

anno V – n. 8-9 **Muse e Musei**

## **Musei, mostre, modelli espositivi e modelli identitari**

**Alessandro Masi**

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### **Museums, exhibitions, exhibition formats and identity models**

Starting in the early years of the 20th century, in Italy arises the question of the renovation of the museums and with them also the one of an exhibition model most in line with the new times. Corrado Ricci experience, in making of these places a «meeting point for young people, the curious ones and art lovers», was founded in 1912 with the work for the new layout of the Accademia Carrara in Bergamo. Appreciated by Bernard Berenson and by the same Adolfo Venturi who wanted him in the Ministry of National Education, Corrado Ricci succeeded in revolutionizing the “museum narrative” although fueling dissonant voices. Geneva Conference in 1926 and the one of the OIM in Madrid in 1934 reawaked a new consciences about the attitude of the audience and the new museum methodologies, enough to turn the museum from a place of contemplation to place of action as shown by the exhibition of the fascist revolution organized in 1932 and that one for the Augustan 2000th anniversary in 1937.

## **Orhan Pamuk e la lezione dei piccoli musei**

**Antonio Carnevale**

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### **Orhan Pamuk and the Lesson of the Small Museums**

The text entitled traces the gestation of the creative universe that the writer Orhan Pamuk has materialized in a novel, in a museum and in a catalog linked in the same thread in the work *The Museum of the Innocence*. Starting from the aesthetic and political implications suggested by the work of the Turkish writer, the essay reflects both on a new possible setting for museums and on the difference between the museum as “entertainment” and the one intended instead as “thought experiment”. Also, the essay shows how the Pamuk’s work can serve as a stimulus to update, innovate and correct the dominant museological conception in the West.

## **Collezioni, esposizioni e sovraesposizioni: il museo opera l'arte**

**Monica Torrusio**

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### **Collections, exhibitions and overexposure: how museums act on art**

A museum can be seen as a socio-political system rather than as a cultural one. The constant relationship of strong interdependence and of mutual conditioning between art, the public and museums primarily ensures the preservation and the stability of this system.

## **Il museo nel XXI secolo: una sfida su più fronti**

**Andrea Zanella**

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### **The museum in 21th century: a challenge on several fronts**

In 2017 the ICOM launched a campaign for a new definition of Museum whose work should've ended with the international Kyoto meeting in September 2019. Given the complexity of this issue, the conclusion of the work has been postponed by a year. In the text are considered the nodal points in the definition of the museum with some hypothesis concerning the basic principles, from the well-known concepts such as permanent and non-profit-making institution, along with the concepts such as heritage and tangible and intangible assets that should be brought back into focus, as should be the subject of the Virtual Museum.

Although the focus of the attention has clearly turned from the heritage museum to the general public, more attention should to be given to ensuring museum accessibility and the use of new technologies in the museum practices.