**

SPEAKERS

Luisa de Peña Díaz (DOM)**Carlos Brandão** (BRA)MOD **Leen Beyers** (BEL)

[15 min questions + 15 min break]

3pm to 4:30pm

MOD **Alina Gromova** (GER)**5. Collecting chaos: the struggles and
perspectives of the museological and research
institutions for safeguarding archaeological
collections in contemporary times / Ana****Paula Barradas** (BRA)**6. Rapid response collecting at the Victoria
and Albert Museum: a study of the impact of
crisis on museum ethics and practice /****Michelle Cook** (UK/MOZ)**7. Scientific collections / Rosélia Rocha** (BRA)**Cíntia Rodrigues** (BRA)

23 / THU

9am to 10am

DAY OPENER

Emotions in Collecting and collections

SPEAKER

Antônio Motta (BRA)

[15 min questions + 15 min break]

10am to 12am

MOD **Gloriana Amador** (CRC)

8. The importance of emotions and things.

Contemporary praxis of collecting everyday life / **Els Veraverbeke** (BEL)

9. Outside the box: creating new outreach interactive practice in Taiwan Museums /

Chelsea Wang (TWN)

10. Collections and mindfulness in the museum experience / **Joacy Ferreira (BRA)**

11. Capturing sporting spirit, retrieving olympic heritage / **Yasmin Meitchry (SUI)**

Patricia Reymond (SUI)

12. Activism and involvement in Paço do Frevo (Recife-Brazil): the collection between objects and society / **Nicole Costa (BRA)
[20 min for questions]**

24 / FRI

9am to 10am

DAY OPENER

Polyphony and the future of collections

SPEAKER

Jette Sandahl (DEN)

[15 min questions + 15 min break]

10am to 12am

MOD **Alexandra Bounia** (GRE)

13. Gender consciousness in collecting activities / **Cheeyun L. Kwon (KOR)**

14. When the museum collects experiences: immateriality, collections and new museal practices / **Eduardo Sarmiento (BRA)**

15. Things we think with / **Katie Dyer** (AUS)

16. Biographies and itineraries: decolonization and art policy of a heterotopic collection. Inspiring new looks / **Hugo**

Coelho and Ruth Cabino (BRA)

[20 min for questions]

25 / SAT

9am to 10am

COMCOL together with ICOM

Decolonization as a practice

SPEAKERS

Bruno Brulon (BRA)

Danielle Kuitjen (NL)

Alex de Jesus (BRA)

MOD **Daniel Vieira** (BRA)

[15 min questions + 15 min break]

10am to 12am

MOD **Alex de Jesus** (BRA)

21. Is there art in my house? Reflections on race, class and value in Brazil / **Thayane Fernandes (BRA)**

22. Confronting difficult history through collection: a Regional Indigenous Museum case study from Taiwan / **Chun-wei Fang (TPE)**

23. Respect our sacred: tensioning museum's practices / **Pamela Pereira (BRA)**

24. (De) Building immaterial ruins - a possible contemporary decolonial artistic practice / **Oscar Malta (PRT/BRA)**

[20 min for questions]

2:30pm to 3:30pm

Annual Members Meeting

Purpose of the meeting is to inform our COMCOL members and those interested about next year conference, our projects, ICOM Museum Definition and election for the new board of COMCOL.

2pm to 3pm

DIALOGUE SESSION

Collections and the role of disruptive Technologies

SPEAKERS

Crace Ndiritu (GBR/KEN)

Eunice Báez (CRC)

MOD **Claudia Porto** (BRA)

[15 min questions + 15 min break]

3pm to 4:30pm

MOD **Clara Nunes** (BRA)

17. Heritage Education autochthonous' experience / **Maysa Borges (BRA)**

18. Artemídiamuseu: the first digital art collection for Museu Nac. da República / **Ana Avelar (BRA)**

19. Virtual museum of ordinary things: cybermusealization, collaborative curatorship, access and interaction / **Rafael Teixeira (BRA)**

20. Virtual reconstruction as an educative process in collections and museums /

Eduardo Lira (BRA)

2:30pm to 4pm

CLOSING SPEAKER

Emanuel Araújo (BRA)

SCIENTIFIC COMMITTEE COMCOL

**Alexandra Bounia
Alina Gromova
Clara Nunes
Danielle Kuijten
Gloriana Amador
Leen Beyers
Nara Galvão
Riitta Kela
Ying Ying Lai**

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FEDERAL UNIVERSITY OF PERNAMBUCO

**Alex de Jesus
Antonio Motta
Daniel Vieira
Hugo Menezes**

VISUAL IDENTITY AND PAGE LAYOUT

**Luana Lopes
Gustavo Albuquerque
Natália Amorim**

LIVE BROADCAST SERVICE AND ZOOM OPERATION

**Selet - Produtora de conteúdo
Audiovisual**

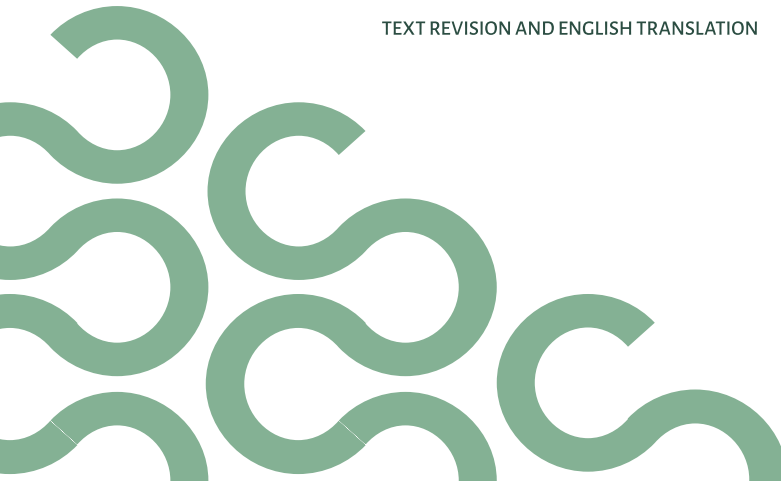
SIMULTANEOUS TRANSLATION

Tisel


TEXT REVISION AND ENGLISH TRANSLATION

**Eduardo Germinio
James Finch
Rebecca Calf
Leen Beyers**

**This book was edited and organized
by the Comcol Scientific Committee**



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REALIZATION

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