



View of Rio from the area currently planned for the City Museum

Photo: © Jack Lohman

Beyond Paradise: Brazil's City Museums Today

Jack Lohman*

Brazil has frequently evoked images of earthly splendour, no mere country, but a vast continent all of its own, a land of mysterious forests and powerful rivers, of lushness and superabundance, of brilliant sunlight and dazzling sea. As the historian Robert M. Levine reminds us, descriptions of Brazil as a 'tropical paradise' circulated widely in Europe from the beginning of the 16th century. Over four centuries later, the writer Stefan Zweig was still amazed at 'this land [that] comprises everything at once'.

Yet beauty, mystery, grandeur or whatever it is that our notion of paradise might demand by way of definition, are as much a distraction as a vision if we are to understand Brazil today. Brazil as a place of the mind can blind us to

its realities. However tempting, it is a lazy view that sees modern Brazil no different than it was fifty or a hundred or five hundred years ago. For the country has changed, like any modern state. It has developed its own style of national presentation, and elaborated contemporary cultural forms that are not merely reflections of familiar tropes – of carnival and bossa nova, barbecued *churrasco* and pictures of Pelé – but active forms of self-definition suitable to changing times, new political climates and advancing social needs.

Brazil's city museums are among the most potent of these cultural forums, for they are both experiences to be had and a set of arguments put forward, →

* Professor Jack Lohman is Chief Executive Officer of the Royal BC Museum. He can be reached at jlohman@royalbcmuseum.bc.ca.

CONTENTS IN THIS ISSUE

01 - Beyond Paradise: Brazil's City Museums Today
04 - From the CAMOC Chair
05 - CAMOC Rio Conference Programme
08 - MAR - a new museum for Rio de Janeiro
10 - URBANLIFE 2012

11 - Museum of London Press Release
12 - New Cities Summit 2013
13 - Conference Alert
16 - The Exhibition Alert

marshalling their content into spaces that makes sense in 21st century South America. Take the Fundação and Casa Chico Mendes in Xapuri. These are not merely cultural repositories of the sort witnessed in the past. Honouring the life of the environmental activist and union leader Chico Mendes – now known worldwide as a leading figure in the movement to preserve the Amazon rainforest - the museum is a vivid portrait of political activism as we know it today. It is modest in its fashion, for the house where Mendes lived with his wife and two children, and where he was gunned down in 1988, is very much a moving testament to the quotidian, to his life as he lived it. And yet the museum is global in its impact. This is not the Brazil of brashness and beauty, of the long untroubled view. It is a moving symbol of the complex forces at play in the country, a close-up of one man who believed in a better future and who, commemorated in this way, represents the new contested territories at the heart of Brazil today.

Fantasies about Brazil abound and are not merely the hyperbolic accounts of tourists and travellers. Geographers are always keen to remind us that the land mass of Brazil is greater than that of the continental United States. Historians recall that the sugar trade between Portugal and Brazil became at one point the largest in volume of all European trans-oceanic trades. We are encouraged to remember that Salvador (Bahia) was the second city of the Portuguese empire.

The inverted form of these paradisiac and size clichés takes us symbolically from samba to Sampa (as São Paulo is familiarly known). The French poet Blaise Cendrars captures the anti-mood in his 1924 poem, 'Saint Paul', in which he praises not the city's beauty, but its 'furious hunger' and applauds its plethora of styles. His praise of the chaotic justly seeks to rescue the overlooked, particularly in light of a desire to shuck off the oppression of colonial attitudes and European cultural hierarchies.

Cultural reality - if this is what we are opposing to cultural fantasies about Brazil - has a long history. Past culture is both content and framework in this context. To visit the Sanctuary of Bom Jesus do Congonhas (a UNESCO World Heritage site) is to see a continuity of value with the great baroque churches of Europe. One can, if one is minded to, read the building within its own aesthetic terms, taking its religious and artistic intention directly



Brasília Cathedral



Contemporary Art Museum, Niterói

Photo: © Jack Lohman

without recourse to the instrumental effect such a structure had by being built in Minas Gerais rather than Lisbon. More broadly, one can examine historical cities such Diamantina or São Luís for evidence of a certain type of artistic elevation, but also for a much richer tapestry of history. These sites represent an essential record of Brazil's complex past that needs to be maintained.

This is most concretely realized when old buildings are used to house present-day institutions. The Royal Museum, established by the Portuguese Prince Regent João VI, opened to the public in 1821. Soon to become the National Museum, it was housed in a new colonial-style building on the Campo de Sant'Anna (today the Praça de República). The museum became an important arena of research, and part of its modernizing mission throughout the 19th century was to present the collection (a hybrid of cultural objects and natural history) in a more rational, less collectorly fashion, using internationally agreed categories of scientific investigation. As part of a larger world movement toward such universal systems of knowledge – similar transformations were occurring in museums across America and Europe – museums like Brazil's were national not because they showcased the nation-state, but rather because they represented its capacity to represent.

Such symbolic meaning changes over time. The National Museum began to be challenged by other museums in Brazil, such as those founded in Belém and São Paulo after the overthrow of the monarchy in 1889. Their claim was very strongly staked on the authority of regional identity, and they staged particularity of people and place against larger universal histories.

If historical buildings represent a will to power, both in terms of their original intent and their later use, the turn from classical to modern architecture constitutes a developmental shift towards self-definition and a new confidence in national outlook.

Architecture is one of the cultural platforms for which Brazil has become celebrated. Brasília is like no other →

city on the planet. Indeed it is the only 20th century city listed as a UNESCO site of World Heritage. As a townscape it shows big thinking, setting out an urban plan, setting down architectural masterpieces, taking care that setting itself - the very land on which the capital city sits - is integral to the vistas of the built environment. These are not just buildings of Brazil, they are very much *in* Brazil and gather the landscape of the interior around them to ensure we do not forget. It is a tribute to the collaboration of Lúcio Costa and Oscar Niemeyer that Brasília can still present itself in all its enduring newness and civic importance. They have built as much as anything not a solution, but a stage, in which the passerby is very much alive to his or her surroundings.

Museums and other cultural buildings benefited from this 20th century architectural thinking. There are any number of them one might discuss. One of the most pleasing to my mind is Affonso Eduardo Reidy's 1954 design for the Museum of Modern Art, in Rio de Janeiro's Parque do Flamengo. Designed initially as a composite space (gallery, theatre and school), Reidy's building was as much about the artistic education of the public as art itself.

Here an 'intellectual atmosphere' is created that draws on an inspiring collection of art, a building of great rhythmic pronouncement - with its frame of crisply angled ribs spaced at ten-metre intervals - and a prospect of sky and sea that inspires both spectator and artist. Challenging the view of the past that gallery spaces need to be enclosed, Reidy creates a space that is not just modern, but is a modern in a way that makes sense for Rio.

The modernist style of Le Corbusier found many proponents. Perhaps the most famous among them was Brazil's own Oscar Niemeyer. What was innovative in Niemeyer can be identified firmly as a Brazilian aesthetic. As Niemeyer himself confessed, 'It is not the right angle that attracts me, nor the straight line - hard and inflexible - created by man. What attracts me is the free and sensual curve, the curve that I find in the mountains of my country, in the sinuous course of its rivers, in the body of the beloved woman.'

Perhaps the most telling instance of this dialogue of curves is Niemeyer's Museum of Contemporary Art in Niterói, a flying saucer perched on a promontory above the Praia de Boa Viagem. You enter via a sinuous ramp to find a circular building again as wedded to its impressive views of Rio. There are of course larger discourses of contemporaneity. One doesn't want to identify too narrowly a national style without recourse to its international context. Architects like Niemeyer worked worldwide, and Niemeyer in Le Havre (where he built a Maison de la Culture) has some of the sensual fluidity of Niemeyer at home.

Extending the boundaries of cultural perception is a key function of city museums. Retrieving what was lost, revaluing what was once overlooked, giving voice to the silenced are all important uses of the past that enrich the future. In particular, as we move into an age of virtual chat and digital identities, we see increasingly that museums



Senhor Bom Jesus do Congonhas

need not be about objects alone. Audiences' expectations have altered, not for the worse but in terms of fluidity, the current visitor moving seamlessly between the sensual actuality of his iPod and the vast immaterial catalogue of music it can hold.

Preserving the evanescent matter of our lives is a new challenge for museums and an opportunity for new approaches. Displaying the technology of an iPad to an audience in the future, rather than the use or experience of it, would hardly be the point. The Museum of the Portuguese Language in São Paulo, opened in 2006, takes Brazil's *lingua franca* and creates an opportunity for exploration and experiment. Culture here is addressed through participation, appropriately enough where the subject matter is that bond that unites us - language itself. Interactive exhibits are the means to venturing through history and culture, from Brazilian dialects to language in sport, dance, food or music to a giant planetarium of poetry and prose.

Such museums can preserve important cultural meanings. The Museum do Mamulengo in Olinda (a former Brazilian capital and World Heritage site) is devoted to a popular tradition of travelling puppet shows from north-eastern Brazil. It displays the traces of puppetry with a rich array of often satirical, sometimes scary figures propped up for visitors to see. But it is very much a living place, where aspects of making and performing can be seen, →



Rio Modern Art Museum

■ From the CAMOC Chair

We have successfully completed the election for the CAMOC Executive Board which will serve for the period 2013-2016. Only a relatively small number of CAMOC members are usually able to attend the ICOM triennial conferences. This time, in particular, the global economic recession and the expense of flights has very much limited the numbers who can come to Rio. Therefore, we decided to hold an email ballot in order to ensure that as many people as possible had a chance to vote.

Organising the ballot took time and effort and we are grateful to the CAMOC monitors Chet Orloff and Isabelle Vinson for their impeccable handling of the nomination and election process. You have already received their report and the list of the new Board members. I congratulate those who were elected and I believe they will continue to help improve the good work CAMOC has achieved in its short life.

To repeat their names in alphabetical order:
Catherine C Cole (Canada), Eric Sandweiss (USA), Irina Smagina (Russian Federation), Layla Betti (Italy), Maria Ignez Franco (Brazil), Marlen Mouliou (Greece), Michal Niezabitowski (Poland), Rainey Tisdale (USA), Suay Aksoy (Turkey)

This new Board will elect its Chair and appoint other officers at their first meeting in Rio.

As the Chair of the outgoing CAMOC Board, I would like to thank all of you for contributing to CAMOC's very considerable progress in the 2010-2013 period and for making this three-year journey a most inspiring and enjoyable one for me. I feel privileged to have worked with you all and I hope our collaboration continues to be fruitful in the years to come.

The big Rio reunion of the ICOM family is only days away. We are especially excited because CAMOC will have the most active and diversified conference programme we have held so far. We will be realising the two joint projects for which we received the ICOM Special Projects grant awards earlier this year. This means we will be interacting with colleagues from other committees like ICLM and MINOM and we will have the whole city of Rio as our stage and not just the

conference venue. So CAMOC will be engaging the people of Rio, the cariocas, by working in the Botanical Gardens, Porto Maravilha and the Favelas of Pavão, Pavãozinho and Cantagalo.

CAMOC has been fortunate enough to be able to involve two invaluable keynote speakers in its programme. Jose Miquel Wisnik, the celebrated Brazilian literary scholar-song writer-musician, will perform for us on August 14. The next day at Porto Maravilha we will host Richard Sandell, the Leicester University professor of museum studies and writer of many defining books on museology.

We will also have some time on our own. The CAMOC General Assembly will take place on Tuesday 13 August at 17:00-18:30 and the plenary agenda will include such items as our annual performance and finances, the amended CAMOC Rules, the new CAMOC website and suggestions for our next strategic plan. So please have a good look at the materials we circulated at different times so that we can proceed with our discussions easily and quickly.

I hope you have already made your bookings for the relevant excursions and events. We advise you to check the icomrio2013.org.br and icomcommunity.icom.com museum sites regularly for updates. You should also check www.camoc.icom.com.

CAMOC has done its utmost to avoid any extra fees to participate in its programmes. For this we are most grateful to the Municipality of Rio, the British Council and to Maria Ignez Franco, our Vice-chair and Chair of ICOM Brazil.

Maria Ignez has also introduced a new member to CAMOC who immediately joined our group of "usual suspects" working with Marlen and myself in miraculous ways to implement our Rio programmes. I am delighted to welcome Gegê Leme and all other new members who chose to join CAMOC.

See you all in Rio!

Suay Aksoy

and the continuity with the past – of the living tradition of the *mamulengueiro* – is maintained. Indeed, it is this intangible heritage – not just culture as display, but its power and meaning for people, culture as activity and ambition and ongoing process – that unites all aspects of culture, from the clichés we might want to get beyond to the byways few might have thought to explore.

This intellectual thrust to capture meanings still current in society enables Brazil's contemporary museums to

sweep up much of what could be dismissed as historical relic or outdated fantasy. Where the country is growing economically, and facing the social and environmental impacts of such growth, new cultural realities need to debate such issues and make sense of them. As the Brazilian financier and patron Edemar Cid Ferreira said, 'To be a great economic power, we must become a great cultural power'. Given the diversity and richness of Brazil's city museums today, one can only imagine that success is assured. ■

CAMOC Conference Programme

RIO DE JANEIRO, 12-17 AUGUST 2013

Sunday, August 11:

10:00 - 11:20 **Cruise Tour in Guanabara Bay**
Meeting point: Espaço Cultural da Marinha, at Av. Alfred Agache s/nº - Centro - RJ
 Participants gather at the meeting point 30 minutes before the boat's departure.

A guided historic maritime tour around the Guanabara Bay on board Laurindo Pitta Tow Boat, a historic boat, built in England in 1910 for the Brazilian Government and having taken part on the First World War.

This is one of the most beautiful tours of Rio de Janeiro, allowing the visitor to know some of the main touristic points of the city.

The points of attraction are:

1. Espaço Cultural da Marinha
2. Estação das Barcas
3. Aeroporto Santos Dumont
4. Escola Naval
5. Aterro do Flamengo
6. Pão de Açúcar
7. Fortaleza de São João
8. Ilha da Laje
9. Fortaleza de Santa Cruz
10. Museu de Arte Contemporânea
11. Ilha de Boa Viagem
12. Niterói
13. Diretoria de Hidrografia e Navegação
14. Ponte Rio-Niterói
15. Ilha das Enxadas
16. Ilha Fiscal
17. Ilha das Cobras

More info on the following website (available only in Portuguese)
http://www.mar.mil.br/dphdm/pitta/pitta_passeio.htm



14:00 - 17:00 **Venue: Room 18 - Cidade das Artes**
 Preparatory workshop for the participants to the Favela Insight scheduled for August, the 15th

18:00 **Venue: Room 18 - Cidade das Artes**
 Meeting of CAMOC Executive Board (2010-2013)

Monday, August 12:

9:00 - 11:00 **Venue: Cidade das Artes - Rooms 1, 2, 10 and 11**
 ICOM welcome - Opening ceremony and keynote speeches

11:30 - 12:15 **CAMOC only session**
Venue: Cidade das Artes - Room 18
CAMOC welcome speeches by Suay Aksoy (CAMOC Chair) & Maria Ignez Mantovani Franco (ICOM-Brazil Chair, CAMOC Vice-Chair)

11:30 - 11:45 **Plenary lecture about the City Museum of Rio:**
 Andréa Falcão, *The City Museum of Rio - between opportunities and challenges*, BRAZIL

11:45-12:15 Lunch

12:15 - 13:30 **Venue: Cidade das Artes - Room 18**
CAMOC only session
Theme 3: The Role of Urban Revitalisation in Generating Social Capital
Session 1 - Chaired by Eric Sandweiss, CAMOC Board Member 2010-2013, USA

13:30 - 13:45 **Lecture 1:**
 Anita Lucchesi, *The past in the construction sites of the new Port Area in Rio: the story of "Meu Porto Maravilha"*, BRAZIL

13:45 - 14:00 **Lecture 2:**
 Marlen Moulouliou & Yiorgos Arachovitis: *All about the city. The urban revitalization of a Mediterranean port through museum infrastructure*, GREECE

14:00 - 14:15 **Lecture 3:**
 Nadja Tomoum, *The Revival of the Egyptian Museum in Cairo*, EGYPT

14:15 - 14:30 **Lecture 4:**
 Layla Betti, *When urban regeneration meets culture. Notes from Italy*, ITALY

14:30 - 14:45 **Lecture 5:**
 Jerneja Batič, *Urban Heritage connected. Case study - Roman Emona archeological parks in Ljubljana*, SLOVENIA

14:45 - 15:15 Q&A
15:15 - 15:40 Coffee break

15:40 - 16:45 **Theme 3 – session 2 cont. →**

- Chaired by Mauricio Vicente Ferreira Junior**, CAMOC Member, BRAZIL
- 15:40 - 15:55** **Lecture 6:**
Linda Wigley, *Toitū Otago Settlers Museum - a catalyst for change*, NEW ZEALAND
- 15:55 - 16:10** **Lecture 7:**
Denise Caubarrère de Leborgne, *History of an Urban Heritage Icon: Carrasco Hotel 1913-2013*, URUGUAY
- 16:10 - 16:25** **Lecture 8:**
Dinah P. Guimaraens, *Transcultural Living Museum: Rio de Janeiro as World Heritage Cultural Landscape Nominated by UNESCO in 2012*, BRAZIL
- 16:25 - 16:45** Q&A

Tuesday, August 13:

- 8:50 - 10:30** **Venue: Cidade das Artes - Room 10**
CAMOC & ICLM meeting
- 8:50 - 9:00** **CAMOC introductory speeches by Suay Aksoy** (CAMOC Chair) & **Lothar Jordan** (ICLM Chair)
- 9:00 - 10:30** **Theme 1: CITY TEXTureS. Reflecting the City in Literature and Museums**
Session 1- Chaired by Jette Sandahl, Director of City Museum of Copenhagen, DENMARK & **Galina Alekseeva**, ICLM Secretary
- 9:00 - 9:15** **Lecture 1:**
Luzia Gomes, *Memories of a boy*, BRAZIL
- 9:15 - 9:30** **Lecture 2:**
Erlind Dahl, *Bergen and Rome in Edvard Grieg's life and music*, NORWAY
- 9:30 - 9:45** **Lecture 3:**
Gegê Leme Joseph, *Literary 'transmedia storytelling' for integrated real-virtual city 'post-museums'*, BRAZIL
- 9:45 - 10:00** **Lecture 4:**
Bernhard Lauer, *The Brothers Grimm and the city*, GERMANY
- 10:00 - 10:30** Q&A
- 10:30 - 11:00** Coffee break
- 11:00 - 12:00** **Venue: Cidade das Artes - Room 10**
Ignite session for Themes 1, 2, 3
Chaired by Catherine Cole, CAMOC Board Member 2010-2013, CANADA
- 11:00 - 11:05** Javier Jimenez Figares, *Lessons learnt from urban revitalisation museum projects in Dhahran (Saudi Arabia), Patna (India), Chicago (USA), and Galicia (Spain)*, CANADA
Theme 3
- 11:05 - 11:10** Eminov Nazir Gadjimagomedovich, *Derbent: The ancient city of Russia*, RUSSIAN FEDERATION
Theme 3
- 11:10 - 11:15** Scott Marsden, *Open Conversations - Contemporary Issues and Art Galleries in the City*, CANADA
Theme 2

- 11:15 - 11:20** Christian Nana Tchuisseu, *The cultural education problem of young people in the urban areas in Cameroon: the case of Museums*, CAMEROON
Theme 2
- 11:20 - 11:25** Louise Anne D. Marcelino, *The Shoe Museum of Marikina City: History, celebrity, and spectacle afoot*, PHILIPPINES
Theme 2
- 11:25 - 11:30** Eleftherios Skiadas, *The City of Athens seen by famous Greek poets and writers*, GREECE
Theme 1
- 11:30 - 12:00** Q&A
- 12:15 - 14:00** Lunch

Venue: Cidade das Artes - Room 18

CAMOC only session

Theme 2: Museums (memory + creativity) = social change

Session 2 – Chaired by Joana Monteiro, CAMOC member, PORTUGAL

- 14:00 - 14:15** **Lecture 1:**
J. Gorman, *Down by the river where the dead men go: museums in Anacostia in changing times*, USA
- 14:15 - 14:30** **Lecture 2:**
Luiz Henrique A. Garcia, *Museum Intervention in urban space: history, culture and citizenship*, BRAZIL
- 14:30 - 14:45** **Lecture 3:**
Rosa Maria Barboza de Araújo, *Museum of Sound and Image*, BRAZIL
- 14:45 - 15:00** Q&A
- 15:00 - 15:30** Coffee break
- 15:30 - 17:00** **Theme 2 - session 2 cont.**
Chaired by Rainey Tisdale, CAMOC member, USA
- 15:45 - 16:00** **Lecture 4:**
Yani Herreman, *Diego Rivera's Museum: The Anahuacalli*, MEXICO
- 16:00 - 16:15** **Lecture 5:**
Susanne Anna, *Dementia and urban society - a participative project of the Stadtmuseum*, GERMANY
- 16:15 - 16:30** **Lecture 6:**
Marina Piza, *Cultural life in today's society: the Cree Culture revitalized*, CANADA
- 16:30 - 16:45** Q&A
- 16:50 - 16:55** 5' min extract from a Film Presentation of Ljubljana as World Book Capital 2010
- 16:55 - 17:00** 5' min Film Presentation for the City of Derbent, RUSSIAN FEDERATION
- 17:00 - 18:30** **CAMOC General Assembly**
Venue: Cidade das Artes - Room 18

Wednesday, August 14:

- CAMOC – ICLM meeting**
Venue: Cidade das Artes - Room 10
9:00 - 12:00 **Theme 1: CITY TEXTureS. Reflecting** →

	<i>the City in Literature and Museums</i>
	Joint session - Chaired by Susanne Anna , CAMOC Board Member 2010-2013, GERMANY
9:00 - 9:15	Lecture 1: Prachi More, <i>Literary Documentary: Appreciating Heritage, Imagining Identity</i> , GERMANY
9:15 - 9:30	Lecture 2: Galina Alekseeva, <i>The image of a city in Leo Tolstoy's fiction and essays</i> , RUSSIAN FEDERATION
9:30 - 9:45	Lecture 3: Vesna Delic Gozze, <i>Museums as Visual Expressions of Literary and Music Works</i> , CROATIA
9:45 - 10:00	Lecture 4: Jette Sandahl, <i>Objects of love - Works of Love: Søren Kierkegaard</i> , DENMARK
10:00 - 10:15	Lecture 5: Alla Bayramova, <i>Baku in the works and memories of the musicians and the men of letters</i> , AZERBAIJAN
10:15 - 10:30	Q&A
10:30 - 11:00	Coffee break
	Joint session cont. – Chaired by Mats Sjölin , CAMOC Member, SWEDEN
11:00 - 11:15	Lecture 6: Sàrolta Schredl, <i>The digital exhibition on important books of the writer Thomas Bernhard in the Museum of Havanna</i> , AUSTRIA
11:15 - 11:30	Lecture 7: Patrizia Schettino, <i>The Ramayana and three different cities, Hampi (India), Berlin (Germany) and Melbourne (Australia). Immersive experiences and visitors storytelling about their path inside real and the virtual places</i> , SWITZERLAND
11:30 - 11:45	Lecture 8: Rainey Tisdale, <i>Why City Museums Should Care About Trees</i> , USA
11:45 - 12:15	Q&A
12:15 - 13:00	Keynote speech by José Wisnik, BRAZIL
13:00 - 14:15	Lunch at Cidade das Artes
14:30	Bus transportation to Botanical Garden
15:30 - 18:00	CAMOC + ICLM public event at Botanical Garden

Thursday, August 15:

Important note:

Delegates will pay for their own lunch during today's activities (cost up to 15 euros)

Parallel events: Insiight Favela - Insight Porto Maravilha

9:30 - 17:30 **Insiight Favela (attendance possible only to the delegates who have pre-registered for this expedition)**

9:00 - 12:00 OPEN AIR EXPEDITION: Formation of the 3 groups of delegates.

Visitation departure to selected parts of the First Gallery of Museum of the Favela's permanent exhibition, Casas-Tela (Canvas-Homes) Circuit, crossing the 3 favelas (see details in table below). In this routes visitors will see, beyond collective memory works of art, educational and restoration works, as well as open-air collections and the installation of special 'Warrior Women' Exhibition Series 2011/2012.

12:00 - 12:15 ARRIVAL AT MUF'S BASE 1: Presentation and 15-minute toilet / water break
Meeting and settling the 3 groups into MUF's Room 1

12:15 - 13:45 FAVELA CULINARY ART EXHIBITION - LUNCH AND MASTER FAVELA CRAFTSMEN/WOMEN PARADE AT THE TERRACE

14:00 - 15:30 EXPEDITION WITHIN MUF'S BASE 1
1. Welcome Presentation: 'Museum-making the MUF way', with slides and short movie projection on the museum plan, memory, activities and ways of working of the Museum of the Favela
2. Debate and exchange of views and ideas
3. Visit to Base 1 structures (management rooms, technical department, meeting room, museum shop, Terrace/CineMUF Water Tower)

15:30 - 16:30 FINAL MEETING FOR CONSOLIDATING THE EXPEDITION EXPERIENCE AND ASSESSING EXCHANGE AND INSTITUTIONAL SUPPORT TO THE MUSEUM OF THE FAVELA
This meeting will propose a way forward for evaluating the data collected, for discussion on August 17

16:30 - 17:30 FAREWELL PARADE
The expedition will leave MUF's Base in one consolidated group, accompanied by MUF Directors and workers, progressing from Cantagalo to Praça Frei Nereu, passing by 3 works of the 'Casas-Tela' (Canvas-Homes) Circuit. The group will then follow to 'Mirante da Paz' (Peace Viewing Deck), from where the Ipanema beach and neighbourhood can be seen, to reflect on how this recent public works construction relates to the favela.
The group will then descend on lifts to the hall of General Osório subway station, in Ipanema. Closing of the Expedition.

9:30 - 18:00
9:00

Insiight Porto Maravilha

Meeting at the Port (place TBA by team of CDURP-Mayor's Office)

9:15 - 11:15

Guided tour through Porto Maravilha construction site with team of CDURP-Mayor's Office →

11:15 - 11:45 Arrival at MAR and break for resting
 11:45 - 12:30 **Keynote speech** by Richard Sandell, Director of the School of Museum Studies, University of Leicester, UK: Title: *How Museums Change Lives*
 12:30 - 14:30 Lunch break at MAR's restaurant or vicinities (TBA)
 14:30 - 15:00 **Lecture:** President of CDURP-Mayor's Office - Porto Maravilha Project
 15:00 - 15:20 **Lecture:** Suay Aksoy, CAMOC President: Insight Istanbul: *stories of urban regeneration and urban protests*
 15:20 - 15:50 **Lecture:** Luiz Fernando Almeida: Insight Brazil
 15:50 - 16:20 **Moderator:** Irina Smagina
Round table about regeneration projects, urban life and prospects
Speakers: Luiz Fernando Almeida, Maria Cristina Lodi and Suay Aksoy joining the President of CDURP-Mayor's Office
 16:20 - 16:50 Coffee break
 16:50 - 17:20 **Lecture:** Maria Cristina Lodi: *Rio de Janeiro - Cultural Landscapes between Mountains and Sea*

17:20 - 17:30 Discussion
 (End of the activities at the auditorium)
 17:45 Visit to the Exhibition "Rio of Images" with Paulo Herkenhoff

Friday, August 16:

Morning and afternoon **Excursion day**

Around dinner time **1st meeting of the new Executive Board of CAMOC**
Meeting place: Information will be available through the website www.icomrio2013.org.br after August 5th

Saturday, August 17:

In the afternoon **Venue: Cidade das Artes - Room 15**
 Presentation of the data collected during the Favela Insight Day -
 Proposal of the way forward for evaluating the data collected -
 Discussion ■

MAR - a new museum for Rio de Janeiro

Andréa Falcão*

The history of the city of Rio de Janeiro began when the first Portuguese settlers arrived from the sea. It so happens that MAR, the acronym for the Museu de Arte do Rio, means sea in Portuguese, and we can say that MAR can play a role in helping the city to transform itself today.

The Museu de Arte do Rio, opened on 1st March, the day the city was founded, and it is the youngest museum in town. This major new cultural facility belongs to the Rio Municipality as part of the urban renewal of the port area known as Porto Maravilha (Marvellous Port).

The Port urban renewal plan is a major city project with national significance. More than 70km of public roads; 650,000m² of new pavement; 700km of water and sewage treatment plants; 17km of new cycle paths; 4 km of tunnels and three drainage stations; the planting of 15,000 trees, and the removal of around 4km of high ground, among other improvements. The main avenue where the former Rio Port containers used to be will be transformed into a fast track equipped with special lightweight vehicles to ensure passengers' mobility.

The Port Urban Plan is also made up of new buildings for commerce and housing. The CDURP – Company for the Urban Development of the Port Area, is the Municipality body created especially to manage the whole project. Beyond the renewal of the Port, new cultural amenities



MAR

Photo: Council Secretary for Culture / Rio de Janeiro Municipality

were planned so as to give added value to the area through leisure and tourism attractions.

One of the main challenges of this project is to bring together tradition and innovation, conservation and transformation of the urban tissue, having in mind this area's relevance to history, culture and social memory related to some of Rio's most disadvantaged people.

Located next to the *Morro da Conceição*, the *Cais do Valongo*¹, the *Pedra do Sal* and to the *Pretos Novos* →

* Andréa Falcão, Manager of museums in the Rio de Janeiro Municipal Secretariat of Culture; responsible for the renewal of the Rio de Janeiro City Historical Museum.

¹ Cais do Valongo, where the main Rio slave commercial trading post was working in the XVIII and XIX centuries.

Cemetery, the MAR museum is in fact the leading icon of the renewal of the Port Area, suggesting new perspectives on Rio.

MAR was meant to be a space that integrates art, history and education. Located in the Mauá square in a central point of the city, in two very different buildings: the Palace of D. João VI (Portuguese King from 1816 to 1822, father of Pedro I, Emperor of Brazil), a building in an eclectic style dating from 1916; and next to the Palace, a former bus terminal, a modernist construction from the middle 1940s. These two buildings are surrounded by a square with a concrete sea wave shaped covering or passarelle. This special architectural element links the two buildings and transforms them into a harmonic, coherent block.

The new Museum is a Bernardes + Jacobsen Studio project with around 15,000 square metres, including eight exhibition rooms, classrooms, auditorium, restaurant and cafeteria, beside technical areas and a panorama terrace.

After 20 years of neglect, the Palace of D. João VI was totally restored to lodge the museum spaces. The interior and exterior of the building next to the Palace, once a bus terminal and the Civil Police Hospital, was completely refurbished. In this building will be the Escola do Olhar (the School of the Look), an art school that is part of the museum complex.

The MAR exhibitions' programme aims at promoting both past and contemporary art, with works of national and international artists. The Museum activities will emphasise social subjects on Rio city life, conflicts, contradictions and expectations.

The Escola do Olhar aims at developing artistic experiences in partnership with universities and institutions alike towards the enhancement of art, culture and visual knowledge. It is also meant to be a training centre for public educators in co-operation with Rio de Janeiro's Municipal Secretary of Education. The School also wishes to stimulate training for curators.

The visit begins at the Escola do Olhar where one can look out on the Museu do Amanhã² (Museum of Tomorrow) which is under construction, as well as the



MAR

Photo: Council Secretary for Culture / Rio de Janeiro Municipality

modern tunnel works, also part of the Port area complex. After crossing over the covered passarelle uniting the two buildings (the Palace and the School), visitors arrive at the exhibition rooms in the upper 4th floor. The exhibitions are organised from top to bottom through the four floors of the old Palace.

At the moment, one can visit the following exhibitions: "Rio of Images – a landscape under construction"; "Collector - Brazilian and international art in the Boghici Collection"; and "Constructive will in the Fadel Collection". All the exhibitions will be open during the ICOM General Conference.

The exhibition "Rio of Images – a landscape under construction" presents around 400 objects including works of art, design artefacts and memorabilia. Paintings from XIX century traveller artists, billboards, postcards, and all kind of souvenirs are on display to reveal different features of Rio and its inhabitants throughout its history until the 2012 highpoint with the recognition of Rio as a World Heritage Cultural Landscape.

The whole project is promoted by the Rio de Janeiro Municipality and the Roberto Marinho Foundation, with the support of Vale, the Globo Organisation and the State of Rio de Janeiro as well, along with the Ministry of Culture through the national Culture Incentive Laws. MAR is Rio's first cultural institution to be managed by a social organisation deriving from a public-private partnership management model.

The Museu de Arte do Rio widens the perspectives of Brazilian artists and culture professionals, as it promotes constant dialogue between the art of Rio and different international art forms. Far from being a past-oriented museum, MAR is looking to the future and aiming to represent the present of the *carioca* soul.

Further information about the buildings on:
<http://g1.globo.com/rio-de-janeiro/mar-museu-de-arte-do-rio-antes-depois/platb/>

<http://g1.globo.com/rio-de-janeiro/mar-museu-de-arte-do-rio-raio-x/platb/> ■



MAR

Photo: Council Secretary for Culture / Rio de Janeiro Municipality

² Museu do Amanhã, the Museum of Tomorrow, is another icon of the Port zone renewal, a project by Santiago Calatrava. It will be dedicated to the Planet's future and the urban centres in the next 50 years. Built in an area of 30,000 square metres near the sea, the museum will have exhibition spaces, as well as leisure areas, gardens and a large artificial lake.

URBANLIFE 2012: artists and youth at Auckland War Memorial Museum

Sally Manuireva*

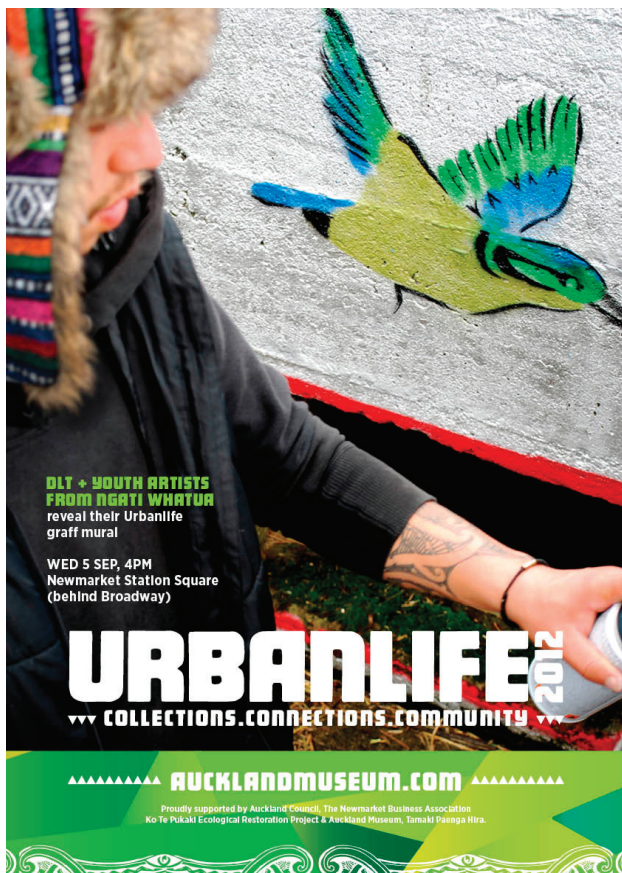


Photo: Auckland War Memorial Museum

What happens when you combine Māori and iwi treasures – with artists and youth in a museum? The result was *Urbanlife 2012*. This was an amazing opportunity to bring Auckland Museum's collections to life through the voices of our youth and to capture the perspectives of a new generation.

Launched in April 2012, *Urbanlife* marked the beginning of Auckland Museum's refreshed commitment to go beyond our walls and work with young people.

The project worked with six groups of young people (aged 15-24) with diverse cultural backgrounds from across the Auckland region. These groups were empowered to express their views about issues affecting them and their communities including education, employment, environment, housing, economic wellbeing and culture. Each group was paired with a tuakana artist mentor, who helped foster their creative responses through screen printing, a soundscape, spoken word poetry, photography, theatre and graff art. As a result *Urbanlife* has enabled us to understand how the museum can be enriched by working with artists on projects that interpret our collections, and how we incorporate current issues into the Museum's content.

Collections, connections, community

In the project development phase, we approached youth groups already working within a variety of communities throughout Auckland, and through discussion with the groups they were allocated a relevant issue. They were partnered with an established artist and art form that would offer an interesting medium for youth to express their views. During a day-long research visit to the museum, groups were shown a variety of taonga and galleries, and taken behind the scenes to view photographers' work and image collections relevant to their specific group, subject or area. Over the following four months we completed a series of workshops in their communities with the artist mentors.

Youth voices in the Museum

Throughout the month of November 2012 youth voices resonated throughout our Māori and Pacific galleries. This included a graff mural about environment in Māori court, a spoken word poetry installation about urban Polynesian culture in the Pacific Masterpieces gallery, and an immersive soundscape about the housing controversy in Glen Innes outside the Pacific Lifeway's gallery. The *Urbanlife* hub in the museum's Tamaki Gallery featured a selection of pictorial collection items, interactive response questionnaires and a 'Response Wall' which allowed museum visitors to contribute their ideas and take part in workshops with our artists. We also used the *Urbanlife* hub to test new ways collection interpretation and explore how project outputs can become online content, through QR codes, video snippets, Facebook and blog posts.

The six *Urbanlife* strands were varied and diverse. To give an example of one, the I AM GI youth group responded to the current housing relocation that is happening in their area and how this is affecting their community. They looked at photographs of state housing from the Herald and the Sparrow collection and worked with Samoan hip hop producer Anonymouz (Matt Faiumu Salapu) to create a soundscape from flash mob- style street performances and interviews and sounds were collected in their area. Like all the other streams, the soundscape was presented in the Museum in the Māori and Pacific galleries from 3 November to 2 December 2012.

Rationale, challenges, results

The project was developed to boost the museum's engagement with youth – onsite, online and offsite. We wanted it to inform our *Future Museum* master planning and a policy document setting out principles for our work with youth. The project needed to contribute to the delivery of youth audience commitments the museum made in its 2011/12 and 2012/13 Annual Plans. And it needed to help the museum show alignment with the Auckland Council's aspirational *Auckland Plan*. →

* Sally Manuireva, Director Public Programmes and Capital Projects, Auckland War Memorial Museum

Urbanlife was developed as an experimental project that would inform our longitudinal youth audience strategy – which seeks to increase our visitors aged 15 – 24 through access, community relationship building, co-development, creativity, and relevancy in our content and delivery. It was possible because of dedicated and experienced museum staff and committed partnership organisations.

We wanted Urbanlife to provide opportunities for youth within the museum, beyond our walls, and in partnership with external stakeholder groups to:

- Increase their knowledge and understanding of what resources are available within the museum;
- Gain access to museum collections as related to specific project outcomes
- Be mentored by established industry professionals;
- Gain practical training, up skilling and work experience in specific areas of interest including: Museums, Culture and Heritage Industry, Creative Sector, and Media and Film;
- Share their experiences and learning outcomes with peers and families through community exhibitions and presentations.

Several key challenges were overcome, including ones around timing and finding. Also, a question was who to engage? Auckland is a big city, with diverse communities and youth cultures. We broke down the challenge by selecting six groups of young people by working



Photo: Auckland War Memorial Museum

with youth organisations and venues already active in communities under-represented in our visitation profile.

A further challenge was meaning, not just activity. We didn't just want to 'tick the box' with activity involving young people. Choosing the issues identified by the Auckland Council's Macro Auckland Report (education, employment, environment, housing, economic well-being and culture) and working with established artists meant Urbanlife 2012 would be relevant and high quality.

Evaluation of Urbanlife demonstrated a wide range of benefits, lessons learned and outcomes achieved. Most importantly, Urbanlife created access for under-represented audiences. It enabled young voices to be heard in the museum and for them to grow in confidence.

Further projects have emerged from this experience, notably a project around Marine conservation with the young people of Ngati Whatua, which will feature in a forthcoming major special exhibition entitled *Moana – My Ocean*.

Auckland War Memorial Museum is grateful for the support of a range of organisations and people who made UrbanLife possible, including all the young people, the artist mentors, the partnership organisations and the SkyCity Foundation and the Auckland Council. ■



Photo: Auckland War Memorial Museum

■ Museum of London Press Release

6 June 2013

Museum of London to attract 1.5 million visitors a year

The Museum of London today announced its new five-year strategic plan. The strategy commits the Museum of London and Museum of London Docklands to a combined target of 1.5 million visitors every year by 2017/18, and to engage with every school child in London. The ambitious plan is the design of new Director Sharon Ament, who joined the Museum of London in September 2012.

Sharon Ament's vision for the museum is to inspire a →



Museum of London (Youtube Video)

passion for London through five objectives:

- 1. Reach more people** - 1.5 million visitors per year to Museum of London and Museum of London Docklands;
- 2. Become better known** - involvement in ten big London issues leading to increased awareness of the Museum of London brand, as well as the location of the two museums;
- 3. Stretch thinking** - more frequent use of collections for research and significantly increased research activity and its impact;
- 4. Engage every school child** - engagement with over 850,000 school children (representing every school child in London);

5. Stand on our own two feet - generation of £100m total income across all our sources of funding including public funding from GLA and City of London, sponsorship, other fundraising commercial revenue and ticket sales.

Work to meet the objectives of the plan is already underway with a significant investment in audience research helping the organisation to better understand the needs of visitors and grow its audience.

Sharon Ament, Director of the Museum of London, said: "Today's challenges demand strength of vision and a



Museum of London rotunda view

Photo: © Museum of London

future plan that will capture the imagination of many. Our passion for London is infectious and is born out of our commitment to exploring the ever-changing story of this great world city. Through the creative deployment of our talent and by focusing precisely we will ensure that the Museum of London functions at its optimum. This will mean that we can deliver the very best for our audiences and secure a long and sustainable future."

'Inspiring a Passion for London', the Museum of London's five-year plan, can be downloaded from www.museumoflondon.org.uk/strategicplan. ■

■ New Cities Summit 2013

According to The New Cities Foundation, the New Cities Summit is meant to be a platform for urban leaders, thinkers and innovators to tackle the most pressing challenges as well as the huge opportunities arising in our rapidly changing urban landscape. The speakers and invitation-only participants come from a spectrum of industries, including government, technology, infrastructure, mobility, healthcare, architecture, design, academia, the arts, civil society and the media.

The 2013 New Cities Summit took place in São Paulo, Brazil, from June 4 to 6, attracting about 700 participants from 37 countries to the Oscar Niemeyer OCA Pavilion and Auditório Ibirapuera. This year's theme, "The Human City", was approached from four key angles: Build, looking at the city's physical form; Participate, revealing how cities can foster new modes of collaboration; Play, highlighting the role of culture and entertainment in making cities vibrant and unique; and Include, addressing how cities can promote justice, equality and inclusiveness.

This year's Summit had two new features:

a) the program "What Works – 12 urban innovators to share their stories" consisting of 10-minute talks during which presenters from countries including India, Brazil, USA and France revealed how they developed an intelligent, original idea that transformed their home city, from creating a model for "smart parking", building microapartments and pioneering a movement for co-working spaces; b) the AppMyCity! was the New Cities



Foundation's international 5,000 USD Prize for the world's best urban app. The three finalists came from Recife, Brazil, Kfar-Saba, Israel and New York, USA. The winner was "Colab", the Brazilian mobile application.

Next year, the New Cities Summit will take place in Dallas, Texas on June 17-19, 2014. Mike Rawlings, Mayor of Dallas, and John Rossant, Chairman of the Board of the New Cities Foundation jointly announced that the Foundation, in partnership with the Dallas Arts District, is launching in Dallas the Global Cultural Districts Network, an international consortium of similar centers.

The New Cities Summit 2013 full session summaries and videos are now available online at:

<http://www.newcitiesfoundation.org/>

Further info at:

<http://www.newcityessummit2013.org/> and

<http://www.newcitiesfoundation.org/> ■

■ Conference Alert

Conference theme

Poeticizing the Urban Apparatus: Scenes of Innovation

Dates & Place

13 to 15 August 2013, New York, United States of America

Information on-line at

<http://www.cultureofcities.com/poeticizing-the-urban-apparatus-scenes-of-innovation/>

Description

The Conference welcomes work that explores the diverse strategies and tactics aimed at transforming city life by reconfiguring social interaction, refashioning public spaces, extending the sensory experience of the city, and related topics.

Organized by: Culture of Cities Centre ■

Conference theme

Dedicated to Architecture – institutions as drivers of change

Dates & Place

19 to 21 September 2013, Dubrovnik, Croatia

Information on-line at

<http://www.thebestinheritage.com/conference/programme/>

Description

The conference is an annual, global survey of award-winning museum, heritage and conservation projects. Twenty-four projects will be featured in the programme, which is organised in partnership with Europa Nostra and under special patronage of ICOM.

Organized by: European Heritage Association ■

Conference theme

Cinematic Urban Geographies

Dates & Place

3 to 4 October 2013, Cambridge, United Kingdom

Information on-line at

<http://www.crash.cam.ac.uk/events/2473/>

Description

The Cinematic Urban Geographies conference aims to explore the different facets by which cinema, the moving image and mobile Apps contribute to our understanding of cities and their topographies.

Organized by: Department of Architecture, University of Cambridge ■

Conference theme

Forth International Conference on the Constructed Environment

Dates & Place

4 to 5 October 2013, Lisbon, Portugal

Information on-line at

<http://constructedenvironment.com>

Description

Interdisciplinary annual conference on human configurations of the environment and the interactions among the constructed, social and natural environments.

Deadline for abstracts/proposals: 15th August 2013 Organized by: Universidade Nova de Lisboa ■

Conference theme

International Conference on Sustainable Cultural Heritage Management

Dates & Place

11 to 12 October 2013, Rome, Italy

Information on-line at

<http://www.netmuse.eu>

Description

The international symposium is aimed at conveying researchers and practitioners dealing with Cultural Heritage Management. The Conference Theme "Societies, Institutions, and Networks" reflects the broad array of values that Cultural Heritage hinders.

Organized by: Roma Tre University ■

Conference theme

International Conference on Cities, People & Places

Dates & Place

14 to 17 October 2013, Colombo, Sri Lanka

Information on-line at

<http://www.mrt.ac.lk/archi/ICCPP2013/>

Description

This International Symposium on Cities, People and Places (ISCPP) aims to address a wide array of inter-related aspects of cities and urban environments from functional aspects and city making technologies to quality of living and character of places. Its objectives are twofold. First, it aims to gather in a fast developing Asian city- Colombo, those who are interested in looking into the spaces and places of cities with a view to sharing their understanding of the complex human dimension of living in cities. Second, it envisages facilitating and constructing a holistic view of the problems facing contemporary cities, and places and solutions for their meaningful growth. The Conference is devised to accommodate contributions of participants from different disciplines yet focused on urban spaces and places.

Organized by: Department of Architecture, University of Moratuwa, Sri Lanka ■

Conference theme

The Idea of Creative City and the Urban Policy Debate

Dates & Place

17 to 18 October 2013, Cracow, Poland

Information on-line at

<http://creativecities.uek.krakow.pl/>

Description

The aim of the conference is to overview and assess the concept "creative cities" and its implementations. We are interested in a debate based on research, both theoretical and empirical, and on exploration of particular cases from all over the world, which can highlight potentials and pitfalls of putting the theoretical idea into practice. In particular, we are looking for comparative studies and different cases which may provide a lesson for Central Europe.

This conference addresses to the representatives of academia dealing with urban studies, artistic community, policy-makers and non-governmental organizations interested in culture, creativity and urban policy. Our aim to bring together people fascinated by the dynamic changes in contemporary cities.

Organized by: Department of European Studies at the Cracow University of Economics; Jagiellonian Club ■

Conference theme

GEOTOURISM: A new approach to travel and tourism education

Dates & Place

17 to 19 October, 2013 Detroit, Michigan, USA

Information on-line at

<http://www.istte.org/conference.html>

Description

The goal of ISTTE's Annual Conference is to provide a forum for international educators, scholars, researchers, industry executives, corporate trainers, consultants, vendors, administrators, and government officials to explore issues related to the teaching of travel and tourism on all levels from high schools, proprietary institutions, community colleges, and four-year colleges and universities, to graduate students.

Organized by: International Society of Travel & Tourism Educators ■

Conference theme

Culthist'13 – Cultural History Conference, Symbols in the History of Culture

Dates & Place

23 to 25 October, 2013, Istanbul, Turkey

Information on-line at

<http://www.culthistconference.org/>

Description

Throughout the history of mankind, the symbols emerge in all eras and in all scales with various appearances and functions. Sometimes the meanings and functions of the symbols are obvious and some-other-times the symbols present a potential of a key that needs to be subjected to more comprehensive studies.

Symbols bear significance, as objects and concepts in themselves. Then again, accumulation of emotional, intellectual, ideological, anthropological, religious and political references equally bears significance, again, in itself. It is more than fair to claim that the role of symbols in daily life, their origins, stylistic qualities and semantic transformations constitute an inseparable part of cultural history.

Organized by: DAKAM – Eastern Mediterranean Academic Research Center ■

Conference theme

Sustainable City 2013

Dates & Place

3 to 5 December 2013, Putrajaya, Malaysia

Information on-line at

<http://www.wessex.ac.uk/city2013>

Description

The Conference aims to address the many inter-related aspects of the urban environment from transport and mobility to social exclusion and crime prevention, providing an international view of problems facing modern cities and their solutions.

Organized by: Wessex Institute of Technology

Exhibition Alert

Exhibition theme

The Golden Age - Gateway to our world

Dates & Place Until 31 August, 2013, Amsterdam Museum, The Netherlands

Information on-line at

<http://amsterdammuseum.nl/en/golden-age>

Description

The Golden Age in the Netherlands was an era of trade, the Dutch East India Company, economic growth, wealth, silver, regents, cultural and religious diversity, flourishing science, high-quality art and the construction of the Amsterdam canals. But it was also a century of slavery and war. The 17th century is a historical period that continues to appeal to the imagination and is also regarded as the main basis on which the modern state of the Netherlands is founded. The Amsterdam Museum tells the story of the Dutch Golden Age in stirring fashion, with the latest multimedia techniques and a treasure trove of world-class pieces by Rembrandt, Pieter de Hooch, Maerten de Vos, Dirck Hals and Melchior d'Hondecoeter, to name just a few. ■

Exhibition theme

Flowers in Bloom: the Culture of Gardening in Edo

Dates & Place 30 July to 1 September, 2013, Edo-Tokyo Museum, Japan

Information on-line at

<http://www.edo-tokyo-museum.or.jp/english/special/201307/index.html> →

Description

Scottish botanist Robert Fortune witnessed Japan at the end of Edo Period, and what surprised him the most was the the love Japanese people had for flowers. This exhibition will present a large number of documents and historical materials that underline the magnificence of gardening, with the focus on the culture of gardening, which spread through Japan in the Edo Period.

The Edo-Tokyo Museum was founded on March 28, 1993, as the place where visitors come to learn more about Tokyo's history and culture, and which also serves as a projection onto the city and the living of the future. ■

Exhibition theme

Gulag: Traces and Testimonies 1929–1956

Dates & Place 17 May to 1 September 2013, Deutsches Historisches Museum

Information on-line at

<http://www.dhm.de/ausstellungen/gulag/en/>

Description

An exhibition by the "Memorial" Society, Moscow and the Buchenwald and Mittelbau-Dora Memorials Foundation in cooperation with Stiftung Schloss Neuhausen, on show in the German Historical Museum. Sponsored by the German Federal Cultural Foundation.

The exhibition presents relics of and testimonies to the Soviet camp system collected by the "Memorial" human rights organization all over the former Soviet Union from the 1980s to the present. The exhibition project seeks answers to the following question: How can the Gulag – a penal camp system already described by its contemporaries as the "quintessence" of Soviet tyranny – be described, how can it be comprehended in all of its dimensions? Voices of people who experienced it first-hand and biographies of former inmates accompany visitors on their exploration of this remote archipelago and create a panorama of the Soviet camp system. Objects from the "Memorial" holdings – for example a makeshift bread pouch, a tattered dress or a metal grave tag – make the everyday lives of the camp inmates tangible. ■

Exhibition theme

Making Room: New Models for Housing New Yorkers

Dates & Place Until 2 September, 2013, Museum of the City of New York, United States of America

Information on-line at

<http://www.mcny.org/exhibitions/current/Making-Room.html>

Description

Making Room: New Models for Housing New Yorkers showcases innovative design solutions to better accommodate New York City's changing, and sometimes surprising, demographics, including a rising number of single people, and will feature a full-sized, flexibly furnished micro-studio apartment of just 325 square feet – a size prohibited in most areas of the city. Visitors to the exhibition will see models and drawings of housing designs by architectural teams commissioned in 2011 by Citizens Housing & Planning Council, in partnership with the Architectural League of New York. The exhibition also presents winning designs from the Bloomberg administration's recently launched pilot competition to test new housing models, as well as examples set by other cities in the United States and around the world, including Seattle, Providence, Montreal, San Diego, and Tokyo. ■

Exhibition theme

Leningrad Collection

Dates & Place 22 April to 22 September, 2013, State Museum of the History of St Petersburg, Russia

Information on-line at

http://www.spbmuseum.ru/en/exhibits_and_exhibitions/93/5289/

Description

The exhibition presents Leningrad underground art of the second half of the 20th century. The exhibition shows more than 300 works by artists of the Leningrad underground - participants of the first exhibitions of the underground art, as well as works by masters of the so-called Moscow school of that period. Paintings are hanged densely on the walls like tapestry, reminding of apartment exhibitions of the 1960-1980's, which became a symbol of the non-conformism period. The exhibition includes 20 works from the collections of the State Museum of the History of St Petersburg and about 270 works from the collection of the gallery «KGallery», formed on the basis of the famous private collection of Sidorov and Volkova. ■

Exhibition theme

Paris by Night – Night Chronicles

Dates & Place Until 6 October, 2013, Pavillon de L'Arsenal, Paris, France

Information on-line at

<http://www.pavillon-arsenal.com/en/home.php>

Description

“Paris by Night” reveals the city, by day as well as its nocturnal works, a phantom history bathed in darkness, untold and yet consisting of emblematic figures, unique architecture and multiple usages.

“Paris by Night” bases itself on the city's nocturnal state, a dreamlike, surprising, varied liberated and mysterious state. ■

Exhibition theme

Merseystyle: Photographs by The Caravan Gallery

Dates & Place 10 May to 27 October, 2013, Museum of Liverpool, United Kingdom

Information on-line at

<http://www.liverpoolmuseums.org.uk/mol/exhibitions/caravan-gallery/> →

Description

An exhibition in the Skylight Gallery exploring the multiple identities of Liverpool and the Wirral, and reflecting the reality and surreality of everyday life on Merseyside.

The Caravan Gallery is an artist-led project and mobile exhibition venue set up by Jan Williams and Chris Teasdale. Since 2000 they have travelled thousands of miles and exhibited in hundreds of locations from car parks and shopping centres to prestigious galleries in Britain and beyond. They use photography to document the way we live today, engaging with audiences from all walks of life by inviting them to respond to their work.
