

Best Practice Collection for Museo Mundial project – Educon CZ

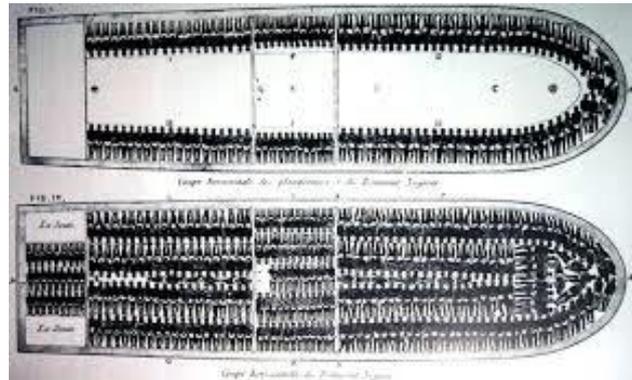
Collected by: Tomas Tozicka, Milan Kreuzziger, Ivona Remundova and Tamara Moyzes

1. The Dark Chapter – Exhibition about the slave trade in Amsterdam Maritime Museum.

Description

It is full exhibition created for celebrating the 150 years anniversary of abolition of slave trade. It is shown on the example of ship Leusden sinking by Surinam in 1738. Exhibition shows the conditions of the slaves on the board of ship, on TV you can see actors in reading short passages from the diary of the captain of the slave ship, from the speech of abolitionist woman etc. There is also replica of the ship.

Death tags, “storage” schema and replica of the ship Leusden



What is the didactical method?

Combination of contemporary artifacts and introduction to the thinking of contemporary people.

Costs

Huge

Is it reproducible for museums?

Not as a whole, but some ideas – especially short reading from authentic texts showing the thinking.

Ideas for transfer and limitations

Why did you choose this example as best practice?

Combination of different tools, critical reflection of own history, not too oppressive explanation of very unpleasant facts about our own culture.

What topics may be implemented by this method?

War, oppression, technological development...

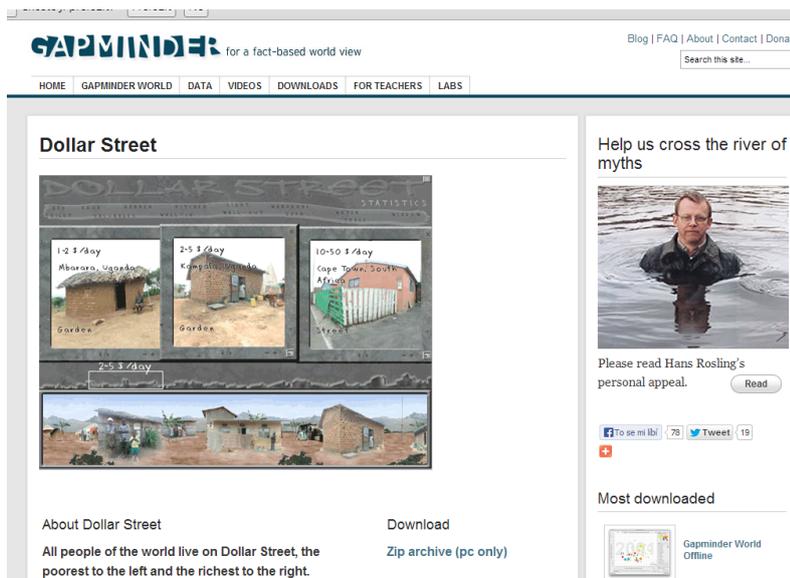
2. Dollar street – Downloadable software of Gapminder showing the life in households of Africa

Description

Dollar Street contains photo-panoramas from households at different income levels. Current version includes 13 household and 3 school documentations from Mozambique, South Africa and Uganda. You scroll the street to left and right to move up and down the street. Then click on the houses to get inside and explore different household functions.

Gapminder offers also very useful software for easy and interesting work with statistics. See

<http://www.gapminder.org/downloads/dollar-street/> and <http://www.gapminder.org/world/>



Approach

What is the didactical method?

Interactive software, looking in to the different households and schools comparing different lifestyles.

Costs

Creating can be costly, using is for free

Is it reproducible for museums?

Can be part of the exhibition about living, architecture...

Ideas for transfer and limitations

Why did you choose this example as best practice?

It is informative, interesting. Interactivity has sense it is not used for it self as often is.

What topics may be implemented by this method?

Any topic where you can compare different conditions of peoples living, using the tools etc.

3. Hungry Planet – Photo book by Peter Menzel. Posters, presentation and educational materials.
Description

Twelve posters show families in their homes with a week's worth of food displayed around them. The curriculum guide includes critical thinking questions, writing prompts, activities, reading strategies, and presentation that leads through the process of visual analysis. By examining the photographs, as well as the country facts (life expectancy, obesity rate) and family information (food sources, cooking methods) provided on each 17" w x 22h" poster, students can draw inferences, compare and contrast, and make generalizations about our "hungry planet." The related hardback supplies more country statistics and an essay about the lives and eating habits of each family, along with photographs.

See: <http://www.demilked.com/what-the-world-eats/> and <http://catalog.socialstudies.com/pdf/ZP384Psample.pdf> and <http://catalog.socialstudies.com/pdf/ZP383EX.pdf>



What is the didactical method?

Analysis of the visual materials compared with facts and figures

Costs

Creating is expensive. It can be bought (USD 173) and displayed

Is it reproducible for museums?

It can be used as a part of some tool corresponding with food, hunger and different national habits.

Ideas for transfer and limitations**Why did you choose this example as best practice?**

It gives good overview about the consumption, food customs different staple foods etc.

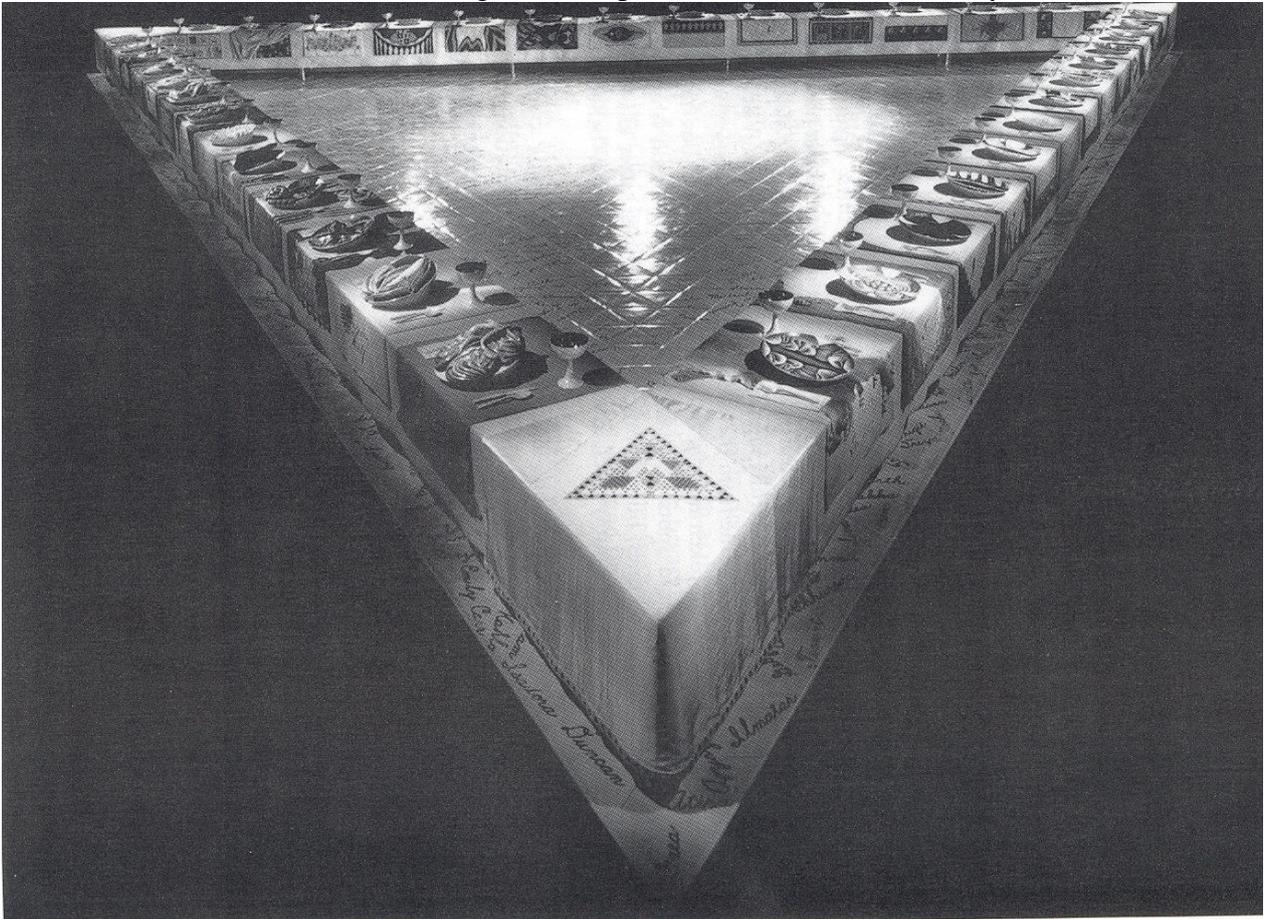
What topics may be implemented by this method?

Poverty, rich-poor gap, malnutrition and obesity...

4. Dinner Party – Feminist artwork by Judy Chicago

Description

The Dinner Party is an artwork by an American feminist artist Judy Chicago that was created from 1974 to 1979. The triangular table is almost 15 meters long. It is a symbolic place for 39 mythical and historical women created to recognise their position in culture and history.



xv) Judy Chicago, *The Dinner Party*, 1979. © Judy Chicago. Photograph © Donald Woodman.

Who are the addressees?

Visitors of the art museum interesting in gender problems and visual arts.

What is the didactical method?

Visitors of the museum are asked on gender questions.

Costs

Depends on scale, material etc.

Is it reproducible for museums?

Differents variants inspired by this work is possible to make in art museum.

Ideas for transfer and limitations

Why did you choose this example as best practice?

It rises up gender questions and it is simply installed.

What topics may be implemented by this method?

Gender and queer studies and similar topics.

Net: http://en.wikipedia.org/wiki/The_Dinner_Party

5. Sarah Baartman – Slave lady used as a human object for show called **Black Venus**

Description

In 1810, Saartjie Baartman was brought to Europe from South Africa to be displayed as a sexual freak and example of the inferiority of the black race. In 2002, the remains of the 'Hottentot Venus' are finally being returned to her homeland.

What is the didactical method?

Postcolonial and gender critique.

Is it reproducible for museums?

It could be presented as film projection or in film club (in the museum).



Ideas for transfer and limitations

Why did you choose this example as best practice?

After the remains of Saartjie Baartman were pulled from public display at the Musée de L'Homme, they were consigned to a shelf and largely forgotten until interest in her fate revived with the end of apartheid in South Africa and the Khoisan peoples attempts to reassert their identity. Her remains were repatriated in 2002.

What topics may be implemented by this method?

Postcolonial and gender criticism. The problem of museum objects and cultural repatriation (repatriation of cultural objects or works of art to their country of origin).

Net: http://en.wikipedia.org/wiki/Sarah_Baartman

Film: <http://icarusfilms.com/new99/hottento.html>

6. Collective identity – A project for Artwall Gallery in Prague by Groupe Guma Guar

Description

Artwall gallery is billboards gallery under the Letná Hill in the center of Prague near the road. Representatives of the city led by ex major Pavel Bém decided to register Prague as a candidate city for the Olympic games in 2016. They spend several millions of Czech crowns for PR activities, billboards etc. The groupe Guma Guar in the project Collective identity criticised „manufacturing consent“ /Chomsky/ - the case when people in democratic society are forced to accept something by manipulation of public relations this way that government or elite opinions are supported from public sources. GG replaced local singers and actors of original Olympic campaign by very problematic people and criminals suspected from political corruption on highest state positions. Artwall was finally closed for almost 4 years because of city officials refused any exhibition on this place and to support artwall gallery.



“We all are in the National Team – Prague 2006 Olympic City” (billionaire wanted by Czech and US police, nowadays in Bahamas). Some pictures were destroyed before the exhibition was closed by the city hall.

Approach

What is the didactical method?

Intervention to public space and presentation of critical art project.

Costs

Depends on the way of installation. Not published.

Is it reproducible for museums?

It is much more inspiration for critical artistic curatorial practice than something simply reproducible.

Ideas for transfer and limitations

Why did you choose this example as best practice?

Critical art intends to rise consciousness of the mechanisms of domination in order to turn the spectator into a active agent in the transformation of society.

What topics may be implemented by this method?

Participatory democracy, activation of democratic society.

Net: <http://www.artalk.cz/2008/11/06/guma-guar-kdo-je-v-narodnim-tymu/>

<http://aktualne.centrum.cz/kultura/fotogalerie/2008/05/16/guma-guar-s-kym-vsime-v-narodnim-tymu/foto/197606/?cid=605507>



7. Mining the Museum – by Fred Wilson:

Description

Artist Fred Wilson has worked in various museum education departments: at the Metropolitan Museum of Art, the American Craft Museum, the Whitney. Therefore it may seem only natural that his main subject appears to be museums, and most particularly how museums present and either interpret the objects they put on public display. Important was Wilson's 1992 intervention, "Mining the Museum: An Installation" at the Maryland Historical Society. It took an artist to "objectify" a not exactly unknown museum critique: museums house hidden agendas and may often repress historical truths. Paradoxically, the impact of Wilson's efforts show how important museum exhibitions can be. He went through the Maryland Historical Society's permanent collection and highlighted and juxtaposed certain images and objects to bring out the story that was not being told - thus exposing the real story that was being told.

In regard to paintings there were the poor always in the background. Wilson put spotlights on the black servants hovering in the shadows. More shockingly, he placed slave shackles in a case with Baltimore Repousse-style silver hollowware made in the same period.



Approach

What is the didactical method?

The method is critical interpretation that used juxtapositions and confrontations in permanent exhibition. He makes objects speak about history, he is revealing the meanings these objects and images already have.

Costs

Depends on the way of installation. Not published.

Is it reproducible for museums?

It is much more inspiration for critical artistic curatorial practice than something mechanically reproducible.

Ideas for transfer and limitations**Why did you choose this example as best practice?**

Wilson's project "Mining the Museum" rises up very important questions and it is simply installed.

What topics may be implemented by this method?

This method could point out social or ethnical inequalities and could help for critical interpretation of history.

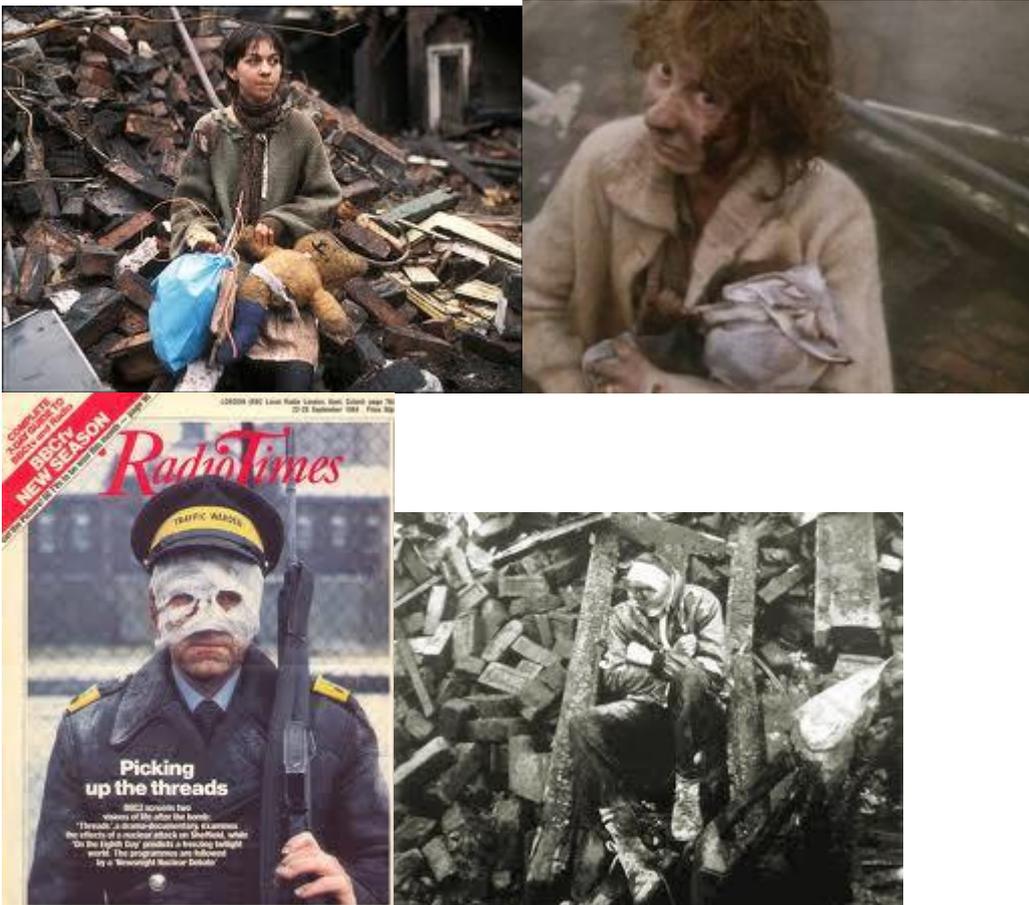
Net: http://en.wikipedia.org/wiki/Fred_Wilson_%28artist%29

<http://beautifultrouble.org/case/mining-the-museum/>

8. The Threads – BBC Fictive Documentary Film about Nuclear war A documentary of the possible future

The Threads is a British television drama produced by the BBC in 1984. It is a documentary-style account of a nuclear war and its effects on the city of Sheffield in northern England.

Filmed in late 1983 and early 1984, the primary plot centres on two families and as an international crisis between the United States and the Soviet Union erupts and escalates. The balance of the story details the fate of each family as the characters face the medical, economic, social, and environmental consequences of a nuclear war. For it's quality parts of the film were used by many NGO's, schools and Museums to show the real impact of a nuclear disaster.



What is the didactical method?

Very naturalistic way, how to show real impact of using the atomic weapons on human kind and nature is what makes this film special and useful for campaigning against using or building new bombs.

Costs

High, in a case of producing a big film project.

Doesn't have to be necessarily a long film. Can be reduced to a simple animated film or clip, or a fictive photos exhibition of one of the possible futures.

Is it reproducible for museums?

Yes, using the same principle – showing one of the possible scenarios of our future.

Ideas for transfer and limitations

Why did you choose this example as best practice?

It's very powerful way how to show impact of our behaviour to ourselves or this planet, starting from our personal decisions (being active or passive to global problems) ending with concrete situations, where we are influenced by causes of these global issues and limited in our lives (in a case of atomic war absolutely).

What topics may be implemented by this method?

Any topic of MDG's. To show, what happens if... If we exhaust all rainforests, If we pollute all drinking water, If we don't treat women equally to men, If we don't stop to exploit people etc. What it really looks like IF....

Net: <http://en.wikipedia.org/wiki/Threads>

<http://www.youtube.com/watch?v=McbTvoNrAg>

9. Khalil Rabah?: New Palestinian Museum of Natural History and Humankind (2006)



Description

Khalil Rabah is currently living and working in Ramallah, Palestine. He has participated in a number of international solo and group exhibitions and contemporary art biennales, including the XXIV Biennale of Sao Paulo, the 11th Biennale of Sydney, the 1st Kwangju Biennale and the 9th Istanbul Biennale. He taught architecture at Birzeit University, Palestine and Fine Art at Bezalel Academy, Jerusalem.

Khalil Rabah's New Palestinian Museum of Natural History and Humankind (2006) is a variable display apparatus which has been on view at a string of international venues. - a nomadic, ever-changing museum of the mind that parodies the practice and policies of existing national museums in order to reflect upon the maintenance of memory and recollection. In its varying manifestations, the Museum provides an absurd tour of the spectacle of memory and the dark corners of Western colonialism.

What is the didactical method?

Parody way of showing limits of the nowadays museum conservative and selective way of creating exhibitions.

Costs

Depends on the way of installation. Not published.

Is it reproducible for museums?

Yes.

Ideas for transfer and limitations

Why did you choose this example as best practice?

This is actually using the museum's usual forms and practises, but changing the topic or shifting it, it helps to show some absurdities of the selective museums attitudes.

What topics may be implemented by this method?

This provocative principle can be used for any of MDG's topic. Using this principle of conservative national museum for any MDG topic – showing selectively only positive things and not the problematic ones. Or showing things extremely from one side's point of view.

Net:

Presentation of the exhibition: <http://www.sfeir-semmler.com/data/gallery/262/2366.pdf>

http://www.nytimes.com/2013/04/12/arts/design/khalil-rabah-pages-7-8-9.html?_r=0

10. Kassaboys Museum (2009)

Description

Kassaboys Museum exhibition reflects on Slovakia-Hungarian relations and prejudices. Illustrates the Slovak political environment, where they have their place and unfortunately even partial popular nationalist statements of Jan Slota - President of the Slovak National Party coalition. Kassaboys Slota embodied these anti – Hungarian demagogic statements and conjectures in artifacts.

Jan Slota creates a distorted ideas about the Hungarians, which are explicitly racist, in his dictionary missing observations as "Mongoloid types with a limp legs" that Kassaboys finish as a textbook illustration (in Slovakia, the Ministry of Education in charge nominee SNS). Mythical Hungarian bird Turula Jan Slota called a parrot, St. Stephen's (Hungarian patron) is according to him a clown on a horse. Hungarian Foreign Minister acting as a "shaggy wretch" has in Kassaboys Museum almost demonic form.

Dictionary and designations used by populist politicians like Jan Slota, the image forming and have the potential to resonate in the broad masses. This principle is historically proven, therefore the exhibition dealt with as referring to a museum exhibit. The museum is in this case, but rather the Cabinet of Curiosities, various exhibits they have a form of kitsch, which is across the mythmaking becoming a farce.



What is the didactical method?

The literal physical example of when a dangerous social phenomena such as racism, prejudice or unequal treatment tighten ad absurdum.

Costs - Not published.

Is it reproducible for museums?

Yes. This was actually part of the Gallery exhibition, it was also used in some Slovak high schools as an exhibition. The principle of what it looks like, when we would follow the extreme political verdicts, can be used in many museums for many different topics.

Ideas for transfer and limitations

Why did you choose this example as best practice?

Funny and in the same time clever and provocative way how to bring attention to the dangerous social phenomenon.

What topics may be implemented by this method?

Mainly topics connected to political issues such as equality and gender, human rights, racism, prejudices etc.

Net:

See video from Minute 4:45: <http://artycok.tv/lang/cs-cz/678/podvratne-myty-iranian-komplex-kassaboys-museum>

Interview (in Slovak language) with more pictures:

<http://www.birdz.sk/technika/interview-skupina-kassaboys-ktora-doslovne-znazornila-slotove-vyroky/17652-clanok.html>

11. Jana Kalinová – How do you explain to the child that we are predators?

Public reading of Internet discussion created by the Artist

Description

Jana Kalinova: "Public reading and public discussion in a Gallery - reading performance of a discussion forum, which took place on the server Rodina.cz, in response to my question "How do you explain to the child that we are predators?". reading was part of my exhibition "Life and Work of Joseph Predator" in NoD Roxy in Prague. His "inquiry" I wrote with the intention of reading his response publicly, this intention but I did not disclose. The only contributor to the discussion, who knew about it, was my former colleague, acting under the nickname "ANET". Because I wanted to create a quick and live discussion, I wrote the last third of the article strongly emotionally colored."



What is the didactical method?

Using not artistic internet space – such as family forum – for bringing “regular” population’s point of view to the Gallery. Way of interactive approach towards people who would maybe never go to the Museum. Bringing them into the Museum by a different tool.

Costs - Minimal.

Is it reproducible for museums?

Yes, easily.

Ideas for transfer and limitations

Why did you choose this example as best practice?

Again, it’s an interesting idea of a tool, which brings to the Museum or a Gallery ideas, arguments and point’s of view of people who would maybe never go to Museum or a Gallery.

By this way the visitors of the Museum can be then confronted with the “normal people’s” point of view, which can be enriching or surprising or even shocking.

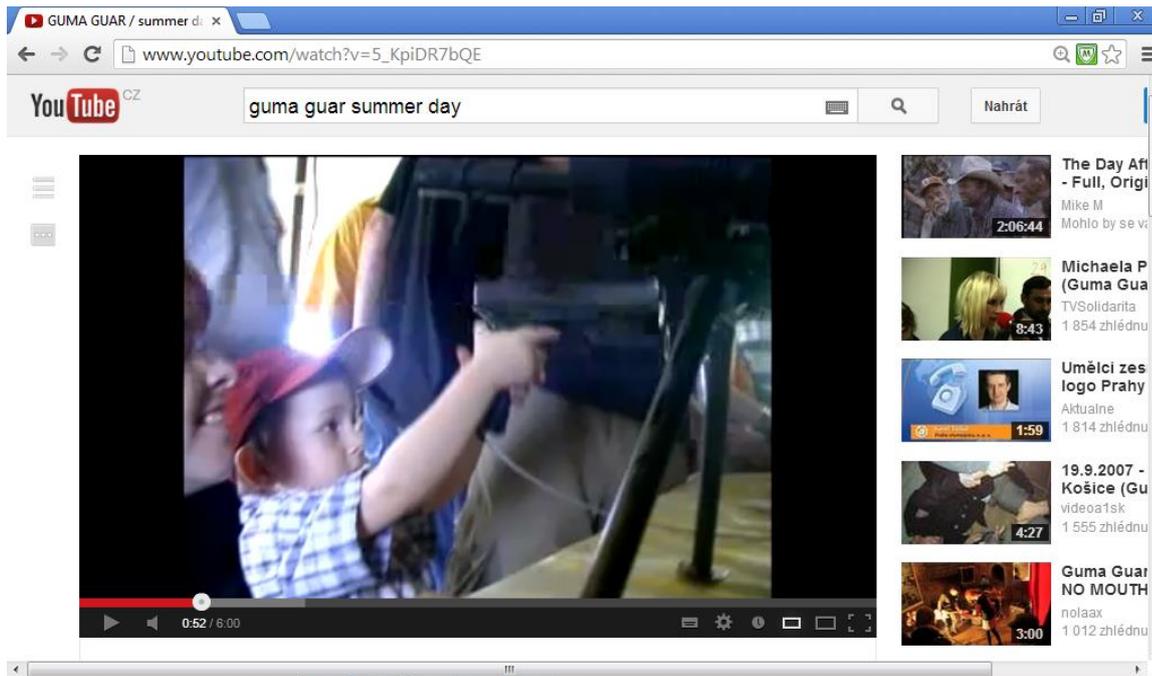
What topics may be implemented by this method?

Almost any.

Net:

http://www.rodina.cz/scripts/diskuse/novep_tree.asp?all=yes&id=11068180&typ=0

12. Czech Art group Guma Guar – short video Summer Day with no Comment



Description:

A real short video from a Exhibition of Czech police weaponry, which was held as a kind of Family day, where visitors came with their children. Absurd picture of showing weapons to the small kids without any context or warnings, smiling faces of parents and of the policemen and their absurd commentaries help to understand, how crazy and dangerous can be giving information or showing objects without any context to what are they made for, or how are they made, by whom, of what etc.

Link: http://www.youtube.com/watch?v=5_KpiDR7bQE

Costs

Minimal.

Is it reproducible for museums?

Yes, easily.

Ideas for transfer and limitations

Why did you choose this example as best practice?

Very simple tool of showing problematic phenomena. Sometimes looking at a leaflet or an invitation to Police or Army family day or for example a "Beer festival" we don't see the things behind it. That weapons are really something we should not promote to the children, or that Alcohol is also problematic commodity etc.

What topics may be implemented by this method?

High consumption, arms trade, violence, dark sides of car industry etc.

13. Kateřina Šedá – From Morning Till Evening, performance for Tate Modern London (2011)



Description:

This participatory/action-based project involved bringing 80 residents from a very small Czech village Bedrichovice to London, to be staged in various locations near Tate Modern. The project is based on a text written by Šedá describing how the busy everyday lives of the village inhabitants almost blinds them to one another – and that actually, the only time they really ‘see’ one another, is when they leave the village and bump into one another in a different place - hence her wish to bring the village (Bedrichovice) to the city (London).

By attempting to connect two very disparate places, socially and physically, Šedá aims to explore the conventions and behaviour that both unifies and divides them, whilst also creating real links between each place.

Šedá’s work involves the construction of situations as social experiments for people to engage in. Referring to her projects as games, she is interested in the notions of social togetherness, new forms of communication and makes us re-consider our ‘normal’ social habits.

Costs

Depends on a technology of using this principle (of showing the real day of others).

Ideas for transfer and limitations

Why did you choose this example as best practice?

It can be very friendly way how to show the life of those living far away from us or living different life. How does your day would look like if you were a child in Mongolia, or a worker in Ukraine, or a single mother in Mexico. To do it exactly the way Seda did wouldn’t probably be possible, but to try

to show it via video or a photo exhibition – what a normal day of other people looks like, can be an interesting completion of many exhibitions which are connected to our everyday life.

Net:

<http://london.czechcentres.cz/programme/travel-events/katerina-seda-at-tate-modern/>

<http://www.tate.org.uk/context-comment/blogs/new-live-programme-commission-katerina-seda-morning-till-night>