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International Council of Museums

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International Committee for Museology
Comité international pour la muséologie

Museology –
an Instrument for Unity and Diversity?

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Grußwort

zur Jahrestagung des Internationalen Komitees von ICOM
für Museologie in Krasnoyarsk, Russland, 6. bis 8. September 2003

Sehr geehrte Damen und Herren, liebe Kolleginnen und Kollegen,

ich gratuliere dem internationalen Komitee für Museologie des internationalen Museumsrates ICOM zu seiner Entscheidung, die Jahrestagung 2003 im sibirischen Krasnoyarsk durchzuführen. Diejenigen, die die russische Museumslandschaft kennen, wissen, dass gerade die Einrichtungen in Krasnoyarsk zu den innovativsten in ganz Russland zählen. Hier, abseits der Weltstädte Moskau und St. Petersburg, wird der Neuanfang in der Museumsarbeit nach den großen gesellschaftlichen Veränderungen des Landes besonders deutlich. Und auf die Leistungen dürfen die Museen in Krasnoyarsk zu Recht sehr stolz sein. Sie sind Vorbild und Modell für andere.

Nach dem Ende des Kalten Krieges ist der internationale Gedanken- und Erfahrungsaustausch auch in unserer Museumsbranche intensiviert oder gar erst möglich geworden. Kolleginnen und Kollegen aus dem Westen hatten zu lernen, welche Erfahrungen im Osten gemacht wurden und umgekehrt. Trotzdem, wir alle wissen noch zu wenig von einander. Daher ist die Arbeit des Weltmuseumsverbandes ICOM so wichtig, Kollegen aus Ost und West zueinander zu bringen, um den Dialog zu verstärken. Die Tagung des Internationalen Museologie-Komitees ist dafür ein sehr gutes Beispiel.

Aber auch die regionale Organisation ICOM-Europe möchte die Kontakte zwischen Ost und West auf unserem Kontinent fördern und stärken. So ist ICOM-Europe Schirmherrin einer Konferenzserie, bei der es um die Lage der Museen in der postkommunistischen Zeit geht. Die erste dieser internationalen Konferenzen hat im April in der russischen Stadt Twer stattgefunden. Sie wird in Minsk in Belarus Ende September 2003 fortgesetzt und findet ihren Abschluss im Mai 2004 in Berlin.

ICOM-Europe möchte sehr gern Themen aufgreifen und international anbieten, die insbesondere im Osten Europas von Bedeutung sind. Möglicherweise gelingt es, eine gesamteuropäische Konferenz vorzubereiten, auf der die Probleme und Perspektiven osteuropäischer Museen im Mittelpunkt stehen. Für Anregungen ist ICOM-Europe dankbar.

Ich wünsche der Jahrestagung gutes Gelingen, auf das die internationalen Netzwerke ausgebaut werden und der Erfahrungsaustausch zur Verbesserung der Museumsarbeit für die Menschen in unseren Ländern führt.

Mit freundlichen Grüßen

Ihr
Dr. Hans-Martin Hinz
Präsident von ICOM-Europe

Preface

The XXV Annual Symposium of the Committee for Museology of the International Council of Museums (ICOM/UNESCO) will take place from September 05 to September 14, 2003 in Krasnoyarsk, Belokuricha and Barnaul/Siberia/Russian Federation. The main topic is "Museology – an Instrument for Unity and Cultural Diversity?" This was decided by the Board of the International Committee for Museology (ICOFOM) on the occasion of the last meeting 2002 in Cuenca/Ecuador and on Galápagos Islands.

In this concern the Board started from the assumption that never in the history of ICOM an International Committee met in Siberia/Russian Federation – rather once a General Conference of ICOM was held in Moscow, and sometimes Committees met in Moscow and/or in St. Petersburg. Anyway, up to now the contacts between ICOFOM and Siberian colleagues were not as close as desirable. The idea to hold a Meeting in Siberia developed from IV Krasnoyarsk Museum Biennale 2001 "Theatre of Memory" when some representatives of ICOFOM were invited to act as members of the international jury. This year V Krasnoyarsk Museum Biennale to the topic "Fiction of History" will take place at the same time as the ICOFOM Annual Meeting – in September 2003. Also the themes are well-suited to each other.

Though, the preparation of ICOFOM Study Series (pre-Prints) was of immense difficulties because of both the Russian language with Cyrillic script and the partly different comprehension for museological terms. Therefore was proposed to produce two separate manuscripts – the one in Russian and the other in the usual conference languages as there are English, French and Spanish. The Symposium itself will be carried out in Russian and English languages in order to achieve clear results about the terms.

In this issue you will find essays to two different museological areas: Firstly, "Museology and Indigenous people" and secondly, "Transition Project – From Oppression to Democracy". After the discussion and the oral interpretation on the occasion of the Symposium the Russian essays will be translated into English and reversed.

Finally, we hope to be able to publish a common edition of ICOFOM Study Series 2003.

Hildegard Viereggs
Munich, August 2003

Provocative Paper: Museology is not an Instrument either for Unity or for Cultural Diversity

Martin R. Schärer – Switzerland

–

The title of our symposium is "Museology – an Instrument for Unity and Cultural Diversity".

In the first part of my paper I will try to explain why museology (always understood as a theoretical approach to a specific man/thing relationship) cannot be an instrument for either unity, cultural diversity or for anything else besides the understanding of the museal phenomenon (museality) itself. In the second part I'll share some of my reflexions on the hypothetical title "Museums – an Instrument for Unity and Cultural Diversity", since we have to take into account the fact that museology and museums are two completely different things.

If museology is considered as a science or at least a scientific discipline, it can only be global and universal. This means that its findings must have general validity that can be verified by anybody everywhere. This requirement applies to any science. Such statements may be immediately accepted for the natural sciences, but only with some reluctance when it comes to the social sciences. We can easily accept that there is no such thing as Russian mathematics or feminist physics, but only mathematics developed by Russian scientists (call it a "Russian School", if you will) or physics researched by women. Both groups may have specific topics they are interested in, but the results – if they are to be scientific – must have global validity.

Do we accept the same principles for philosophy or theology? I think we have to. At present, we speak of Chinese philosophy, but we then go on to refer to the content, to assumptions and to conclusions. But the methods of logic and deduction must be universal and they must also be verifiable by somebody who doesn't agree with certain contents. Let me apply this to museology. Museology describes a specific relationship between men and material culture (and also immaterial evidence, according to the definitions). Such descriptions must be valid for every human being, but the specific content or the weighting of factors may vary from one civilization to another. I contend that there is no Russian or Chinese museology but "only" a Russian or Chinese way of application, a culturally defined specific form of practice on a lower level than that of the global principles. We could also call this unity (of museology as a science) and diversity (in uncountable sets of practices).

A science can only be an instrument or a tool to understand a specific phenomenon in a scientific way and should never be an instrument for anything else, otherwise science is betrayed and abused. We all remember psychology and psychiatry as a tool used by dictators to eliminate dissidents. Or medicine to "prove" the inferiority of certain groups of the population. Or marrying a pseudoscience to the ruler's ideology. Hence museology cannot be an instrument of any particular goal – it can only make basic understandings available to museums and other heritage agencies.

The terms "unity and cultural diversity" – used here in opposition – raise the controversial question whether there are global and universal values (not scientific statements), for instance human rights. Do we accept such values or do we consent only to culturally defined sets of values that may differ from one region of the world to another? I maintain that only scientific facts can be considered as universal and that values are always the result of divers traditions and beliefs.

This means that museology can deliver the tools to museums to do a better job since it helps to understand the basics of man's behaviour with respect to his heritage.

If the title of our symposium were "*Museums – an Instrument for Unity and Cultural Diversity*" the arguments would change completely. A museum can be an instrument to achieve a specific aim, in a positive and in a negative sense. Museums were and are still abused to glorify a nation's past or its leader's heroism. But they can also be in the service of noble ideas, such as mutual understanding, peace or cultural diversity. All depends of the ethical responsibility of the institution and the curators (as defined in ICOM's Code of Ethics).

The crucial question in the context of our symposium's approach to the Transition Project is how to deal with a negatively charged heritage. It is generally accepted in museology that objects are mute, that they don't convey any message of their former life (besides some minor material evidence that gives no information as to any context or evolution). Every object has attributed values given by individuals or by society. A painting is not beautiful per se, but it is considered as beautiful by somebody. A weapon is seen as "good" or "bad" according to the context of its use as an instrument to "eliminate" the enemy or to "murder" the president of a country. The labels in the exhibition reflect the values given to things. Objectivity is never possible; there is no such thing as a neutral or innocent exhibition!

Concerning collections, we can make similar assumptions: There is no such thing as a neutral collection. Every collection reflects the political and social context of the museum and the preferences of the curators. Even if the museum's mission is clearly defined, it is never possible to collect everything, so there is necessarily a selection process which always has subjective elements.

In concrete terms, this means that a historical museum – at least theoretically – has to document the whole past, including periods that are considered as "bad". Such a museum should collect objects with negative values and even present them in its galleries. How is this possible? Can museology give some clues?

As an example, isn't it possible to conceive an exhibition on the man/thing relationship showing the fact that man and society give values to things and that such values may change over time? Such an approach would make it possible to show "hated" objects within their specific former context. At the same time it could be said that attributed values change and that today's society links the incriminated objects with other values, oppression for instance. In such a context it is also important to say that the object is not "bad" per se but only by man's definition. Wouldn't it be easier to collect such objects together with their former given values as two separate things, the material evidence itself and the specific contextual information?

Museological considerations can, I think, help to "neutralize" or "objectivize" depressing material heritages from periods of history that are considered as unpleasant. And let's not forget that the evaluation of our past is subject to change, too. Since the whole past is part of the collective memory, it is a part of ethical responsibility to document every historical period.

Museological theory on man and his cultural heritage is able to foster a reflexion on a "higher level" than the immediate emotional approaches because it offers general and global approaches.

I

Museology and Indigenous People

Diversity in Museums: Respect and Support

Ann Davis – Canada

“Minorities tend to be looked upon as a fashion statement, particularly at a cultural level. Emma (Ethnic Multicultural Media Awards, Great Britain) isn’t about white people accepting black people on their terms, it’s about us accepting ourselves and the white community on our terms. The trouble is people cannot handle minorities as being intellectuals. It’s very threatening for some people.”¹

Bobby Syed
Founder of Emma

This April in London, England, there were two museum exhibitions with significant black content, one at the National Portrait Gallery, *You Look Beautiful Like That*, and another at the Victoria and Albert, *Art Deco*. Although both shows were beautifully presented and huge crowd-pleasers, the audience was notably white. Why did these shows fail to reach a wider multicultural audience? Do black and Asian people have completely different tastes in art? Do they find museums too inaccessible or snobbish? These are questions that involve fairness and social justice. They involve the museum as a meeting place, where diversity and differences are respected and supported.

Museums all around the world are struggling with diversity and how to respect and support different cultural, social and political groups. There are lots of interesting activities in this regard. In 1998 the Dutch Ministry of Education, Culture and Sciences set up the Intercultural Museum Program. The Metropolitan Museum in New York has targeted African-American and Hispanic-American communities in that city in its first multicultural marketing strategy. The Met’s plan is to promote its diverse holdings rather than change its curatorial practice. In the same city the Brooklyn Museum has adopted a different strategy. The Brooklyn produces ethno-specific exhibitions and bilingual publications, often in Spanish, Chinese and Russian.² In Queensland, Australia, Arts Queensland has published “*Beat a Different Drum: A Handbook for Marketing Cultural Diversity in the Arts.*” Yet the audiences are often stubbornly white.

The concept of supporting and respecting diversity is, of course, not restricted to museums. Politically the notion has detractors from all sides. The right mocks diversity as a politically correct fashion. The left questions the value of diversity as a rationale for affirmative action. Peter Schuck argues in his book *Diversity in America* that in practice diversity is “comically arbitrary” and rests on false, even insulting assumptions that most black people share the same experiences. Aboriginal peoples all over the world have said the same thing, hating the tendency to lump all Indians, for example, together as a homogeneous people. Richard Kahlenberg of the Century Foundation in the United States argues that US universities admit middle-class black kids and congratulate themselves, while leaving a huge problem of economic disadvantage untouched.³ Discussions over the impact of globalization get tangled in this debate about diversity. Among those pro globalization, the American Thomas Friedman, author of *The Lexus and the Olive Tree*, (1999) believes that globalization is “globalizing American culture and American cultural icons.” Among the anti-globalization, the Canadian Naomi Klein, author of *No Logo*, (2000), writes that “Despite the embrace of polyethnic imagery, market-driven globalization doesn’t want diversity; quite the opposite. Its enemies are national

1. Quoted in Liz Hoggard, in “Different strokes”, *The Observer*, April 6, 2003.

2. *The MAP (Marketing Audiences Promotion)*, Arts Victoria, (Australia), Issue 4, August 2001

3. Bill Keller, “Mr. Diversity”, *The New York Times*, June 28, 2003

habits, local brands and distinctive regional tastes.”⁴ Given these deep philosophical differences, how can museums as meeting places provide the tools with which a disparate audience can discuss a disparate world?

To frame the questions I will present two problems of diversity. The first is the recent decision of the US Supreme Court in *Grutter v. Bollinger*, a case involving affirmative action admission policies at the University of Michigan Law School. The second is the effort of various museums around the world to reclaim material plundered from their respective countries and now in museums abroad. The most public dispute of this nature is the Elgin Marbles in the British Museum.

I

The Michigan University Law School case started when Barbara Grutter, a white student with a high grade point average and good LSAT marks, applied to law school in 1996 and was rejected. She argued that she was rejected while applicants of certain minority groups were admitted with lesser qualifications. The Supreme Court, in a 5 to 4 decision, upheld the right of the University of Michigan to consider race as a factor in the admission process. Justice Sandra Day O’Connor wrote the opinion, and dissents were filed by Chief Justice William H. Rehnquist and Justice Clarence Thomas. Voluminous evidence was submitted to quantify the extent to which the law school considered race in making admissions decisions. After analyzing the data, Dr. Kinley Larntz concluded “that membership in certain minority groups ‘is an extremely strong factor in the decision for acceptance’ and that applicants from these minority groups ‘are given an extremely large allowance for admission’ as compared to applicants who are members of nonfavored groups.”⁵ These underrepresented groups were African-Americans, Latinos and Native-Americans. Dr. Stephen Raudenbush focussed on the predicted effect of eliminating race as a factor in the school’s admission process. In his view a race-blind admission system would have a “very drastic” negative effect on underrepresented minority admissions. While 35% of underrepresented minorities were actually admitted, Dr. Raudenbush predicted that only 10% would have been admitted were race not considered.⁶ In finding for the university, Justice O’Connor concluded that “student body diversity is a compelling state interest that can justify the use of race in university admissions.”⁷

The value of racial diversity was much discussed in this case. Justice O’Connor wrote in her opinion that “numerous studies show that student body diversity promotes learning outcomes, and ‘better prepares students for an increasingly diverse workforce and society, and better prepares them as professionals.’” She went on to explain that “These benefits are not theoretical but real, as major American businesses have made clear that the skills needed in today’s increasingly global marketplace can only be developed through exposure to widely diverse people, cultures, ideas and viewpoints.”⁸

The two dissenting opinions are also instructive. Chief Justice Rehnquist examined the university’s contention that a “critical mass” of underrepresented minorities was necessary to challenge all students to think critically and re-examine stereotypes. He found that the university admitted about twice as many African-Americans as Hispanics, and concluded that if it were necessary to admit a “critical mass” of African-American students to “prevent students from feeling ‘isolated or like spokespersons for their race’”, “one would think that a number of the same order of magnitude would be necessary to accomplish the same purpose for Hispanic and Native Americans.”⁹ Instead of this happening, the Chief Justice found that “the record demonstrates that the law school’s admissions practices with respect to these groups differ dramatically and cannot be defended under any consistent use of the term ‘critical mass.’”¹⁰

⁴ Quoted in Phillip Legrain, “Cultural Globalization Is Not Americanization”, *The Chronicle Of Higher Education*, May 9, 2003.

⁵ “Excerpts From Justices’ Opinions on Michigan Affirmative Action Cases”, *The New York Times*, June 24, 2003.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ *Ibid.*

Justice Clarence Thomas also dissented on the basis of racial diversity. His judgment, according to Bill Keller writing in The New York Times Op-Ed section, “is the angry exclamation of a black man who feels personally patronized and demeaned by what he sees as racial gerrymandering.”¹¹ Keller goes on to explain that Justice Thomas “derides racial diversity as an ‘aesthetic’ concept.” The Justice wrote that the law school “wants to have a certain appearance, from the shape of the desks and tables in its classrooms to the color of the students sitting in them.” According to Keller “To Justice Thomas’s mind, diversity means the black man as décor.”¹² Surely Thomas is echoing Bobby Syed of Emma in contending that fashion and implied inferior intellectual powers of minorities are at play here.

II

The second case involves the problem of diverse collections in museums. Much has rightly been made of the need to return works of art and other collectibles plundered by the Nazis during World War II. Many museums around the world have recognized the iniquity of holding material plundered by the Nazis and have gone to considerable efforts to return such pieces to relatives of the original owners. Less well known is the efforts of other countries to retrieve their treasures looted during wartime. Now some of China’s art historians and archaeologists are planning to launch a campaign to demand that material stolen by defeated Japanese troops at the end of World War II be returned. Many of these national treasures have now surfaced in some of the world’s most distinguished museums, the Louvre, the Metropolitan Museum, the Prado and the British Museum. Among the priceless treasures lost was the fossilized skull of Peking Man, and more than an million other objects, currently scattered across more than 200 museums in 47 different countries. China has joined other countries – Turkey, Cambodia, Nigeria, Mali, Bangladesh and Greece – that are planning to file a suit against museums from New York to St. Petersburg.¹³

Certainly the most widely publicized case is that of the Elgin Marbles, known in Greece as the Parthenon sculptures, which date between 447 and 432 BC. In 1799, the British ambassador to the Ottoman Empire, Lord Elgin, removed the sculptures and took them to London. Since then calls for their return to Athens have been largely ignored, despite a major campaign to pressure the British government. In fact the new director of the British Museum, Neil MacGregor, has specifically said that the sculptures will not be returned to Greece.¹⁴

The plaintiffs face a difficult task. In December 2002 18 prestigious museums in Europe and the United States issued a joint statement refusing requests by several nations to return artifacts, including those obtained illegally or looted during times of conflict and Western imperial conquest. “The objects and monumental works that were installed decades and even centuries ago in museums throughout Europe and the United States were acquired under conditions that are not compatible with current ones”, the statement reads. It argues that the value of the archaeological, artistic and ethnic objects in promoting diverse cultures in their current museums outweighs the desire by and value to individual nations or racial groups for their return. James Wood, director of the Art Institute of Chicago, wrote that these collections “have become part of the museums that have cared for them” and “part of the heritage of the nations which house them.” He used the term “universal museums” to describe the nature of these prominent institutions. In short, in a very patronizing way, these 18 museums are saying that these prized pieces are of more value to the museums in which they now reside than they are to their original creators or owners and they are using the perceived values of cultural diversity to bolster their argument.¹⁵

The activities of the British Museum are an interesting example. Director MacGregor has recently started to gather all the museum’s collections that have been scattered around London and return them to the sprawling home in Bloomsbury to rejoin the museum’s panoramic display of world civilizations, starting with works from Mesopotamia, Egypt, Greece and Rome, much of

¹¹ “Mr. Diversity”, June 28, 2003

¹² Ibid.

¹³ Christian M. Wade, “China seeks return of war spoils”, NewsALERT, June 11, 2003.

¹⁴ Alan Riding, “British Museum Heads to Calmer Waters”, The New York Times, June 24, 2003.

¹⁵ Wade

it collected during the heydays of the British Empire. "We'll be back to 1753 with the whole world under one roof," Mr. MacGregor said.¹⁶ The reference to 1753, the year the museum was founded based on Hans Sloan's personal collection, is not coincidental. "It is again conceptually possible to think of this as one collection," MacGregor explained, "just at it was conceptually possible in 1753. The parallels between the Enlightenment and today's globalization are striking."¹⁷ This one, indivisible collection concept leaves no philosophical or ethical room for return of artifacts of other nations or peoples.

III

These two cases illustrate both strengths and weaknesses in the concept and practice of diversity. On the one hand, it is very necessary to open museums to cultures, classes and races other than the white, middle class. As Justice O'Connor noted in the context of law schools, "the skills needed in today's increasingly global marketplace can only be developed through exposure to widely diverse people, cultures, ideas and viewpoints." Arts funders and practitioners now talk of "reflecting diversity", "breaking down barriers", "building new audiences" and "exploring ethnicity." In Great Britain the Arts Council's Cultural Diversity Action Plan explains that "There can no longer be any question that responding to cultural diversity is a mainstream and not a marginal issue."¹⁸ On the other hand, as these two cases demonstrate, the promoting of racial and cultural diversity is not without pitfalls. As Justice Thomas's dissenting judgement makes clear, not all members of minorities or underrepresented groups are happy being defined simply as a member of that group. British playwright Tanike Gupta complained: "I'm so fed up with being called an 'Asian playwright'. They would never describe Tom Stoppard as a 'white playwright' or say 'with an all-white cast.'" ¹⁹ Secondly, as the University of Michigan case demonstrates, there is the possibility of elevating cultural identity over qualifications or excellence. Should museums choose to mount mediocre exhibitions of a racial minority? This also raises the question of tokenism, giving groups recognition and funding that they may not have won had their production been judged dispassionately. Finally there is the problem of defining diversity. If black, Asian and aboriginal artists are considered worthy of special attention, why are not disabled, Irish and lesbian artists also given that attention. Respecting and supporting diversity in museums is a very layered and complex task. In attempting to right a grievous wrong, it is important not to create a whole new set of injustices.

¹⁶ Riding

¹⁷ Ibid.

¹⁸ Josie Appleton, "Cultural diversity: different strokes", *spiked*, (<http://www.spiked-online.com/Articles/00000006DD75.htm>) April 29, 2003

¹⁹ Hoggard

Unidad y diversidad: El desafío latinoamericano

Nelly Decarolis – Argentina

I Introducción

Para comprender en su verdadera dimensión la realidad de los museos de América latina y el Caribe podríamos decir que en la mayoría de los casos su filosofía, sus políticas y objetivos, como así también su rol social y cultural, están condicionados por la compleja estructura de un vasto territorio que se extiende desde México, en la frontera sur de los Estados Unidos, hasta Tierra del Fuego, enfrentando los hielos australes que lo separan de la Antártida.

Más de veinte naciones con diferentes niveles de desarrollo -producto de la multiplicidad de tradiciones y recursos- impiden mostrar una imagen homogénea de la región. En cada una de ellas se destacan rasgos específicos, condicionados por las particularidades de su pluralidad cultural y su diversidad étnica.

Latinoamérica posee características únicas que la diferencian del resto del mundo. Ninguna otra región en vías de desarrollo ha mostrado mayor simbiosis con Occidente, como consecuencia de la preponderancia dada a los modelos europeos desde la primera hora, aunque fueran diferentes las formas de procesar dichos modelos, de acuerdo a la mayor o menor receptividad de cada uno de sus países.

A través de los testimonios materiales e inmateriales que conforman su herencia cultural, es posible detectar un universo de referencias que expresa las diversas cosmovisiones de la realidad latinoamericana a través de sus distintas vertientes, rescatando arquetipos y mitos, actualizándolos dentro del panorama general y revelando la tensión experimentada en el desarrollo social, político y económico de cada una de sus naciones. Para comprender mejor estas premisas es necesario conocer también los lineamientos esenciales de sus múltiples tradiciones culturales. Aún así, nunca se sabrá lo suficiente sobre el pasado prehispánico de los pueblos latinoamericanos debido a la violencia ejercida por el proceso de la conquista que obstaculizó la integración de la civilización avasallada y dilató la fusión de ambas culturas. Este hecho fundamental no permitió a los pueblos sometidos conservar su pasado, subsumidos como estaban en el mundo nuevo de los conquistadores.

Lo poco que podemos entrever de ese mundo prehispánico nos revela una manera diferente de entender el Universo, una interpretación cósmica fascinante y un congruente esfuerzo por defender lo que creían digno de ser legado a la posteridad, en la concepción cíclica del tiempo de las cosmogonías indígenas, enfrentada a la concepción lineal occidental.

Por lo tanto, hoy es imposible explicar las marcadas diferencias existentes entre los diversos pueblos de la región sin conocer sus antecedentes a través de su historia; menos aún las ideas que integran la filosofía de sus museos, su inserción en el medio, su desarrollo posterior y finalmente su situación actual, en los albores del tercer milenio, sin regresar en el tiempo poco más de quinientos años, hasta el momento del descubrimiento de América en aquel año de 1492...

2 Un toque de memoria

Después de la Conquista, el imperio español rápidamente dio origen a un fenómeno cultural que habría de constituir una nueva realidad para el mundo occidental. Una sociedad peculiar que heredó religión, lengua e instituciones; una sociedad incluida en Occidente que, sin embargo, mostraba una fisonomía singular debido al rápido proceso de mestizaje entre blancos y nativos, al que prontamente se agregó la presencia africana como resultado del ignominioso tráfico de esclavos negros que se volcó en las costas del Caribe y del Brasil, para repartirse luego por los territorios de las colonias españolas y portuguesas. Por lo tanto, las singularidades sociales y culturales que marcan hoy la realidad de cada región latinoamericana

no pueden ni deben sorprendernos, ya que fueron los acontecimientos mismos los causantes de esta diversidad que caracteriza en la actualidad sus rasgos de identidad.

Hoy sus museos reflejan *“...la contribución hecha por los negros en Brasil, Cuba y el Caribe; la presencia de importantes culturas prehispánicas como elemento esencial de las nacionalidades en México, Guatemala, Nicaragua, Perú, Ecuador y Bolivia; el rápido mestizaje entre blancos e indígenas en Colombia, Venezuela y Chile; las grandes corrientes migratorias europeas en Argentina y Uruguay; el Imperio y la República en Brasil, una enorme nación que habla un idioma diferente, pero no por eso deja de tener raíces similares.”*²⁰

La población autóctona que logró sobrevivir a la conquista padeció la imposición de la cultura de los vencedores y la devastación de la propia en un momento de la historia que no entendía de otras sociedades ni creencias. Magníficos manuscritos, códices y archivos que contenían los registros de importantes civilizaciones, fueron quemados frente a la impotencia de indígenas bien informados, que conocían perfectamente su significado. Ni siquiera esto impidió la total erradicación de culturas tan vigorosas y hoy se observa resurgir ese pasado en las manifestaciones más inesperadas, demostrando la fusión de valores que operó, a través de los siglos, el contacto de dos mundos diametralmente opuestos.

Después de la destrucción inicial llevada a cabo por la Conquista, la paciente tarea evangelizadora de los misioneros comenzó a perfilar una lenta y sostenida recuperación de la historia y las tradiciones de las comunidades nativas. Obras de arte, en un principio consideradas “bárbaras” por no ajustarse a los gustos estéticos de la época, provocaron luego la admiración de los cronistas de la época. Poco a poco, las colecciones privadas primero y más tarde los museos, acogieron esas obras, producto de la creatividad de los pueblos latinoamericanos.

Es sabido que importantes personajes indígenas pertenecientes a las más avanzadas civilizaciones latinoamericanas, acostumbraban coleccionar objetos especiales y religiosos. En la actualidad, muchos de estos objetos recuperados en las excavaciones, se suelen encontrar entre el acervo de los principales museos de México, Perú, Ecuador y Bolivia.

El colonialismo ibérico impuso a sus posesiones de ultramar tal dependencia en relación con sus propios modelos, que no pudo ser suprimida ni siquiera por los posteriores procesos de independencia que dividieron al vasto territorio americano en diferentes naciones. Sobreviven aún ciertos aspectos del colonialismo ibérico, como el privilegio de tener acceso a la posesión de la tierra y las propiedades: grandes latifundios, minas y establecimientos ganaderos. Por otra parte, es innegable que la falta de diversificación que caracterizó a la economía colonial, es el legado que limita aún las oportunidades de los pueblos latinoamericanos, dando como resultado profundos conflictos políticos, económicos y sociales, realidad que se refleja en su historia hasta el presente.

Sin embargo, ya no es momento de criticar viejos comportamientos, sino de recordar por qué surgieron en un tiempo y un espacio dados; por qué perduran todavía y por qué subyacen aún hoy a pesar de la lucha que se está librando día a día para forjar el futuro.

Lo que sí podemos afirmar con orgullo es que no son muchas las sociedades que se han preocupado por su destino hasta el grado en que lo han hecho los pueblos latinoamericanos, buscando rescatar sus propios valores dentro de todos los campos de la creación y la expresión. Durante el último siglo, su preocupación se ha traducido en una afanosa búsqueda de identidad. Una identidad elaborada sobre las bases de la configuración de las diversas nacionalidades existentes en la región. Una identidad que no es una condición permanente, sino una construcción en perpetuo cambio; una identidad dinámica que caracteriza a cada grupo social, que incluye sus sistemas de valores, sus creencias, sus mitos y tradiciones, sus múltiples formas de expresión, su manera de estar presentes en el mundo.

El pensador colombiano Jaramillo Uribe dice: *“... aunque el sustrato común que se encuentra en la base de las culturas americanas otorga a su pensamiento una cierta homogeneidad, el origen prehispánico ha dado nacimiento a los rasgos étnicos y culturales que aún hoy caracterizan a muchos de nuestros países, produciendo en cada uno de ellos fenómenos particulares que requieren especial atención.”*²

Tal el caso de Mesoamérica y el Caribe como así también el de los países andinos. Un importante segmento de su población está conformado por mestizos y comunidades indígenas profundamente enraizadas en la tierra. El patrimonio cultural de estas naciones está signado

²⁰ Jaramillo Uribe, Jaime: “Frecuencias temáticas de la historiografía latinoamericana” en *América latina en sus ideas*. Coordinación e introducción de Leopoldo Zea. UNESCO. Siglo XXI Editores. México. 1986. Pág.37

² Jaramillo Uribe, Jaime: “Frecuencias temáticas de la historiografía latinoamericana” en *América latina en sus ideas*. Coordinación e introducción de Leopoldo Zea. UNESCO. Siglo XXI Editores. México. 1986.

por grandes civilizaciones, altamente desarrolladas desde el punto de vista cultural.: mayas, aztecas, incas ...

Cabe destacar que en este gran mosaico de identidades, los inmigrantes europeos que llegaron a las costas de Argentina y Uruguay hacia fines del siglo XIX y comienzos del XX en grandes oleadas, aportando cada uno su propia cultura, al pisar el nuevo continente adquirieron otra escala de valores. De esta dualidad surgió el eclecticismo que caracteriza la cultura de ambos países y permite una armoniosa convivencia dentro de sus propias fronteras, porque esta suma de identidades también constituye otra forma de identidad latinoamericana.

Este proceso de aculturación quedó reflejado en las expresiones sociales y culturales de ambos países y en las características específicas del patrimonio cultural alojado en los museos. Particularmente en ciudades cosmopolitas como Buenos Aires y Montevideo, donde importantes colecciones están conformadas en gran parte por objetos importados, especialmente procedentes de Europa, a diferencia de las colecciones existentes en los museos de otros países latinoamericanos que responden, en su mayoría, a su multiplicidad social y étnica como asimismo a conflictivas circunstancias históricas que debieron enfrentar a través del tiempo.

La historia y la filosofía de los museos de algunos países latinoamericanos merecen un capítulo aparte dentro del contexto de la museología, ya que muchos de ellos han recuperado, valorado y preservado a través de tiempo un pasado autóctono específico que está incluido en el presente gracias a su selectiva percepción del imaginario colectivo.

Podemos reiterar finalmente que, a pesar de la multiplicidad cultural y étnica que caracteriza a nuestros pueblos, es posible captar una vinculación subyacente en sus raíces. Y desde este punto de convergencia, es posible analizar y delinear las diversas identidades latinoamericanas, comenzando con las cosmogonías indígenas hasta llegar a la producción actual de sus pensadores contemporáneos; desde los vestigios arqueológicos prehispánicos hasta los testimonios posteriores que marcan la evolución de su historia cultural; siguiendo hasta el presente los procesos de conquista, colonización, independencia e inmigración que han marcado la trayectoria de los pueblos latinoamericanos hasta el presente.

Es posible descubrir la fuerza de la creación latinoamericana reflejada en las ideas que subyacen en su pensamiento filosófico, en su arte, en su literatura, en sus mitos y tradiciones, en la arquitectura de sus ciudades, vigorosos centros de concentración de poder. Todo este patrimonio cultural, todas estas expresiones culturales que permiten comprender la relación entre la humanidad y el entorno están profundamente relacionadas con el museo, porque en él convergen las diferentes expresiones de cada cultura: *“...la apropiación del espacio en el funcionalismo del arquitecto brasileño Niemeyer; la revalorización del color en la arquitectura urbana del mexicano Luis Barragán, inspirado en las haciendas mestizas de su tierra; la recuperación de imágenes ancestrales en el plástico cubano Wilfredo Lam; la épica de la liberación en los muralistas Rivera, Orozco y Siqueiros; el doloroso amor a su tierra en la obra íntimamente torturada de Frida Kahlo; el descubrimiento de nuevas formas en la conquista del espacio-tiempo del venezolano Soto y el argentino Le Parc, feliz coincidencia del arte de ambos países; la creación analógica de formas culturales en Alicia Peñalba; los mitos indígenas peruanos reflejados en la plástica de Codesido; la colosal obra de Cándido Portinari, considerado el artista brasileño de mayor personalidad, profundamente enraizado en la realidad social que representa; la dimensión ontológica subyacente en el pensamiento plástico del argentino Emilio Pettoruti, cuya obra pictórica se desarrolla entre el cubismo y la abstracción; el “universalismo constructivo” del pintor uruguayo Torres García, buscando siempre la integración de los pueblos americanos... Escritores como Jorge Luis Borges, que llegó a evocar, defender y recrear esencias netamente argentinas, especialmente porteñas a pesar de su formación europeizante; el Nobel mexicano Octavio Paz, cuya fecunda obra en prosa y en verso representa, al igual que la de Borges, un galardón para la literatura latinoamericana, como también la del colombiano Gabriel García Márquez, que se mueve entre la magia y la fantasía, rasgos fundamentales de su narrativa inspirada en las fábulas y leyendas escuchadas en su niñez; el brasileño Jorge Amado, que en sus novelas busca recrear como telón de fondo la mágica ciudad de Bahía y que en sus vigorosas descripciones de la selva tropical deja entrever el efecto que produce sobre el espíritu del hombre; el guatemalteco Miguel Ángel Asturias, quien plasmó en su obra la preocupación por los problemas sociales de los seres primitivos de su patria; el paraguayo Augusto Roa Bastos, cuya vertiente poética y realista se nutre de ciertas voces y ritmos guaraníes, en una visión del mundo mediatizada por leyendas populares y por la rigurosa expresión crítica de la realidad inmediata; Rómulo Gallegos, conceptualizado como uno de los más grandes novelistas de*

*Latinoamérica, quien supo hacer una descripción vigorosa de los llanos venezolanos y de la psicología indómita de sus pobladores; la chilena Isabel Allende, que no dudó en denunciar las injusticias padecidas por su pueblo bajo el influjo de la dictadura y así tantos otros que lograron hacer comprender al mundo que en América latina absolutamente todo es posible... Sus libros dan libertad a los procesos de pensamiento convirtiendo la realidad en algo distinto que brota de la propia mente.*³

A mitad camino entre el mito y la utopía, esta realidad latinoamericana participa de ambos y en mayor o menor grado la encontramos albergada en nuestros museos.

Cuando evaluamos el mundo de ideas que fluyen entre los pueblos de nuestra región, comprendemos, por fin, la necesidad de diferenciar y a la vez unificar nuestra realidad cultural para poder así reconocer su originalidad, su propia identidad y la calidad del soporte simbólico que le permite alcanzar *la unidad dentro de la diversidad*.

3 Conclusión

Latinoamérica enfrenta una crisis de la contemporaneidad que revela la necesidad de modificar espacios y contenidos culturales y legitimar y difundir los valores de la vida.

Ya comenzado el siglo XXI, ¿qué entendemos por necesidades esenciales de nuestros pueblos? ¿es lo mismo pensar y calcular? ¿enseñar y comunicar? ¿razonar y reflexionar? ¿son similares sabiduría y conocimiento? ¿uniformidad e igualdad...?

Para lograr respuestas coherentes, es importante abrir previamente espacios para la reflexión, capaces de captar y difundir el marco teórico del pensamiento contemporáneo desde un punto de vista dinámico y multidisciplinario.

En el desarrollo cultural de nuestro continente, los museos ocupan un lugar crucial y decisivo al asumir diferentes niveles de expresión acordes a cada región. Los regionalismos constituyen un punto de sustento esencial para los museos latinoamericanos. Incluye peculiaridades y prácticas ideológicas, políticas, sociales y culturales que identifican y diferencian a los grandes grupos sociales que actúan dentro de un espacio geográfico delimitado.

No se puede negar que los museos en Latinoamérica a menudo desarrollan su acción dentro de una red de intereses hegemónicos, no siempre acordes con los sentimientos de la comunidad. Esta ambivalencia se basa, por un lado, en una concepción individualista y competitiva de la sociedad que está presente desde los tiempos de la conquista y por otro, en una concepción colectiva totalmente opuesta que busca la justicia social por encima del éxito.

En la actualidad, la tendencia de conciliar a las diferentes regiones y grupos étnicos actualizar sus acervos y unificarlos en un patrimonio nacional simbólico expuesto en museos y monumentos, ha sido golpeada por la crítica: *ni la idea abstracta de nación subordinada a la diversidad de las culturas ni el fundamentalismo dogmático que se vuelca en un nacionalismo populista...*

Los museos latinoamericanos, intérpretes de la situación cultural, social, política y económica en un tiempo y un espacio dados, deben tener la capacidad de distinguir dentro de la heterogeneidad de los pueblos que constituyen el vasto territorio en que se encuentran insertos, los rasgos que los unen en esencia, estableciendo sus núcleos, su entorno, sus características generales y particulares; presentando la realidad de las minorías étnicas, especialmente aquellas que han caído virtualmente en el olvido por encontrarse asentadas en regiones periféricas alejadas de los principales centros.

³ Bareiro Saguier, R. y Rojas Mix, M.: "Frecuencias temáticas de la historiografía latinoamericana" en *América latina en sus ideas*. Coordinación e introducción de Leopoldo Zea. UNESCO. Siglo XXI Editores. México. 1986.pp.461/463

Unity Within Diversity: A Latin American Challenge

Nelly Decarolis – Argentina

I Introduction

If we wish to characterize the present situation of museums in Latin America and the Caribbean we could say that, in most cases, their philosophy and objectives, as well as their cultural, social and political roles are conditioned by the complex structure of a vast territory (from Mexico, at the United States Southern boarder to Tierra del Fuego, almost facing the South Pole).

Over twenty countries with unequal resources and different levels of development hinder the showing of an image of the region as a whole. Each one of them presents particular features due to the peculiarities of their social realities to which an ethnical multiplicity must be added.

Latin America has inherent characteristics which mark a difference with the rest of the world, due to the dialectic situation brought about -on the one hand- by the importance it has given to the European patterns from the very beginning and -on the other- by the different ways of processing said patterns, according to the greater or lesser receptivity of each cultural field in the various countries.

No area of the developing world has evolved on the basis of such a great symbiosis with Western Europe as has Latin America. Through the material and immaterial testimonies that conform its cultural heritage, most of which can be found in its museums, it is possible to detect a universe of references which express the tension experienced in the social, political and anthropological development of each of the nationalities, rescuing archetypes and myths and updating them in the whole of the general outlook.

In order to understand these premises, it is necessary to have an adequate knowledge of the Latin American essential guidelines, of its multiple cultural traditions, though Latin American peoples will never know enough about their pre-Hispanic past, as the result of the violent conquest process, which hindered the integration of the defeated civilization and delayed the merger of both cultures.

The little we can see when we look into that pre-Hispanic world reveals another way of understanding the universe: a fascinating cosmic interpretation and a congruent effort for defending that which they believed was worth conveying to posterity: the cyclical conception of time of the native cosmogonies vis-à-vis the Western lineal conception.

Thus, neither is it possible to explain the remarkable differences among the peoples of the region without knowing their background throughout history; less still the ideas which made up the philosophy of their museums, their insertion and subsequent development, or their current situation at the beginning of the third millennium, without going back at least 500 years in time to 1492, when America was discovered.

2 A Touch of Memory

After the conquest, the Spanish empire promptly gave rise to a different cultural phenomenon. A peculiar society that inherited religion, language and institutions; a society included in the West, but keeping to a specific physiognomy which arose from a wide process of cross-breeding between the white and Indian races, promptly joined by the presence of black people as the result of the ignominious slave trade.

Latin American cultural and social peculiarities should not surprise us. Different events caused the appearance of diversity among its nations, and discrepancies brought about specific phenomena in each of them.

Nowadays, their museum institutions reflect "... the contribution made by blacks in Brazil, Cuba and the Caribbean; the presence of important pre-Hispanic cultures as an essential element of the pertinent nationalities in Mexico, Guatemala, Nicaragua, Peru, Ecuador and Bolivia; the

quick mixing of white and Indians in Colombia, Venezuela and Chile; the strong migratory European flows in Argentina and Uruguay; the Empire and the Republic in Brazil, a country with an historical development which contrasts greatly with the rest of the region, a huge nation speaking a different language, although with similar roots.”¹

The native population that managed to survive the conquest suffered the imposition of the conquerors' culture and the devastation of their own at a time in history where there was no room for other societies or beliefs. Precious manuscripts -codices and files-, which contained the records of important civilizations were set on fire vis-à-vis the feeling of impotence of the well-informed Indians who knew what these manuscripts meant. Neither did this enable the total eradication of such vigorous cultures and nowadays we observe a revival of the past in the most unexpected expressions, demonstrating the merger of values brought about, throughout the centuries, by the contact between two totally opposed worlds.

After the first impulsive destruction, the patient evangelization task of the missionaries started a slow but steady recovery of traditions and history of the native communities.

Works of art -at first considered “barbarisms” since they did not adjust to aesthetic standards in force- caused the admiration of the chroniclers of that time. Little by little, collections and museums took in important works of art, which stemmed from the creativity of the Latin American peoples. It was noted that the natives from the most advanced civilizations used to collect religious and other special objects. Nowadays, many of these objects, recovered in the excavations, can be found mainly in the museums in Mexico, Peru, Ecuador and Bolivia.

Colonialism imposed external dependency models in its offshore possessions, which not even the independence process -which divided the vast American territory into different nations- was able to guard off. There still exist nowadays certain aspects of Iberian colonialism, as the privilege of gaining access to property and land tenancy: big latifundia, mines and livestock farms.

The lack of diversification of the colonial economy is the legacy which from early times limited the development opportunities of the Latin American peoples and resulted in the deep social, political, cultural and economic conflicts which are reflected in their history straight through present days.

It is no longer a matter of qualifying olden behaviours, but of understanding why they arose throughout time and space; why they still last and why they are still underlying just now, when there is an ongoing struggle to forge the future.

What we may proudly say is that not many societies have wondered about their destiny to such a degree as Latin Americans, seeking the arising of values of their own within all fields of expression and creation. For the last two centuries their awareness has been translated into a search for identity. An identity elaborated on the basis of the configuration of their various nationalities. An identity which is not a permanent condition but a continuously changing, dynamic construction which distinguishes each social group, includes its systems of values, its myths and traditions, its multiple forms of expression, its way of being present in the world.

The Colombian thinker Jaramillo Uribe says that “...although all the common substratum at the base of the Latin American cultures gives their thinking a certain homogeneity, the pre-Hispanic origin has given rise to the ethnic and cultural features which even nowadays characterize many of our countries, producing in each of them particular phenomena which require special attention”.² This is the case of Mesoamerica and the Caribbean, as well as that of the countries placed on the Andes mountain range. An important part of their population is crossbred and Indian communities are still deeply rooted. The cultural heritage of these nations is marked by the big Latin American civilizations (Mayas, Aztecs, Incas), which were highly developed from the cultural standpoint.

In this mosaic of nationalities, Argentina and Uruguay present different ethnic features as a result of the intense crossbreeding of their population with great flows of European immigrants who reached their coasts at the end of the 19th century and the beginning of the 20th. giving birth to a new type of Latin American with a particular identity, originated in the multiple roots which gradually weakened the pre-Hispanic ones. It is a reality reflecting, in fact, a sum of identities which are also part of the Latin Americans' global identity.

The diverse cultures of those who had recently arrived from distant countries acquired other values in the new continent, and from this duality stemmed the eclecticism that distinguishes Argentina and Uruguay. This process is reflected in their social and cultural expressions and in the specific characteristics of the cultural heritage lodged in their museums. Particularly in

¹ Jaramillo Uribe, Jaime: “Frecuencias Temáticas de la Historiografía Latinoamericana” in *América Latina en sus Ideas*. Coordinación e Introducción de Leopoldo Zea. UNESCO. siglo xxi editores. Mexico. 1986.p. 37.

² Jaramillo Uribe, Jaime: “Frecuencias Temáticas de la Historiografía Latinoamericana” in *América Latina en sus Ideas*. Coordinación e Introducción de Leopoldo Zea. UNESCO. siglo xxi editores. Mexico. 1986.p. 37.

cosmopolitan cities such as Buenos Aires and Montevideo, important collections were mostly made up of objects imported from abroad, unlike the existing museum collections in other Latin American countries which respond, to a great extent, to their social and ethnic multiplicity as well as to the conflictive historical circumstances they faced throughout time.

The history and the philosophy of museums in some Latin American countries deserve a separate chapter within the context of museology since most of them slowly rescued, appraised and preserved a specific autochthonous past, which they somehow included in the present through the selective perceptions of collective imagination.

We can finally say that Latin American identities can be perfectly traced from the study of the indigenous cosmogonies to the product of its contemporary thinkers; from pre-Hispanic archaeological traces to the testimonies that show the evolution of its cultural history; through the processes of conquest, colonization, independence and immigration to current times.

It is possible to discover the ideas underlying architecture, art, literature, science... All this cultural heritage, all these cultural expressions which convey the relationship of mankind with the environment are deeply related to the museum because in it converge the different expressions of each culture: *"...the space appropriation in Brazilian architect Niemeyer; the recovery of ancestral images in Cuban Wilfredo Lam; the liberation epics in Mexican muralists as Rivera, Siqueiros and Orozco; the discovery of new ways for the space-time conquest in Soto and in Julio Le Parc as a coincidence between Venezuelan and Argentinean art; the analogical creation of cultural forms in Alicia Peñalba; Indians and their myths reflected in Peruvian Codesido's paintings and in the deeply American ones of Brazilian Cândido Portinari; the ontological dimension in the plastic thoughts of Argentinean Emilio Pettorutti, who introduced cubist art in his country; the 'constructive universalism' of Uruguayan Torres García, seeking for the integration of American peoples... Writers such as Jorge Luis Borges, Octavio Paz, Gabriel García Márquez, Rómulo Gallegos, Jorge Amado, Miguel Ángel Asturias, Roa Bastos, Isabel Allende and so many others, give credit to the idea that everything is possible in Latin America. Their books give freedom to the thinking process, turning reality into a different one, which stems from their minds".³*

Situated half way between myth and utopia, this Latin American reality participates in both and, to a greater or lesser extent, is immerse in our museums.

When evaluating the world of ideas flowing among the peoples of our region, we understand the need for differentiating and in turn, unifying our cultural reality, to be able to recognize its originality, its own identity and the quality of the symbolic support which permits uniqueness within diversity.

3 Conclusion

Latin America faces a contemporaneity crisis, revealing the need to modify cultural spaces and contents to legitimize and disseminate the values of life.

In the early hours of the 21st century, what are we willing to understand as essential needs for our peoples? Is it the same to think and calculate? Teach and convey? Reason and reflect? Are wisdom and knowledge alike? Uniformity and equality...?

In order to reach consistent answers, it is important to previously allocate spaces for reflection that are capable of grasping and disseminating the theoretical framework of contemporary thought from a dynamic, multidisciplinary outlook.

In the cultural development of our continent, museums play a decisive role, assuming different levels of expression according to each region. An essential support point of the Latin American museums' background are regionalisms, which involve ideological, political, social and cultural peculiarities and practices which,, in turn identify and differentiate the big social groups acting within a certain geographical space.

It cannot be denied that museums in Latin America often develop their action within a network of hegemonic interests, not always in accordance with the community's feelings. Their ambivalence is based -on the one hand- on an individualistic and competitive conception of society present since the times of the conquest, and on the other, on a collective conception which seeks social justice more than success.

³ Bareiro Saguier, R. y Rojas Mix, M.: "La Expresión Estética. Arte Popular y Folklore. Arte Culto" in *América Latina en sus Ideas*. Coordinación e Introducción de Leopoldo Zea. UNESCO. siglo xxi editores. Mexico. 1986.pp.461/463..

At present, the desire to reconcile the different regions and ethnical groups, updating a national symbolic heritage in our museums and turning it into monuments, has been struck by a crisis: neither an abstract idea of a nation which subordinates the diversity of cultures, nor a dogmatic fundamentalism which clings on to populist nationalism...

Nowadays museums, as interpreters of the social and political situation at a given time and place, must have the capacity to distinguish within the heterogeneity and diversity of the peoples that make up this Latin American territory, the features that bring them together in essence, establishing their nuclei, surroundings, general and particular characteristics and presenting the reality of ethnic minorities, especially those which have virtually fallen into oblivion, settled in peripheral regions far away enough from the main centres.

Adjustment policies have brought about widespread problems in Latin America and the continent is now struggling to overcome them. Demagogic powers have endangered democracy that with great efforts was reinstated in most countries. To a greater or lesser extent, museums have been affected by these crises which influenced the process of losing values, due to a lack of consistent cultural policies that would guarantee continuity of action, affecting the important role played by museums and museology with respect to the integral protection of cultural and natural heritage, bearing in mind all the tangible and intangible expressions that join together to form the whole of the Americas.

In Latin America the 20th. century has been the century of the museums and will not be easily forgotten. Museums that, in general, have become more dynamic and democratic. Which are not only chained to the past, but facing the future. Which have become spaces for ideas, for coming into direct contact with their communities.

Either made of marble or of sun-dried clay bricks; either passive or active; expressing themselves in a language which needs no mediators; serving their communities... all of them, without exception, wish to recover the traces of the past with a view to the future to become memory and utopia, because all human situations are a field of possibilities which arise from the attraction of a future not yet outlined, and from a specific past which is somehow included in the present through the selective perceptions of collective memory.

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La muséologie, entre croisade pour la démocratie et actualité de la mondialisation

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La thématique retenue par l'ICOFOM pour cette année est complexe et touche notamment à deux points essentiels de l'évolution des sociétés: d'une part celui de la reconnaissance des identités culturelles et, d'autre part, celui de la progression mondiale vers la démocratie. On conviendra que ces deux problèmes débordent très largement le domaine des musées, dans la mesure où ils engagent non seulement la politique culturelle mais aussi la politique tout court. Les remarques que nous allons proposer chevauchent les deux premiers thèmes officiels : (1) elles concernent d'abord la manière dont nous comprenons les problèmes des identités culturelles (thème 1 – *indigenous people and ethnic minorities*) et de la démocratie (thème 2 – *the challenge to democratisation*); (2) elles touchent ensuite à l'articulation de la muséologie sur les questions liées à l'évolution des sociétés (thème 1 – *the transformation of societies*) mais aussi à la compréhension globale des phénomènes liés à la mondialisation (thème 2 – *the philosophy of international understanding*). Nous voudrions tenter de répondre à ces deux séries de problèmes, qui semblent en fin de compte assez étroitement liés.

Dans la mesure où le musée se trouve engagé dans le débat, la muséologie, sa discipline de tutelle, l'est également. La question qui paraît devoir être débattue peut se formuler ainsi: le rôle de la muséologie est-il d'utiliser cet outil qu'est le musée afin de présenter ces problèmes de société et de susciter des interrogations, ou bien est-il ailleurs, dans une réflexion sur l'ensemble des processus de communication et de transmission?

I. Le musée paraît être tout naturellement au service d'une croisade

La première manière de voir les choses tend à inscrire le rôle du musée dans le cadre d'une croisade morale au service de valeurs considérées comme des valeurs absolues, celles des droits de l'homme. En effet, trois grands dangers sont à redouter du point de vue des droits de l'homme, ce sont trois figures de l'oppression : l'esclavage, le génocide et la négation des identités culturelles. Les deux premiers sont le fait du totalitarisme sous ses diverses figures, la troisième se produit même dans des pays réputés démocratiques. Au risque de paraître simplificateur et même simpliste, on dira que le problème se pose avec d'autant plus de force et d'acuité que l'histoire nous a confrontés, depuis le début du XXe siècle au moins – ce siècle d'espoir et de désespoir, de bonheur et de malheur –, à des phénomènes de violence sociale d'une ampleur inégalée, cette violence s'est exprimée notamment dans les deux grandes expériences totalitaires que furent le communisme et le nazisme. Bref, dans les deux cas, à contre-courant de l'idéal démocratique et au nom d'idéologies parfois diamétralement opposées, on a pu assister à l'écrasement des cultures indigènes.

Tous ces faits ont laissé des traces inoubliables pour les victimes et le musée ne peut pas rester neutre par rapport à l'histoire : s'il fait l'éloge de l'homme et des valeurs humanistes, il a aussi la charge de dévoiler les erreurs, les atrocités dont l'homme est capable. L'histoire évolue à chaque instant, et le musée est donc obligé de s'actualiser pour répondre aux besoins actuels de la société. Le musée est un témoin de notre époque et cette qualité implique l'objectivité, le devoir de dire la vérité sur l'homme. Dans ce contexte, on accorde au musée une mission de croisade en vue de défendre la mémoire et le devoir de mémoire. A part son rôle culturel, didactique, social, économique et politique, le musée fait preuve d'une dimension éthique, car il s'arroge le pouvoir de choisir ce qui doit être considéré comme mémorable et chargé de valeur.

Les musées ont pris conscience de leur responsabilité dans les choix qu'ils font à l'égard de la communication et de la transmission d'un patrimoine divers vers un public divers. Les erreurs politiques, qu'il s'agisse de l'esclavage, de la discrimination et de l'écrasement des minorités, du génocide, ne doivent pas être cachées et oubliées, mais il faut les montrer, les analyser, les transformer en passé en sachant qu'elles peuvent toujours revenir.

a) *Le Goulag ou l'esclavage au nom des idées.* – L'expérience communiste, historiquement la première, en partant des idées abstraites d'égalité et de normalité et en considérant qu'il fallait réduire les identités ethniques, s'est efforcée de gommer les différences. Rendre les hommes heureux malgré eux en les installant brutalement dans un monde présumé idéal ou en voie de le devenir, tel a été le projet du marxisme-léninisme et de ses divers avatars. On en connaît les conséquences historiques, notamment avec le stalinisme : la prétendue dictature du prolétariat s'est insidieusement transformée en dictature du Parti sur le prolétariat. L'oppression et l'esclavage ne sont pas l'apanage des nations barbares, car c'est bien dans ce pays qu'on appelait jadis « La Sainte Russie » qu'est né au XXe siècle le modèle du *Goulag*.

L'absurdité de la violence a connu diverses formes pendant la période communiste des pays de l'Est : précisément avec la création dans les années 30 du *Goulag*, le camp de rééducation par le travail, mais aussi avec « Le canal de la Mort » en Roumanie pendant les années 70-80 où tous ceux qui étaient considérés comme dangereux pour « la construction socialiste du pays » ont été condamnés à travailler pour la construction du Canal Danube–Mer Noire. Mieux encore, il faut évoquer le développement d'un système de prisons qui accueillait seulement des détenus politiques, dans la majorité des cas des intellectuels d'élite. L'exemple le plus connu d'une telle prison portait le nom très significatif de « Prison des ministres » à Sighet, en Roumanie ; or cette prison fut transformée, en 1997, en musée « Mémorial des victimes du communisme et de la résistance anti-communiste ». Ainsi sont apparus les musées qui traitent du thème de l'esclavage (Musée Schoelcher en Guadeloupe, Musée d'histoire et d'ethnologie de la Martinique, Musée d'ethnographie de la ville de Genève, etc.). Il existe d'autres exemples de musées qui montrent les horreurs du communisme on les trouve par exemple en Tchéquie : c'est ainsi qu'à Prague depuis 2002 on encourage aussi le développement d'un Musée du rideau de fer qui a prévu son ouverture dans trois ans ; ou encore sur l'Internet avec le Musée virtuel du communisme (Bryan Caplan).

b) *La Choa ou l'épuration ethnique.* – La seconde série d'événements, était au contraire fondée sur l'idéologie de la nation et de l'identité ethnique poussée à l'extrême, avec son enracinement biologique (la race aryenne) et ses applications morales (le racisme). On notera que l'Allemagne nazie n'a pas eu le triste privilège du génocide, tout récemment l'exemple serbe et le procès de Slobodan Milosevic nous en a donné la preuve flagrante. Chaque fois, le prétendu idéal d'épuration ethnique a conduit au génocide, c'est-à-dire à la tentative d'extermination complète d'un groupe ethnique.

C'est ainsi que des musées de la guerre rendent hommage aux victimes qui ont lutté pour notre avenir ; les détails de la vie d'un soldat, ses habits, sa gamelle, une tranchée, etc., témoignent de ce que notre liberté actuelle a coûté d'innombrables vies (cf. le Musée de la guerre de Québec, le Mémorial de Caen, ce Musée de la paix). Les victimes civiles de la guerre sont visées par la création de centres de la résistance et de la déportation (Lyon) ou de mémoriaux comme ceux de Dachau et d'Auschwitz. Ceux-ci font revivre le souvenir des victimes « coupables » du seul fait de ne pas appartenir à la race aryenne.

c) *L'impérialisme culturel et le viol des minorités.* – Le phénomène de réduction des minorités est la conséquence la moins spectaculaire de l'émergence des systèmes totalitaires : lorsqu'un régime politique cherche à s'imposer à tout prix, il commence par uniformiser le territoire. Là encore, ce n'est pas un « privilège » du totalitarisme, car les choses ne se sont pas passées autrement sous la Révolution française, dont on sait pourtant qu'elle était animée par les idées de liberté et de fraternité : les révolutionnaires ont voulu substituer aux identités régionales, anciennes sédimentations de l'histoire (Bretagne, Bourgogne, Auvergne, Dauphiné, Provence, etc.), un découpage standard en départements ; en même temps, ils ont tenté de faire disparaître les langues régionales²¹. La question est toujours d'actualité et les muséologues en ont pris conscience : il y a vingt ans déjà, Hugues de Varine attirait l'attention sur les risques liés à ce qu'on appelle aujourd'hui l'impérialisme culturel²². Sans doute cette formule est-elle plus douce que les deux précédentes, mais elle est également plus sournoise.

²¹ Cf. H. Grégoire, *Rapport sur la nécessité et les moyens d'anéantir les patois, et d'universaliser l'usage de la langue française*, 16 prairial an II (4 juin 1794), in B. Deloche et J.-M. Leniaud, *La culture des sans-culottes*, p. 259-275.

²² Hugues de Varine, « Vol et viol des cultures », *Collections passion*, Neuchâtel, 1982.

d) *Face à l'oppression, le musée a proposé deux grands remèdes : le devoir de mémoire et l'attention aux cultures vivantes.*

(a) *Le devoir de mémoire.* Le musée est un instrument d'action sur la vie sociale, il sert notamment à faire passer des idées, des sentiments, à raviver les souvenirs, à conserver des objets témoins, etc. En cela, il est manifeste qu'il a un rôle à jouer ici, car il est historiquement lié à la démocratie. En effet, l'institution du musée et la réalisation du projet démocratique apparaissent toutes deux en France à la faveur de la Révolution. L'entrée dans une nouvelle ère politique supposait une éducation du peuple adéquate. Le changement idéologique, pour être efficient, devait être radical et associer trois facteurs essentiels (D. Wolton) : un projet social, une assise culturelle et un moyen de communication performant. Le projet de société fut alors clairement établi par les députés de la Convention : mettre en place un système républicain comme garant d'une vision égalitaire de l'homme. Cet héritage était celui des Lumières : une émancipation des individus vis-à-vis de la tutelle dirigeante aboutissant à une conception universelle de l'homme. Cependant l'assise culturelle et le moyen de diffusion étaient encore absents, quoiqu'on en ait déjà quelques intuitions : car éduquer le peuple, c'est lui donner de la « culture », du passé, une histoire, bref des repères. Ce leitmotiv est toujours d'actualité : savoir d'où on vient pour construire où on va, comme en témoignent les discours de l'abbé Grégoire.

Face au phénomène totalitaire et aux conséquences terribles qu'il a pu engendrer sous ses diverses figures évoquées plus haut (camps de concentration, exterminations, génocides, torture, esclavage, etc.), il est évident que l'on ne peut que se révolter au nom des droits de l'homme et de la liberté hérités de la Révolution française. On comprend donc la légitimité et la force qui animent cette volonté de ne voir « plus jamais ça ». Le musée étant un outil de transmission, il se trouve assez naturellement investi de la mission de garder le souvenir de ce passé d'inhumanité à l'intention des générations futures. La muséologie se concentre alors sur ce qu'on a appelé le « le devoir de mémoire ». Ainsi constitué en « *lieu de mémoire* », selon l'expression de Pierre Nora, le musée apparaît comme un instrument de prise de conscience et de sensibilisation des populations. Voilà pourquoi tous les musées consacrés à la déportation se concentrent sur les objets témoins susceptibles de provoquer une émotion salutaire.

(b) *Le droit à la différence.* Le musée ne se limite pas à maintenir vivant le souvenir, il est aussi un moyen d'affirmation concrète du *droit à la différence* contre une tendance générale à uniformiser les cultures, car le risque est toujours la tentation d'uniformisation (volontaire ou non) du fait du carcan idéologique et historique véhiculé par la démocratie occidentale, carcan qui est plus qu'un simple système politique, une idéologie, c'est-à-dire une cristallisation du monde, une compréhension globale des événements.

De là découle naturellement une *mission* pour le musée. Le musée est l'institution culturelle par excellence. Qu'il soit public ou privé, il est une proposition de regard d'une société sur elle-même : une injonction à la population de ressembler à l'image ainsi montrée. Alors, le musée doit-il être un outil au service du pouvoir, une « instrumentalisation du passé » par le biais de la transmission, toujours lourde de conséquences ; ou bien doit-il être au contraire un outil au service des populations ? Car il s'agit de comprendre ce qui se passe sous nos yeux en se plaçant dans une posture de choix qui permette de se demander comment se construit une culture et laquelle nous correspond le mieux. Ne pas transmettre des cultures toutes faites, mais permettre à chaque groupe humain et à chaque individu non plus de se situer dans un passé toujours empreint de mythes, mais de trouver une place dans le présent, dans un foisonnement de possibilités offertes émanant de chacun et non plus imposées comme des évidences.

D'où le développement des musées d'anthropologie depuis le XIXe siècle, musées dont le rôle a été très rapidement perçu comme débordant largement l'aspect de la simple connaissance scientifique (étudier comme une curiosité telle ou telle peuplade plus ou moins coupée de la civilisation). Des muséologues comme George Henri Rivière ont compris le rôle que pouvait jouer le musée dans la prise de conscience par une population de son identité culturelle propre (cf. les écomusées). L'histoire des musées d'anthropologie a montré un déplacement significatif de l'objet : jadis on situait la différence ethnographique dans l'exotisme (étudier les populations sauvages, leurs rites et leurs mœurs, etc.), mais, depuis une soixantaine d'années au moins, s'est développée l'anthropologie des civilisations occidentales, témoin de l'intérêt nouveau porté aux différences régionales et aux minorités quelles qu'elles soient.

Si jadis le système des valeurs était établi par le groupe qui détenait le pouvoir, le musée actuel semble avoir au contraire pour vocation de nous faire découvrir la diversité des cultures et non plus une culture unique. Voilà pourquoi on assiste depuis quelques années à la création de

musées pour les minorités : le Museum of the American Indian, le Musée d'art Inuit Brousseau de Québec ou encore ces salles entières dédiées aux cultures minoritaires au Musée canadien des civilisations qui a consacré une exposition en 2003 aux peuples premiers, au Melbourne Museum, qui comprend une section réservée à la culture et aux traditions des aborigènes. La constitution de « neighborhood museums » en Amérique (Anacostia, 1967) a aidé à l'ouverture du musée aux nécessités actuelles des communautés afin de les rendre conscientes de leurs identités par l'intermédiaire de la mise en contact de la population avec son histoire, ses traditions et ses valeurs. Ainsi, en France, l'Ecomusée de Fresnes s'est montré très sensible aux problèmes qui conduisent à l'exclusion : on a organisé des expositions en 1991 sur les minorités sociales telles que les immigrés, les rappeurs-taggeurs, les détenus, etc. Cette mission fait donc du musée une institution responsable de l'avenir des traces du passé, mais, en fait, elle ne concerne pas seulement les collections ou le devoir de mémoire ; elle concerne surtout le public auquel il s'adresse, afin qu'il puisse se rendre responsable des événements présents et à venir. Dans cette perspective, le musée doit créer des ponts entre les trois dimensions du temps, il doit être un lieu vivant, un espace de rencontre.

II. Cependant il faut relativiser cette croisade

La croisade au nom du devoir de mémoire s'impose au musée d'aujourd'hui comme à celui de demain. Mais l'histoire a montré combien cette institution, pourtant à vocation citoyenne, a pu tomber dans l'impasse et dans l'erreur concernant la prise en considération et, plus précisément, la « muséification » de ces cultures indigènes, autochtones et minoritaires. A ce titre, on soulignera déjà l'ambiguïté de l'exposition des cultures matérielles indigènes apparue avec le colonialisme, d'abord friand d'exotisme avant d'être soucieux des méthodes scientifiques applicables en la matière. Inutile d'invoquer le désastre éthique que furent les premières présentations ethnographiques.

Mais les choses vont plus loin, et les propos qui vont être développés maintenant pourront paraître déplacés, alors que des populations entières souffrent encore aujourd'hui, à quelques centaines de kilomètres de chez nous, de l'esclavage, de la torture et de la privation des libertés élémentaires. Qu'on l'entende bien cependant, il n'est nullement question de faire ici l'apologie des régimes ennemis de la démocratie, mais plutôt de *revenir à la question essentielle du muséologue, celle de la finalité du musée : celui-ci a-t-il vraiment pour fonction de servir des idées, fussent-elles les plus louables qu'on puisse concevoir ?* Car il ne faut pas oublier que toutes les formes de fanatisme sont nées des convictions farouches de leurs instigateurs qui étaient toujours persuadés d'être dans la vérité. L'exemple de la « Sainte Inquisition », au Moyen Age, comme moyen de réduire les infidèles au nom de la Vérité, en fournit un triste et mémorable exemple. Il faut donc analyser les ambiguïtés du système de valeurs au service duquel on voudrait placer le musée. Et, de ce point de vue, quelques aspects fondamentaux sont à rappeler.

a) *Se rappeler que le droit naturel est historique.* – Que les droits de l'homme et la démocratie nous apparaissent aujourd'hui comme une planche de salut pour des populations opprimées, personne n'osera le mettre en doute. Cependant il n'est pas concevable d'en faire des dogmes indiscutables. Les juristes désignent par l'expression de « droit naturel » un ensemble de droits qui seraient inscrits dans la nature de l'homme, mais le débat sur ce qu'il faut entendre par la nature de l'homme est ouvert depuis plus de trois siècles, et l'on s'interroge notamment sur leur prétendu caractère absolu. C'est l'idée que développait Ladislav Kovač, professeur de biochimie à l'Université de Bratislava, ancien ambassadeur à l'UNESCO d'un pays ayant souffert la cruauté de l'oppression : les droits de l'homme, disait-il, sont une invention française tout à fait relative²³. En fait, les droits de l'homme ne sont pas quelque chose que l'on peut imposer, ils se sont construits progressivement au cours des siècles, ils ont donc une dimension fondamentalement historique et consensuelle, voire contractuelle. C'est progressivement que les hommes ont compris l'importance de certaines valeurs et qu'ils ont décidé de les défendre par-dessus tout. Il ne saurait être question d'imposer de quelque manière que ce soit le système de valeurs de l'Occident.

On ne peut donc pas ramener le musée à n'être qu'un instrument de propagande au service d'une croisade. En dépit de ses origines historiques, le musée n'est lié à aucune forme de régime politique et il y a des musées et des muséologues dans tous les pays du monde.

²³ Cf. le texte inédit que nous avons publié en français dans *Le musée virtuel*, p. 96, note 1.

Simplement, comme outil de transmission, il peut apporter son concours dans certaines circonstances en aidant la population à une prise de conscience ou à une meilleure compréhension des événements et des situations.

b) *Les inconvénients liés au culte de l'identité.* – Il faut souligner aussi le caractère généralement fictif de l'identité. On considère en effet souvent que l'une des tâches du musée est de permettre à chaque population de retrouver ses racines. Mais on oublie en contrepartie que toutes les racines sont imaginaires et non pas objectives, qu'elles relèvent donc du rêve. On a les racines que l'on s'imagine, ce qui explique à la fois l'engouement pour la généalogie amateur (se trouver des ancêtres) et pour la brocante (collectionner les objets anciens), qui fournissent des repères symboliques dans un monde soumis aux brassages de populations. Bref, il y a toujours un peu de mythomanie dans la recherche des origines et des identités. Le musée jouerait ainsi un rôle analogue, car il faut bien reconnaître qu'il se révèle être un étonnant amplificateur des rêves : grâce à lui, je vois là, dans la vitrine, des témoins « surréels » de mon rêve. De plus il ne faut pas oublier les dérives auxquelles ont donné lieu les musées qui se voulaient tout entiers consacrés à l'enracinement, en particulier les écomusées : les racines sont tellement fictives que l'on en est presque arrivé à donner des racines bourguignonnes aux ouvriers polonais du Creusot, comme l'école donnait jadis des racines gauloises aux jeune enfants africains²⁴.

Le problème est encore contemporain : il se profile sous la tentation actuelle (et qui pourrait rester à la mode) de pratiquer ce discret néocolonialisme culturel, qui continue de développer et de construire une esthétique propre aux normes occidentales, tout en la faisant passer pour naturelle, attentive et sensible auprès des cultures en question. Premièrement, pour valoriser ces cultures, en les érigeant avec raison au rang de celles qui bénéficient depuis des siècles d'une reconnaissance assise et intouchable, le musée a trop souvent imposé des choix extérieurs à un quotidien mal assimilé. Deuxièmement, si le débat entre art « premier » et art « primitif » n'est pas tranché au point de ne plus nommer l'un pour l'autre, c'est bien que la situation contemporaine cache encore un malaise quant au processus d'intégration de ces minorités (dans leur Art comme dans leurs pratiques actuelles). Si leur prise en considération n'est plus à défendre aujourd'hui, c'est plutôt sur les moyens et sur la finalité de leur mise en valeur que la muséologie doit lancer le débat, en marquant les différences comme originalité et richesse de parcours, en soulignant les spécificités comme réponse à une histoire propre qui croise et recroise la nôtre.

Enfin, on ne doit pas oublier qu'une autre dérive fait peser l'équivoque sur un bon nombre de musées d'identité : c'est le lien (pour ne pas dire la compromission) qu'ils ont pu entretenir avec certaines formes de pouvoirs politiques. On sait, par exemple, qu'en France bien des musées d'anthropologie – en particulier le Musée des arts et traditions populaires – sont nés dans le contexte de l'idéologie de Vichy ; la France du maréchal Pétain manquait d'idéal, et les politiques ont décidé de lui redonner des forces morales en ravivant l'enracinement dans la culture des provinces et dans le folklore, au besoin en inventant ou en réinventant de toutes pièces une culture et un folklore²⁵. L'ambiguïté de ce type d'entreprises est manifeste.

c) *Les ambiguïtés du devoir de mémoire.* – Le devoir de mémoire, lui non plus, n'est pas exempt de toute forme d'équivoque, comme l'a fort bien noté Pierre Nora, qui s'est battu contre cette devise fallacieuse au nom d'un « devoir d'histoire », c'est-à-dire au nom d'un acte de connaissance aussi objectif que possible, condition incontournable de tout acte de prise de conscience morale²⁶. L'objet historique se prête volontiers au fétichisme, sa simple présence est à elle seule un témoignage extrêmement émouvant²⁷. Mais convient-il de sacrifier les

²⁴ Nous, Français, nous faisons apprendre par cœur aux jeunes Africains des pays que nous avons colonisés (Afrique Occidentale Française, Afrique Equatoriale Française) cette proposition si emblématique : « nos ancêtres les Gaulois ».

²⁵ Cf. Ch. Faure, *Le projet culturel de Vichy*, PUL, Lyon, 1989.

²⁶ « Si chercher à instituer le passé comme guide de bonne conduite pour le présent relève d'une intention louable, l'invocation d'un devoir de mémoire, censé nous responsabiliser en ce qu'il nous permettrait de dominer notre réalité contemporaine, fait l'objet de dérives. (...) Les dérives récentes du devoir de mémoire ont également été analysées avec force et finesse par Pierre Nora ou par Henry Rousso : « Lorsque le devoir de mémoire se transforme en morale de substitution, et prétend ériger en dogme la conscience permanente, imprescriptible et universelle du crime commis, il se retrouve dans une impasse. (...) La morale, ou plutôt le moralisme, ne fait guère bon ménage avec la vérité historique. Pour conserver sa force d'édification, il va finir par tricher avec les faits. » Or, même si certains intellectuels dénoncent les distorsions que le devoir de mémoire fait subir à la « réalité » historique, c'est en fait pour défendre une mémoire non moins sélective et tout aussi moralisatrice que celle qu'ils repoussent. Ainsi, l'on condamne les mystifications de la mémoire républicaine – et nous n'en nions pas l'existence – moins pour chercher à approcher la vérité que pour affouiller la République dans son principe. », « Leçons de morale de l'histoire », *Le Monde diplomatique*, novembre 2001, p. 28.

²⁷ Par exemple les cheveux, les dents, les chaussures, entassés par centaines dans des cages de verre à l'entrée du camp de Dachau.

vestiges des événements qui ont secoué la planète ? Probablement non, car il ne s'agit que de supports. En tout cas, le musée ne saurait se confondre ni avec des fonctions d'assistance sociale ni avec les pleureuses à gages de l'antiquité.

La croisade au nom du devoir de mémoire s'impose au musée d'aujourd'hui comme à celui de demain. Mais l'histoire a montré combien cette institution, pourtant à vocation citoyenne, a pu tomber dans l'impasse et dans l'erreur concernant la prise en considération et, plus précisément, la « muséification » de ces cultures indigènes, autochtones et minoritaires. A ce titre, on soulignera déjà l'ambiguïté de l'exposition des cultures matérielles indigènes apparue avec le colonialisme, d'abord friand d'exotisme avant d'être soucieux des méthodes scientifiques applicables en la matière. Inutile d'invoquer le désastre éthique que furent les premières présentations ethnographiques.

Mais les choses vont plus loin, et les propos qui vont être développés maintenant pourront paraître déplacés, alors que des populations entières souffrent encore aujourd'hui, à quelques centaines de kilomètres de chez nous, de l'esclavage, de la torture et de la privation des libertés élémentaires. Qu'on l'entende bien cependant, il n'est nullement question de faire ici l'apologie des régimes ennemis de la démocratie, mais plutôt de *revenir à la question essentielle du muséologue, celle de la finalité du musée : celui-ci a-t-il vraiment pour fonction de servir des idées, fussent-elles les plus louables qu'on puisse concevoir ?* Car il ne faut pas oublier que toutes les formes de fanatisme sont nées des convictions farouches de leurs instigateurs qui étaient toujours persuadés d'être dans la vérité. L'exemple de la « Sainte Inquisition », au Moyen Age, comme moyen de réduire les infidèles au nom de la Vérité, en fournit un triste et mémorable exemple. Il faut donc analyser les ambiguïtés du système de valeurs au service duquel on voudrait placer le musée. Et, de ce point de vue, quelques aspects fondamentaux sont à rappeler.

a) *Se rappeler que le droit naturel est historique.* – Que les droits de l'homme et la démocratie nous apparaissent aujourd'hui comme une planche de salut pour des populations opprimées, personne n'osera le mettre en doute. Cependant il n'est pas concevable d'en faire des dogmes indiscutables. Les juristes désignent par l'expression de « droit naturel » un ensemble de droits qui seraient inscrits dans la nature de l'homme, mais le débat sur ce qu'il faut entendre par la nature de l'homme est ouvert depuis plus de trois siècles, et l'on s'interroge notamment sur leur prétendu caractère absolu. C'est l'idée que développait Ladislav Kovač, professeur de biochimie à l'Université de Bratislava, ancien ambassadeur à l'UNESCO d'un pays ayant souffert la cruauté de l'oppression : les droits de l'homme, disait-il, sont une invention française tout à fait relative²⁸. En fait, les droits de l'homme ne sont pas quelque chose que l'on peut imposer, ils se sont construits progressivement au cours des siècles, ils ont donc une dimension fondamentalement historique et consensuelle, voire contractuelle. C'est progressivement que les hommes ont compris l'importance de certaines valeurs et qu'ils ont décidé de les défendre par-dessus tout. Il ne saurait être question d'imposer de quelque manière que ce soit le système de valeurs de l'Occident.

On ne peut donc pas ramener le musée à n'être qu'un instrument de propagande au service d'une croisade. En dépit de ses origines historiques, le musée n'est lié à aucune forme de régime politique et il y a des musées et des muséologues dans tous les pays du monde. Simplement, comme outil de transmission, il peut apporter son concours dans certaines circonstances en aidant la population à une prise de conscience ou à une meilleure compréhension des événements et des situations.

b) *Les inconvénients liés au culte de l'identité.* – Il faut souligner aussi le caractère généralement fictif de l'identité. On considère en effet souvent que l'une des tâches du musée est de permettre à chaque population de retrouver ses racines. Mais on oublie en contrepartie que toutes les racines sont imaginaires et non pas objectives, qu'elles relèvent donc du rêve. On a les racines que l'on s'imagine, ce qui explique à la fois l'engouement pour la généalogie amateur (se trouver des ancêtres) et pour la brocante (collectionner les objets anciens), qui fournissent des repères symboliques dans un monde soumis aux brassages de populations. Bref, il y a toujours un peu de mythomanie dans la recherche des origines et des identités. Le musée jouerait ainsi un rôle analogue, car il faut bien reconnaître qu'il se révèle être un étonnant amplificateur des rêves : grâce à lui, je vois là, dans la vitrine, des témoins « surréels » de mon rêve. De plus il ne faut pas oublier les dérives auxquelles ont donné lieu les musées qui se voulaient tout entiers consacrés à l'enracinement, en particulier les

²⁸ Cf. le texte inédit que nous avons publié en français dans *Le musée virtuel*, p. 96, note 1.

écomusées : les racines sont tellement fictives que l'on en est presque arrivé à donner des racines bourguignonnes aux ouvriers polonais du Creusot, comme l'école donnait jadis des racines gauloises aux jeune enfants africains²⁹.

Le problème est encore contemporain : il se profile sous la tentation actuelle (et qui pourrait rester à la mode) de pratiquer ce discret néocolonialisme culturel, qui continue de développer et de construire une esthétique propre aux normes occidentales, tout en la faisant passer pour naturelle, attentive et sensible auprès des cultures en question. Premièrement, pour valoriser ces cultures, en les érigeant avec raison au rang de celles qui bénéficient depuis des siècles d'une reconnaissance assise et intouchable, le musée a trop souvent imposé des choix extérieurs à un quotidien mal assimilé. Deuxièmement, si le débat entre art « premier » et art « primitif » n'est pas tranché au point de ne plus nommer l'un pour l'autre, c'est bien que la situation contemporaine cache encore un malaise quant au processus d'intégration de ces minorités (dans leur Art comme dans leurs pratiques actuelles). Si leur prise en considération n'est plus à défendre aujourd'hui, c'est plutôt sur les moyens et sur la finalité de leur mise en valeur que la muséologie doit lancer le débat, en marquant les différences comme originalité et richesse de parcours, en soulignant les spécificités comme réponse à une histoire propre qui croise et recroise la nôtre.

Enfin, on ne doit pas oublier qu'une autre dérive fait peser l'équivoque sur un bon nombre de musées d'identité : c'est le lien (pour ne pas dire la compromission) qu'ils ont pu entretenir avec certaines formes de pouvoirs politiques. On sait, par exemple, qu'en France bien des musées d'anthropologie – en particulier le Musée des arts et traditions populaires – sont nés dans le contexte de l'idéologie de Vichy ; la France du maréchal Pétain manquait d'idéal, et les politiques ont décidé de lui redonner des forces morales en ravivant l'enracinement dans la culture des provinces et dans le folklore, au besoin en inventant ou en réinventant de toutes pièces une culture et un folklore³⁰. L'ambiguïté de ce type d'entreprises est manifeste.

c) *Les ambiguïtés du devoir de mémoire*. – Le devoir de mémoire, lui non plus, n'est pas exempt de toute forme d'équivoque, comme l'a fort bien noté Pierre Nora, qui s'est battu contre cette devise fallacieuse au nom d'un « devoir d'histoire », c'est-à-dire au nom d'un acte de connaissance aussi objectif que possible, condition incontournable de tout acte de prise de conscience morale³¹. L'objet historique se prête volontiers au fétichisme, sa simple présence est à elle seule un témoignage extrêmement émouvant³². Mais convient-il de sacraliser les vestiges des événements qui ont secoué la planète ? Probablement non, car il ne s'agit que de supports. En tout cas, le musée ne saurait se confondre ni avec des fonctions d'assistance sociale ni avec les pleureuses à gages de l'antiquité.

III. La muséologie et le musée face à la mondialisation : une question d'actualité

Le problème de fond, auquel il faut désormais ramener les questions qui viennent d'être soulevées, est beaucoup plus général, c'est celui du rapport de la muséologie avec l'ensemble des processus culturels (élaboration et diffusion de la culture). En effet, l'attention sans doute excessive portée au passé par la plupart des musées risque bien de nous empêcher de voir le phénomène culturel présent et immédiat qui se produit devant nous du fait de la mondialisation. Et là, force est bien d'admettre que les problèmes se posent désormais dans de nouveaux termes, qu'il convient d'évoquer brièvement maintenant.

²⁹ Nous, Français, nous faisons apprendre par cœur aux jeunes Africains des pays que nous avons colonisés (Afrique Occidentale Française, Afrique Equatoriale Française) cette proposition si emblématique : « nos ancêtres les Gaulois ».

³⁰ Cf. Ch. Faure, *Le projet culturel de Vichy*, PUL, Lyon, 1989.

³¹ « Si chercher à instituer le passé comme guide de bonne conduite pour le présent relève d'une intention louable, l'invocation d'un devoir de mémoire, censé nous responsabiliser en ce qu'il nous permettrait de dominer notre réalité contemporaine, fait l'objet de dérives. (...) Les dérives récentes du devoir de mémoire ont également été analysées avec force et finesse par Pierre Nora ou par Henry Rousso : « Lorsque le devoir de mémoire se transforme en morale de substitution, et prétend ériger en dogme la conscience permanente, imprescriptible et universelle du crime commis, il se retrouve dans une impasse. (...) La morale, ou plutôt le moralisme, ne fait guère bon ménage avec la vérité historique. Pour conserver sa force d'édification, il va finir par tricher avec les faits. » Or, même si certains intellectuels dénoncent les distorsions que le devoir de mémoire fait subir à la « réalité » historique, c'est en fait pour défendre une mémoire non moins sélective et tout aussi moralisatrice que celle qu'ils repoussent. Ainsi, l'on condamne les mystifications de la mémoire républicaine – et nous n'en nions pas l'existence – moins pour chercher à approcher la vérité que pour affouiller la République dans son principe. », « Leçons de morale de l'histoire », *Le Monde diplomatique*, novembre 2001, p. 28.

³² Par exemple les cheveux, les dents, les chaussures, entassés par centaines dans des cages de verre à l'entrée du camp de Dachau.

a) *Le phénomène de mondialisation de la culture.* – Aujourd’hui, en dépit d’une histoire douloureuse que nous avons grand peine à oublier, il n’est pas possible de rester tourné vers le passé, car la culture appartient au présent et l’importance que nous lui donnons est essentielle dans le double débat sur la diversité des cultures et sur la démocratisation. La menace n’est plus aussi nettement et ouvertement politique que jadis, elle s’exerce également par les médias qui, eux aussi, tendent à compromettre la reconnaissance des diversités culturelles et le progrès vers la démocratie. Et, là il semble que la muséologie et le musée aient effectivement un rôle majeur à jouer, un rôle dont on ne perçoit pas toujours à la fois et les modalités et les enjeux.

Au moment où il quittait ses fonctions à la tête du Musée national des arts et traditions populaires, Jean Cuisenier s’interrogeait sur les perspectives d’avenir réservées à ce grand musée fondé par Georges Henri Rivière. Il notait alors la disparition des cultures indigènes : l’objet chargé d’histoire et de folklore est aujourd’hui remplacé par un pseudo-objet anthropologique standardisé³³, qu’illustre assez bien le couscoussier d’Afrique du nord fabriqué en série à Taiwan. L’objet ethnographique se trouve donc, de fait, renvoyé dans l’histoire et compris comme support de la mémoire d’une époque révolue, au moment où le brassage des populations tend à niveler et à homogénéiser les cultures. Bref, le télescopage des cultures ne provient plus cette fois d’un état dominateur qui assure sa propre stabilité en gommant les différences, mais il naît de la mondialisation même. Phénomène assurément plus discret et plus indolore, mais aussi plus insidieux. La mondialisation se réclame d’un « tous pareils », elle est fondée sur la diffusion d’une idéologie universaliste

Quel peut être alors le rôle du musée ? Face à cette situation qui tend à se généraliser très rapidement, convient-il une nouvelle fois de réveiller les arts et traditions populaires comme l’avait fait le régime de Vichy, de développer les dialectes et les patois (ce qu’on tend à faire aujourd’hui en France), comme si on allait ainsi parvenir à redonner vie à ces cultures indigènes ? Rien n’est moins sûr.

b) *La muséologie confrontée aux figures du musée hors les murs.* – Tant que l’on considère les choses de façon statiques, on admet qu’il y a des musées (selon le triplet institutions – bâtiments – collections), qui, après avoir illustré les princes et les grands de ce monde³⁴, se sont mis au service de grandes causes humanitaires orientées vers la promotion des valeurs humanistes (expositions en faveur de la paix, contre la maladie, la drogue, etc.). Dans ces conditions, la culture était considérée comme une réalité de fait, comme un héritage indiscutable, qu’il suffisait de transmettre. Mais aujourd’hui les choses ont changé, car cette belle façade culturelle tend à se fissurer au profit de nouveaux processus d’élaboration et de diffusion de la culture. On découvre que désormais ce n’est plus au musée – tout au moins plus à lui seul – qu’incombe la tâche de sélectionner et de montrer ce qui est digne de l’être, car la sélection et la présentation se font ailleurs, par des réseaux complètement nouveaux et plus ou moins imprévisibles pour des hommes nourris de tradition occidentale. Ces réseaux sont indiscutablement liés aux nouvelles technologies de l’information et de la communication (NTIC), qui favorisent les mixages et l’homogénéisation. En dehors de toutes considérations institutionnelles, Internet présente d’étranges similitudes avec le musée. Par d’autres moyens, certes, il reprend les grandes fonctions du musée : en tant que mémoire encyclopédique, il conserve ; en tant que vitrine audio-visuelle, il montre. Or il est manifeste que le contenu change en même temps que le médium (M. Mc Luhan, R. Debray). Aussi commençons-nous à peine à prendre conscience du fait que c’est *une autre culture*, une culture parallèle, avec ses valeurs, ses mythes, ses héros, etc., que véhicule Internet. Dans ces conditions, la muséologie se découvre une nouvelle tâche, celle d’identifier les situations de musée hors du musée, dans des processus inattendus et nouveaux de production et de distribution de la culture, car le « rhizome muséal » (F. Mairesse) déborde l’institution. Et là, dépassant toute forme de croisade, toute lutte aveugle pour un système de valeurs menacé de naufrage, la muséologie doit commencer par observer et comprendre le phénomène de la mondialisation, son impact sur la culture et la démocratisation.

³³ J. Cuisenier, « Que faire des arts et traditions populaires ? », in *Le débat*, mai-août 1991, n° 65, p. 150-164.

³⁴ Lamarck ironisait sur le cabinet d’histoire devenu « image de la richesse et du luxe de son propriétaire » (J. B. Lamarck, *Mémoire sur les cabinets d’histoire naturelle, et particulièrement celui du Jardin des plantes*, Paris, 1790, p. 2).

Conclusion : une nouvelle muséologie pour un humanisme lui-même renouvelé

Comment gérer la relation entre la tendance à l'uniformisation et le droit à la différence ? car tel est bien la question majeure posée par la mondialisation. Pour éviter l'impérialisme culturel qui quette le muséologue, il est temps de se résoudre à un combat plus simple, mais oh combien plus juste et citoyen, celui de comprendre les cultures par une ethnologie contemporaine qui viserait à exposer les pratiques sociales, économiques et culturelles dans leurs particularités mais aussi dans leur métissage. Le musée jouerait ici pleinement son rôle quant à l'acceptation des minorités non plus par juxtaposition autoritaire et comparatiste vis-à-vis d'une autre culture, mais par l'absorption réciproque de l'une et de l'autre. Le sens du mot « différence » retrouverait sa juste valeur au regard du terme d'« inégalité » avec lequel il est souvent confondu.

Bien loin de disparaître, le souci démocratique et le respect des minorités ethniques, en un mot l'humanisme, se découvrent un nouveau visage, cette fois exempt de toute forme d'impérialisme, comme le suggèrent ces lignes encore récentes de Michel Serres : « L'humanisme que nous voulons désormais enseigner, écrivit-il en juillet 2002, ne sera plus enraciné dans une région déterminée du globe, mais, au contraire, valable à partir de l'humanité tout entière, désormais accessible et communicante. Cette humanité observe qu'il existe deux universalités : l'une, scientifique, déploie un grand récit, valable pour l'univers lui-même, la vie en général, et annonce comment l'homme enfin émergea de manière contingente. En raison de cette contingence, cette universalité unique laisse alors la place à la deuxième, diverse et complémentaire, dans un atlas en mosaïque ou en vitrail mêlé, chiné, tigré... multiple, chatoyant, celui des cultures humaines, plus contingent encore et mieux varié que la vie³⁵. »

Aujourd'hui, la solution à la crise de la culture, l'ouverture aux cultures minoritaires, la recompréhension de la démocratie, bref toutes ces questions poignantes qui agitent notre monde, ne passent plus par l'attitude de croisade et par la médiation des traditionnels instruments de production et de diffusion de la culture (le musée en particulier). Et nos interrogations de muséologues nous invitent à chercher ailleurs, hors du musée institutionnel peut-être, mais dans une perspective qui fera encore une place aux fonctions essentielles du musée – conserver et montrer –, de nouvelles manières de poser les problèmes et, avec elles, des ébauches de réponses. Voilà une des tâches, et non des moindres, qui s'offrent aux muséologues du troisième millénaire.

³⁵ Michel Serres : « L'humanisme qui vient... », *Le Monde*, 5 juillet 2002.

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Résumé : La muséologie, entre croisade pour la démocratie et actualité de la mondialisation

Le XXe siècle nous a donné des exemples dramatiques de négation de la démocratie et d'écrasement des minorités ethniques. Quelle doit être le rôle du musée et de la muséologie face à ces événements ? On pensera naturellement que le musée doit s'associer à la croisade en faveur des droits de l'homme et des minorités opprimées. Il faut cependant souligner les ambiguïtés de cette lutte et rappeler que, en principe, le musée n'est lié à aucune idéologie ni à aucune forme de gouvernement. De plus, les récents effets de la mondialisation nous contraignent aujourd'hui à relativiser le passé pour nous tourner vers l'avenir, c'est-à-dire vers les nouvelles manières de conserver et de montrer. Et là, le problème de la démocratisation et des minorités culturelles va se poser dans des termes neufs.

Summary: Museology, between crusade for the democracy and topicality of globalization

XXe century gave us dramatic examples of negation of the democracy and crushing of the ethnic minorities. Which has to be the role of museum and museology in front of these events ? Naturally one will think that museum must fight with the crusade in favour of the human rights and the oppressed minorities. It's however necessary to underline ambiguities of this fight and to recall that, in theory, the museum is not related to any ideology nor with any shape of government. Moreover, the recent effects of globalization force us today to relativize the past to turn us towards the future, that is to say towards the new manners of preserving and of showing. And there, the difficulty of democratization and cultural minorities will arise in new terms.

El valor de la diversidad: El patrimonio regional *Aportes latinoamericanos*

Mónica Risnicoff de Gorgas – Argentina

Para situar las discusiones

La temática que hoy aborda este nuevo simposio de ICOFOM, es de índole similar a la problemática que viene siendo preocupación constante de la museología latinoamericana, tal como podemos comprobarlo en las Cartas y Recomendaciones, producto de las ricas discusiones del comité latinoamericano del ICOFOM.

Quizás la respuesta al interrogante de porqué la museología latinoamericana ha centrado muchas veces sus discusiones en el reconocimiento del patrimonio regional y en el de sus comunidades indígenas, la encontremos en el hecho que nuestra rica diversidad cultural no ha sido tradicionalmente valorada y se ha manifestado como fuente de sordo conflicto, sobre todo al confrontarse con los productos culturales de las sociedades hegemónicas. *En Xochimilco, México, en 1997, como antecedente de las discusiones sobre la representación del poder en el museo reflexionábamos sobre la puesta en relación asimétrica, dentro del mismo continente, de los complejos culturales de la totalidad del mundo, como consecuencia de haber sido Latinoamérica escenario de un violento proceso de mundialización suscitado por la conquista, el coloniaje y el desplazamiento forzado de población africana y asiática.*

La pregunta antropológica y el deseo de saber quiénes somos y qué lugar ocupamos en el mundo surge en los momentos de crisis. Y es a partir del reconocimiento de la profunda crisis económica, social y política por la que vienen atravesando nuestros pueblos que se han planteado las discusiones.

Es por esa razón que este trabajo sólo pretende hacer una relectura de algunas de las ponencias presentadas en relación a este tema en los últimos años. Puntualizando al mismo tiempo los principales interrogantes que la museología ha planteado en relación al espinoso tema de lo regional y lo global: que tiene mucho que ver con los temas abordados por el ICOFOM: con la Diversidad, con la Memoria, con lo Intangible, con el Desarrollo social y sobre todo con la Ética, como planteo filosófico de la Museología.

No podemos dejar de recordar lo que Bernard Deloche planteara en el coloquio sobre Museología y Filosofía: que la museología en tanto que ética de lo museal, más que una ciencia es un figura de la filosofía, porque la heterogeneidad actual marca una hesitación que no podrá ser resuelta más que por una elección de valores, una elección ética.

En ese sentido parece valioso rescatar las discusiones en torno al patrimonio de los pueblos autóctonos hispano o latinoamericanos, porque son aplicables a otros espacios que también corren con los peligros de abolir las diferencias culturales y hacer desaparecer las diferencias nacionales, dejando a las pequeñas comunidades sobrevivir con sus pequeñas diferencias, porque ellas no tienen ninguna pretensión de intervenir en el campo económico. Coincidimos con André Desvallées para quien el verdadero debate que enfrentamos en este cambio de milenio es un debate político que sobrepasa de lejos los debates museológicos.³⁶

³⁶ André Devallés. *Muséologie, Patrimoine, changement économique et développement social*. ICOFOM Study Series ISS 33a

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En el contexto Latinoamericano los museos y los sistemas educativos, por muchos años, propusieron como paradigma a la cultura del viejo mundo y también a las formas de organización política de América del Norte. Así el patrimonio de los pueblos autóctonos, quedó relegado a los museos de Ciencias Naturales o con mejor suerte a los museos etnográficos que lo exhibían sin reivindicar lo local en relación con lo universal.

Es en 1972, a partir de la Mesa Redonda Santiago de Chile, que los museos en Latinoamérica comienzan a presentarse no sólo como la institución idónea para la valorización del patrimonio sino como instrumentos útiles para lograr un desarrollo humano equilibrado y un mayor bienestar colectivo.

Tienen vigencia aún hoy las discusiones sobre la posibilidad de los museos en Latinoamérica de actuar como factor de integración social. Todavía nos preguntamos si es factible formular un lenguaje museológico acorde a la idiosincrasia de la sociedad local y sistemas de exhibición capaces de transmitir significados, ideas y emociones ...

El conjunto de bienes materializados bajo el rótulo de 'patrimonio' configura, más que un valor en sí mismo, un mapa articulado de las relaciones que cada grupo social establece, en el espacio y en el tiempo, con sus valores, con la memoria individual y colectiva y con sus sistemas de producción.

El concepto de musealidad remite hoy a las múltiples y polisémicas manifestaciones en la que los pueblos reflejan sus tradiciones, modos de vida, manifestaciones estéticas, religiosas e ideológicas. Si la musealidad incluye aquello que constituye el patrimonio intangible, integrado por las diversas tradiciones culturales de los pueblos; sigue en cuestión la capacidad del museo de presentar lo inmaterial.

Más aún, la crisis de los paradigmas del siglo XX afecta al museo como ámbito de presentación y transferencia de un patrimonio que fusiona lo tangible y lo intangible.

Todavía intentamos sentar bases teóricas para realizar estudios e investigaciones destinados rescatar, consolidar y difundir los conocimientos y saberes locales, en que la misma sociedad establezca las prioridades, sin disimular los conflictos que explican en parte las situaciones actuales. Todo a partir de una lógica que no esté fundada en criterios cuantitativos de productividad.

Esos temas se trataron en Caracas, en Coro, en Cuenca, y a partir de allí muchos museos se plantean seriamente para qué existen, qué buscan, para quién trabajan, con quién, cuándo, cómo ...

La problemática del museo como espacio de poder en disputa, el tema de la pluralidad de historias que puede contar un museo y el de la reivindicación del derecho a la diferencia no se pueden dejar de lado cuando hablamos de unidad y diversidad. Todavía hay quien insiste en que los museos deben contar las cosas tal y como sucedieron, olvidando que los hechos sólo se constituyen como tales en un relato, en una narrativa: El fenómeno museal se produce por la interrelación entre el sujeto que es memoria e imaginación y el objeto que es a la vez una realidad concreta y una realidad representada.

Un tema de singular vigencia en el comienzo de este nuevo milenio es el del límite entre el legítimo derecho a estar orgulloso de pertenecer a una determinada comunidad o etnia y la exaltación de las tradiciones locales con el peligro de desembocar en fundamentalismos que anulan todo espacio de transacción.

Teniendo en cuenta la tendencia al espectacularismo de los bienes culturales y la proclividad por el exotismo, que conlleva la globalización, cuáles formas de representación podrían ayudarnos a valorar la riqueza cultural de los pueblos autóctonos, la multiplicidad y la diferencia?

La ambigüedad del debate se funda en la confusión deliberada entre mundialización y universalismo. El nivelamiento que pretende el pensamiento único a la vez económico y cultural (pero seguramente no social) se caracteriza por el rechazo al otro, constituyéndose así una nueva relación con el espacio, que afecta de modo profundo nuestras referencias Identitaria y haciendo cada vez más difícil, a cada individuo o grupo social, poder contar su historia, identificar lo que les define y rescatar las matrices culturales tan importantes a su existencia.

Decíamos en México que los museos han sido uno de los espacios fundamentales donde se constituyen, reconfiguran y sedimentan las representaciones globales del poder, pero al mismo tiempo son espacios privilegiados para la reflexión sobre los imaginarios. Esa ambigüedad y

la posibilidad de la manipulación política, de uno u otro signo, pareciera que sólo pueden superarse explicitando las ideas que están atrás del discurso museológico.

En qué medida pueden los museos garantizar el respeto a la identidad y al patrimonio por encima de los intereses económicos? Si el objetivo es rescatar las condiciones de multietnicidad y pluriculturalidad, cómo orientar las propuestas a la reconstrucción de los vínculos cognoscitivos y simbólicos del patrimonio, introduciendo al mismo tiempo la dimensión de la contemporaneidad?

La 'Museología teórica' sólo puede efectivamente completarse a través de una 'Museología de la acción', las posibles respuestas a esta problemática sólo puede darse en el ámbito específico de los museos, que a partir de las reflexiones teóricas toman partido. La teoría museológica sirve de orientación filosófica, conceptual y metodológica a la acción de los museos. Pero es en el campo de esa acción en donde se hacen las elecciones de tipo ético.

Pueden los proyectos culturales constituir un solución posible para modificar los problemas de la sociedad? la museología puede y debe tener una influencia sobre los cambios económicos y sociales que conoce nuestra época? Pueden las instituciones que optan por un desarrollo cultural sustentable reconstruir viejos y cambiar nuevos espacios de poder?³⁷

Preferimos plantear una problemática más que querer resolverla, porque opinamos que las respuestas pueden ser variadas y deberían buscarse en la praxis específica de los museos. Parfraseando a Kenneth Hudson para quien el mejor museo es aquel que al salir tengo más preguntas que al entrar, diríamos que el mejor simposio sobre teoría museológica es el que deja abierta la puerta a nuevas discusiones sin adoptar posiciones dogmáticas.

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Rusconi, Norma. *Logos e identidad: retórica y semiología de fin de siglo*. ICOFOM Study Series - ISS 31, Coro, Venezuela, 1999.

Scheiner, Teresa. *Museology, Heritage and sustainable development: New century -new ethics?*

Muchos de los conceptos se han tomado, a veces literalmente de los siguientes documentos de ICOFOM LAM:

DECLARACIÓN DE CARACAS: Museos hoy, nuevos retos. Caracas 1992

CARTA DE CUENCA. Cuenca 1997

DECLARACIÓN DE XOCHIMILCO, México 1998

CARTA DE CORO, Venezuela 1999

CARTA DE MONTEVIDEO, Uruguay 2001

³⁷ André Devallés. *Muséologie, patrimoine, changement économique et développement social*. ICOFOM Study Series - ISS 33a

The Value of Diversity: Regional Heritage

Latin American Contributions

Mónica Risnicoff de Gorgas – Argentina

To place the discussions

It has been a constant concern of Latin American Museology a topic of similar nature to the subject that today this new symposium of ICOFOM approaches. It can be proved through the reading of the Letters and Recommendations, which came out from the rich discussions of the Latin American Committee of ICOFOM.

Our rich cultural diversity has not been traditionally valued, even more it has been a source of conflict, above all when it confronts with the cultural products of the hegemonic societies. For that reason, Latin American Museology has centered many times its discussions on the recognition of the regional Heritage and that of its Native communities. *In Xochimilco, Mexico, in 1997, as antecedent of the discussions on the representation of power in the museum, we reflected on the asymmetrical relation, within the same continent, of the cultural complexes of the whole world, since Latin America has been the scenery of violent processes of "mundialization" provoked by the conquest, the colonization and the forced displacement of Asian and African population.*

The anthropologic question and the desire of knowing who we are and what place we have in the world emerges in the moments of crisis. Our discussions were based on the acknowledgement of the deep economic, social and political crisis, our populations have been undergoing for so long.

It is for that reason that this paper only intends to make a re-reading of some of the Papers presented in relationship to this subject in the last years. Putting emphasis on the main questions Museology has expressed in relationship to the thorny topic of Regional and Global. These subjects have a lot to do with the ones treated by ICOFOM: Diversity, Memory, the Intangible, Social Development and above all with the Ethics... ethics as philosophical point of Museology. We can not avoid recalling what Bernard Deloche brought up in the Symposium on Museology and Philosophy: *Museology as ethics of Museality more than a science is a figure of Philosophy. That is because the current heterogeneity underline a hesitation that it will not be able to be solved unless we have a choice of values.*

In that sense seems worthwhile to save the discussions about Native populations' Heritage in Latin America. These is discussions are absolutely important because they are **applicable to other spaces that also are in danger of abolishing the cultural differences and of vanishing the national features**, only letting the small communities survive with their small differences, because they do not have any intention of being part of the economic field. We agreed with André Desvallées for whom *the real debate which is taking place at the beginning of this new millenary is a true political debate far overtaking the museological debates.*³⁸

Reviewing ICOFOM LAM documents

For many years, in the Latin American context, the museums and the educational systems proposed as paradigm the culture of the old world and also the organizational forms of politics in North America. Thus the Heritage of Native Communities, remained relegated to the Natural Science Museums or with better luck to the Ethnographical Museums that exhibited it without valuing what is local in relationship to what is universal.

³⁸ André Devallés. *Muséologie, patrimoine, changement économique et développement social*. ICOFOM Study Series - ISS 33a

In 1972, from Round Table of Santiago de Chile, that the Latin American Museums began to be considered not only as the adequate institution for the recognition of Heritage but as useful instruments to achieve a sustainable human development and a collective welfare.

The discussions about the possibility of the museums in Latin America acting as a social integration factor are updated. **We still wonder if it is possible to build a Museological language according to the idiosyncrasy of the local society and outline systems of exhibition able of transmitting meanings, ideas and emotions ...**

The set of goods materialized under the label of "Heritage" configures, more than a value in itself, an articulated map of the relationships that each social group establishes, in Space and Time, with its values, with the individual and collective memory and with its production systems. The concept of Museality lead us today to the multiple and polisemic manifestations in which communities reflect their traditions, ways of living, aesthetics, religious and ideological expressions. If Museality includes what constitutes the intangible Heritage integrated by various cultural traditions of people; **it is still in question the capacity of the museum of presenting what is immaterial.**

Even more, the crisis of the XX Century paradigms affected the museum as a field of representation of a Heritage that merges the tangible and the intangible.

We still attempt to establish theoretical bases to accomplish studies and investigations aimed to rescue, consolidate and spread local knowledge, research that involves the same society which establishes the priorities, without pretending the conflicts that explain in part the current situations. Everything coming from a logic that is not supported by quantitative criteria of productivity

Those topics were discussed in Caracas, in Coro, in Cuenca, and from that basis many museums questioned their "whats", their "whys", their "whens", their "hows" ...

When we speak about unity and diversity, we cannot leave aside problematic of Museum as space of power in dispute, the topic of history pluralities and that of vindicating the right to a difference. There are still some people who insist on that museums must tell things exactly as they happened, forgetting that facts are only constituted as such in a statement, in a narrative: The museal phenomenon is produced by the interrelationship between the subject who is memory and imagination and the object which is at the same time a concrete and a represented reality.

A subject of particular force at the beginning of this new millennium is the limit between the legitimate right of feeling proud of belonging to a given community or ethnos and the exaltation of the local traditions facing the danger of falling into fundamentalism, which diminished every possible space of transaction.

Taking into account the trend to the "spectacularization" of the cultural goods and the inclination to the exoticism that globalization bears, **Which forms of representation could help us value the Cultural wealth of the Native, the Multiplicity and the Difference?**

The ambiguity of the debate comes from the fact that "neo liberalism" first usurpation of vocabulary, deliberately confuses the minds wishing to make believe that "world wide application" ("globalization") and "universalism" are one and the same thing, that is the "universal thought" to which the Age of Enlightenment hoped to lead us. The leveling that the Unique Thought claim, both economical and cultural (but certainly not social) is characterized by the denial of the other.³⁹ This new relationship with space deeply affects our references of own identity and makes increasingly difficult, to each individual or social group, to be able to tell its history, to identify what defines and rescues its cultural roots, so important to its existence.

We said in Mexico that the museums have been one of the fundamental spaces where are constituted, reconfigured and settled the global representations of power, but at the same time they are privileged spaces for the reflection on the imaginary. It seems that ambiguity and the possibility of political manipulation, of one or other sign, only can be surpassed by expliciting the ideas that are behind the museological speech.

To what extent can museums guarantee the respect to identity and Heritage above the economic interest?

If the objective is to rescue the conditions of multiethnic and plurality of cultures, we need to know how to lead the proposals of reconstruction of the cognitive and symbolic links of Heritage, introducing at the same time the dimension of the contemporaneity.

³⁹ André Devallés. *Muséologie, patrimoine, changement économique et développement social*. ICOFOM Study Series - ISS 33a

The "Theoretical Museology" can only be completed through a "Museology of the action ". The possible answers to these problems can only be given within the specific area of museums which from theoretical reflections take part. Museological theory serve as philosophical, conceptual and methodological orientation to the museum action. But is in the field of this action where the ethical choices happened.

Can cultural projects constitute a possible solution to modify the problems of society? Can and must Museology have an influence on the economic and social changes that our era knows? Can the institutions which choose sustainable cultural development reconstruct old and change new spaces of power?

We preferred to expose a problematic more than to solve it, because we think the answers can be varied and they would be looked for in the specific museum praxis. Paraphrasing Kenneth Hudson for whom the best museum is that one where after leaving I have more questions than when I entered, we should say that the best symposium on museological theory is the one which lets opened the door to new discussions without adopting dogmatic positions.

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Scheiner, Teresa. *Museology, Heritage and sustainable development: New century -new ethics?* ICOFOM Studies ISS 33 A, Barcelona, Spain, 2001

The concepts have been taken, sometimes literally from the following ICOFOM documents:

DECLARACIÓN DE CARACAS: Museos hoy, nuevos retos. Caracas 1992

CARTA DE CUENCA. Cuenca 1997

DECLARACIÓN DE XOCHIMILCO, México 1998

CARTA DE CORO, Venezuela 1999

CARTA DE MONTEVIDEO, Uruguay 2001

Museology and Indigenous Cultures: A New Reality for Museums in Canada

Lynn Maranda – Canada

In Canada and specifically, its Pacific Northwest Coast, which constitutes the particular frame of reference for this paper, there are indigenous populations which have been here “from time immemorial”. Today, Canadians live and work along side these peoples who refer to themselves as “First Nations”, many of whom live on government designated lands known as “reservations”. Over the last thirty or so years, interface between the First Nations and governments has led to a dramatic change in the status quo, one which is having a profound affect on museums in this country. This affect is not open to speculation and cannot be framed in theoretical postulates. It is real, it is happening, and above all, it is readily observable. It is a work in progress.

There are forces at work and museums are being changed. Due to the politics in play, the change is being orchestrated far from the museum’s sphere of influence. There is nothing the museum can do except to watch it all unfold, not knowing how, when or where change will take place. Being drawn into the tide, however, museums and museum personnel are having to respond to the new reality.

Backdrop

The backdrop against which change is occurring is being generated by a multiplicity of factors emanating from an accelerating movement of First Nations cultural revival and determinism. The major issues are punctuated by treaty making, land claims and self government. Involved in these are such First Nations imperatives as control over traditional territories (essentially the entire land mass of Canada, and often claimed by more than one Nation) and the resources (fish, timber, mineral, oil, gas) found in and on these lands, over education, health, and the administration of justice. First Nations are making huge advances in all of these areas. Some have their own education systems, replacing the provincial curriculum with an emphasis on educating youth about their own culture, with the teaching of Native languages foremost in this endeavour. Some have arrangements with the judiciary for the rehabilitation of criminal members within the structure of their own community.

The very change in reference terminology from ‘Indians’ to ‘First Nations’ has sent the message that indigenous peoples are demanding equal status as nations, challenging the existing exclusive domain of the federally based nation that is Canada. Many printed documents and papers, including those that originate at the federal level, refer to aboriginal governments in a fashion parallel to those that are municipal and regional. First Nations have received compensation through the courts for reprehensible treatment in residential schools and for lost lands and resources. The winning of huge court settlements has afforded the First Nations considerable power and political influence.

First Nations business and free enterprise are taking root. Cultural tourism is growing with the opening of resorts, hotels and recreational facilities. There are canoe tours, and visitations can be arranged for access to restricted sites (such as the World Heritage site of Anthony Island – SGAang Gwaii) containing masterpieces of culture and art. Special performances displaying dance, song, drumming, and costume are available, as are artists demonstrating their skills. The artistic output of the First Nations of the Pacific Northwest Coast is in demand world-wide, and accomplished artists can easily sell their products through appropriate commercial outlets or by way of commissions. Their shops, cultural centres and museums cater to both Native and non-Native visitors alike.

For some time, museums have functioned as catalysts in the realm of First Nations culture and entrepreneurship. They have: acquired objects (through donation, bequest, purchase, commission); researched objects under their stewardship; mounted exhibitions of objects and published catalogues of same; conducted educational programmes; initiated workshops, demonstrations, special events involving relevant themes and occasionally, Native peoples; conducted tours to First Nations destinations; and, purchased works of art for sale in their gift shops. Museums, too, have acquired 'contemporary' works, produced by living artists, for inclusion in their collections, and subsequently, have exhibited these. Through these actions, museums have played a pivotal role in placing the material culture of these peoples before the public consciousness. They have also been instrumental in the establishment of worth and of collectability in respect of First Nations art, and in this way have exerted an inadvertent influence of considerable consequence on the marketplace.

Cultural resurgence has led to the desire to reclaim icons (objects) representative of former lifeways. Such icons reside almost entirely in museums run by the non-aboriginal community, and for these, even though they are open to First Nations for research, the issue of repatriation looms large. Further, First Nations are requiring that their voice be heard, and this has led them to target, in particular, museum exhibitions and educational programmes. In response, museums are endeavouring to comply by making the approach to First Nations in matters pertaining to any aspect of their culture. To this end, museums are undertaking consultations, collaborations and partnerships, welcoming co-curators and programme interpreters, entering into protocol agreements, inviting involvement in a wide range of activity, and, recognizing First Nation precedence in such events as blessings, cleansings, and exhibition openings.

The 19th century museum ideals, whereby everyone was cognizant of the accepted standards and their position in the scheme of things, where there existed an established museological nomenclature, and where there was an emphasis on 'bring-'em-exotic-curiosities-back', can no longer be justified. There is no longer a confidence in the museum establishment that its processes will 'seamlessly' flow from one point to another. As it enters into the new arena of 'inter-cultural' relationships with indigenous populations, it has been turned around from being proactive to being reactive, with very different processes to follow.

Process

The processes with which Canadian museums are now governed are contained in the 1992 Task Force Report on Museums and First Peoples entitled, *Turning the Page: Forging New Partnerships Between Museums and First Peoples*, prepared jointly by the Assembly of First Nations and the Canadian Museums Association. This Report, which stands as the major impetus for change, contains guidelines for museological endeavour, and as such, has set the standard for museum policy. In particular, the Report lists principles for establishing partnerships and makes recommendations in the areas of interpretation, access, repatriation, and training. Museums have embraced this report in varying degrees, but overall, there has been a general willingness to comply.

Most importantly, the report has altered the way museums view First Nations cultures. Museums are no longer 'free' to pursue many of their former firmly entrenched responsibilities and activities without the input of the appropriate First Nations. Gone are the days of internalising the preparation of exhibitions and the delivery of programmes. Gone, too, is the intellectual 'free-wheeling', the self-servingness with whatever museological aloofness can be brought to bear, and the 'we have all the answers" approach. To this end, museums must learn to do business differently, and in the process, understand that not all First Nations conduct their affairs in the same manner or with the same degree of collaboration.

Exhibition and programming proposals are being formulated and subsequently developed through a collaborative approach between two 'equal' partners, the museum and First Nations. To solicit the active input of First Nations, the museum is normally obliged to make a formal written approach to the relevant political body, often to the Chiefs and Council which will consider the request through an agenda item in the course of regular meetings. It may take several agendas before the request is heard and lengthy delays are not uncommon. First

Nations involvement, whether of an advisory, consultative, working, committee, or other nature, are normally sanctioned and controlled at the political level. The process also can involve the preparation of a Protocol Agreement which sets down how the various groups involved will work together. Protocol, whether formalized into an agreement (written document) or being the active observance of process, language, deportment, and so forth, is extremely important in First Nations ethos and errors in protocol can quickly cancel collaborations, even if the best of intentions exist.

Even before collaborative projects commence, the issue of control is one over which the museum has little influence. Regardless of the fact that most, if not all, projects either emanate from or occur at the museum, the reality is that the First Nations 'set the agenda', including project objectives, what is to be said, how it is to be said (and in which languages), rate of progress, eventual outcomes and deliverables. Whether it is national guilt over past wrongs or varying degrees of desire to comply, to accommodate and to learn, the museum is being compelled to assume a secondary role. The loss of its traditional position and the control it has had, is a dilemma.

Dilemma

The dilemma which museums are facing is one of power and control. They are finding themselves obliged to relinquish both, especially in such areas as curatorial and education where First Nations culture is interpreted. To suit the new order, there is a need to redefine the original principles of museology, where the museum had established and followed a set course which had been inherited through centuries of practise and precedence.

The new reality means that the intellectual domain is no longer solely that of the museum and no longer just curatorially based on science and authority. As First Nations cultures are rooted in oral traditions passed on from one generation to the next, this methodology, then, introduces a new perspective which is neither museologically nor scientifically grounded. First Nations will no longer accept the patronizing view of the museum whether it is scientific or not. It remains, however, that in some areas, oral traditions contradict hard evidence. The dilemma for museums is how to get the scientific information across without First Nations viewing it as patronizing. Nevertheless, curatorial operations are changing dramatically from curatorially based collections, research, documentation, exhibition, publication undertakings to ones of a collaborative nature, and museums are learning to cope.

The extent of the intrusion this redefined condition has made into the 'comfort' of the museum world is much broader still. Museums are more closely scrutinizing what they are and are not acquiring by way of new objects, and are even questioning the legitimacy of acquisition altogether. Due diligence is not only exercised in the usual areas of how and from whom objects were acquired prior to reaching the museum, but also extended to consider whether objects, once acquired, might be subject to repatriation. The documentation, storage, care, conservation, and use (including loans, exhibitions, education programmes, access to outside researchers, photography and the release of images for publication) of collections are all areas in which collaboration with First Nations occurs. Aboriginal peoples are involved in exhibitions (and any attending publications) at all stages – from idea generation and concept formulation, through research, object and image selection, text and label writing, choice of audio-visual and other enhancements, design, installation, and opening format, to marketing and promotion. Similarly, First Nations play a seminal role in the interpretation of exhibitions through educational programming, from formulation to execution by serving as programme deliverers. Exhibition and programme generated by-products, including related stock in museum gift shops, involve collaboration. Such a seemingly minor issue as paint, fabric or other colours in the exhibition gallery is addressed collaboratively. Throughout, however, the use of First Nations languages, protocols in forms of expression, and respect for voice and the culture from which it emanates, are of foremost importance. Following the conclusion of a project, there is an obligation (whether implicit or explicit) to give something back to First Nations, something which can be used in their communities. This can take any form, from images used in an exhibition or for a programme, to specially prepared text panels that can be readily mounted by the recipients.

Another challenge which museums are facing is that of repatriation. The often fervent desire of First Nations to repatriate ancestor (human) remains and cultural objects is, by and large, being met with compliance. Unlike the United States where the Native American Graves Protection and Repatriation Act (NAGPRA) has been in place since 1990, there is no comparable legislation in Canada to force the issue. Museums are, for the most part, accepting repatriation of ancestor remains, as a moral responsibility. Since the mid 1970s, the public display of human osteological material in museum exhibitions has been considered offensive to indigenous peoples. From off-of-exhibit to hidden-from-view in secure storage areas or lockups, much of this material awaits return to appropriate First Nations. Cultural objects are, in some cases, being tied in with treaty settlements, but requests for returns are also being received and handled on a case by case basis. The question of whether anything will be left of their archaeological and ethnological holdings is one with which museums are wrestling. They are busily writing policies to address issues pertinent to their First Nations holdings and their working relations with the indigenous population. They are also negotiating ways of retaining stewardship of these materials in partnership with indigenous peoples through such means as loans, transference of title, and co-management of cultural property.

Museums are, therefore, having to find accommodation, within their operations, for the new condition. Staffs are being diverted from 'traditional' museological work; large amounts of time are being expended to ensure success in the new endeavours; there are now unexpected, but often sizeable budgetary costs not only for staff time, but also to fulfill such obligations as relating to protocol, ceremonials, and repatriation. Besides disrupting 'normal' day-to-day operations, exhibition schedules and openings can be delayed (in one known case, up to two years), and even the cessation of scheduled events or programmes can occur.

With its long established processes in a state of uncertainty, the museum finds itself in the position of needing to develop a new operational methodology in order to function effectively. It is facing ever increasing interaction with First Nations and is being compelled to learn to relinquish its position of omnipotence in favour of another's voice. The museum, whether it likes it or not, is being changed by forces outside of its control. Within this arena, there are, for the museum, challenges to be met, concomitant consequences to face, and opportunities to be had in the future.

Future

The future is uncertain, being in a state of a kind of re-evolution, and no one knows how it will all play out. It is certain that the process will not be reversed and how each museum deals with the issues confronting it will determine its 'survival' capability in this particular arena.

How will the future evolve? Will objects continue to be acquired by museums due to growing demands (including repatriation) by First Nations? Will museums continue to expand this collaboration in all areas of museological endeavour? Will museums cease altogether any interpretive function (whether exhibition, publication, education programme) in favour of a First Nations only voice? Will First Nations ultimately control all these aspects in respect of their own culture? Will museums develop a parallel line of information dissemination, one that is scientifically based, in juxtaposition to but along with oral traditions? Will museums explore opportunities offered by the new reality?

Whatever happens, the voice will be that of the First Nations, whose perspective will be interjected into the mind-set of museum operations, and museums will acquiesce as it will be politically expedient to do so, whether it is to assuage feelings of national guilt in an effort to right past wrongs or because it is 'the right thing to do' or for professional enlightenment. A type of museology with 'acceptable' standards based on the new order will be developed. A language which is sensitive and 'politically correct' will continue to evolve. Museums will learn from First Nations and broaden their knowledge base. Museums will acquire patience, tolerance and diplomatic tact to interact effectively with indigenous peoples. Museums will acquire skills to 'stick-handle' through periods of fallout resulting from inter-First Nations political conflicts.

While the shape of the future has yet to be decided, museums, as a result of their new circumstance, will be seen to be compliant advocates of disenfranchised indigenous

populations by providing both a cultural and a political platform for First Nations voice. As the politics of change evolve, the continuing challenge for museums is still how much control are they prepared to relinquish and how far are they prepared to compromise in the era of the new reality.

Museum Project: Base of Future Museum in Open Air at Verkhniy Suetuk Village

Veera Nikolaeva-Oinets – Estonia

There are about six thousand Estonians live in Krasnoyarsk Territory. The first Estonian migrants appeared 150 years ago. On the Krasnoyarsk Territory map here are preserved the names of the primordial villages: Narva, Petseri, Estonia, Rapina, Verkhniy Suetuk. The very first Estonians were political convicts; then the migration connected with lack of land in (1893-1914); the third wave was the deportation in 40-50 of XX c; and the last small part were young people come at All Komsomol Buildings.

The Setu Estonians settled at the interfluvium of the Khan and Mana rivers. The center of the Setu-land became Haidak of Partisan district, where in 1915 the school and church were built. In the Siberia the linguistic barrier supported preservation of the Setu culture, national language, folklore and their consciousness. It is important they were occupied with a natural economy, partly preserved up to-day. The Setu brought various agricultural implements, stocks formulas, looms to the Siberia; it helped preservation of the folk costume. Up to the 50 Th. years of the past century the Setu had not another clothes. The Setu also brought various seeds with them. Certainly in the Siberia there took place changes in the Setu culture as the climate and other conditions were different. The Setu mastered some new occupation, as: timberraffing, hunting, gold prospecting, fishing and other. The Siberian Setu culture is interesting as here they have kept the old cultural stratum which vanished long ago in Estonia.

The Estonians lived before at Aban and Dserdzinsk districts have preserved the Võru dialect of the Estonian language, typical for South Estonia and kept at that kind, what was brought to the Siberia in XIXc .

But the first Estonian settlement was **Verkhniy Suetuk**. And just now it is an oasis of the Estonian culture in the Siberia. In 2000 year Verkhniy Suetuk marked the 150th anniversary. At the settlement there acts the first Lutheran church in the Siberia, built even 1888 year. There works the only in the Siberia Estonian school, and the teacher from the University of Tartu has been working yet four years there.

In the end of the 19th century Verkhniy Suetuk or Lutheranian colony, as it was named earlier, become known all over Russia. In the beginning of 1893 year a peasant from Verkhniy Suetuk Maxim Meller got invitation to take part in the World Exhibition and to send corn specimens of 1892nd harvest. It was the exhibition in American Chicago and named by Coulomb in honor of the 400 anniversary of America. Among the 11 Russia corn specimens Meller's one was the best. The famous corn-grower's descendants live yet now at the settlement. Meller's grand-grand-son become a manager of the brass band and now he is the settlement chef.

Every year the Estonians get together around the traditional Yanov's fire and there sounds the famous brass band of 100 years old. It is the first brass band all those the neighborhood. The idea inspirer of the brass band became Jakov Käsk a passionate lover of music. Together with the school teacher they addressed to Mr. Ju. G. Zimmerman, a big manufacturer in Leipzig; they asked him to make a gift of orchestra instruments. The frank letter from a Siberian remote place touched Mr. Zimmerman; and soon after there was formed a brass band at the settlement. In 1941 the brass band saw themselves off to the front. In 1947 the children of the killed musicians made up their mind to restore the orchestra. On Maarja päev holiday, 7 April 1947 there took place the first performance of the restored orchestra. The brass band influenced over the cultural life advance not only of the settlement but of all the neighborhood. During last 15 years the brass band has being managed by Äрни Lell. Under his guidance the brass band was awarded a title of Folk-orchestra. The brass band was a participant of the World Music Festivals in 1992, 1995. In 1996 the brass band represented the Russia Estonians at the World Estonian days in Stockholm at Esto-96.

The Siberian Estonian culture differs from the Estonian culture of the main territory. Investigators name it the culture of the "Siberians Estonians". The Estonians enriched the multinational culture of the Siberia. The Estonians brought to the Siberia new methods of agriculture, vegetable growing, their own producing recipes of food products and its long-time (sausage, cheese, ham); they taught the local woman knitting warm woolens.

The Siberian Estonians culture is subjected to assimilation as and others cultures of the Siberian small folks are. Under the condition of a long time isolation from the Historical Motherland an assimilate process is inevitable. If a folk is losing its language, culture they getting blind. The folk changes into faceless people, which are easily to be manipulated. To turn to a disappearing language is a very difficult act but it is grate value. In the World any culture, language represents our common property what in the time of Globalization we begin to value and understand better.

Museum-Village- the idea has existed from long ago. The regulations and documents for registration have been prepared, the project has being discussed with the Estonia ambassador and with the Krasnoyarsk vice-governor on external relations. But the work volume is beyond in the power of an enthusiast-alone. It is necessary to consolidate common efforts for preservation of the unique national village and its mode of living.

On Mark Moor's initiative, Norwegian museologist, in August 2002 we visited the settlement with our to realize Antoin De Barry's project "**Mast of Oasis**". After the Sunday service we told about the project. Never the "Mast" was taken so unanimously. The pastor Jaan Kenzap, the village chef Äрни Lell, the teacher Anne Salm expressed a great veiling to help.

Why the idea of museum creation has come? The question seems to be needless. The history speaks for it self. Just now Suetuk remembers the museum in the open air. The project "Mast of Oasis" represents a cultural importance for the whole territory. The project consolidates peace, symbolizes the Mast as a place of meeting cultures, nationalities. Antoine De Barry's Mast of Oasis's were established under UNESCO patronage in Mali (1990), Canada (1992), Spain (1994), Germany (1997), France (1999); they are planned in Brazil, Ireland and for the first in Russia. There appears a possibility of opening to the World and intercoursing with it.

The Mast will be erected near the church. After the foundation will be made, but before the Mast erecting there will taken place the symbolic ceremony concerning all villagers: they will be asked to bring any objects mostly reflects their past life, history, profession, tradition or their future.

All people and their objects will be photographed and their stories will be written down. In that way booklet or paper will be published. It will illustrate to the future generations what mode was their settlement and what was the history written by village people themselves. Beside there will be issued a manual book in 30 copies written by the villages masters. Two copies will be sent in every of three Oasis's in their national libraries. Thus the cultural exchange among the Oasis's begging.

In September 2002 we presented the project in Krasnoyarsk International Museum Biennially of exhibition "Glass and Window", telling about the past, present and future of the settlement. In August 2003 we will visit again the village with Antoin De Barry and will prepare the project a memorial token at the village. We are sure: the promote the village preservation and organization a museum in open air there.

Los desafíos de la Museología Contemporánea

Norma Rusconi - Argentina

Excluido es el nuevo nombre de la muerte en vida ... el proceso de globalización no ha podido manejar las relaciones humanas y éticas, y el número de personas que caen y que están en riesgo de caer en los agujeros negros de la exclusión es más grande cada día.

Miguel Hessayne.⁴⁰

Los excluidos, este nuevo nombre de los muertos en vida, son los productos de las crisis sociales.

Cuando se habla de crisis social, el significado habitual del término hace referencia a una nueva forma de vida que está acentuada por problemas imprevistos que caracterizarán el ingreso a un nuevo orden sociocultural. Por ello, el sentido general de una crisis no puede ser evaluado por adelantado ni como positivo, ni como negativo. Ella es una nueva situación que ofrece igualmente ambas posibilidades. Son los hombres y sus compromisos éticos personales y profesionales quienes pueden decidir sobre ellas.

Una de las características más comunes de los estados de crisis es su carácter imprevisto y rápido. La crisis no ofrece nunca un aspecto gradual o normal, ella es lo contrario de toda permanencia y de toda estabilidad. Ella abre siempre un abismo entre un pasado que ya no se considera eficaz o influyente y un futuro que todavía no se ha construido y que debe construirse para poder seguir viviendo. Este enfrentamiento engendra exclusiones muy peligrosas. Los cambios de las creencias son los que producen en esos períodos históricos desarraigos, desconfianzas y desesperación, por ello que los hombres a veces les hacen frente actuando con resolución.

Para que una sociedad pueda sobrevivir a una crisis, la intención de resolverla debe ser casi simultánea a su aparición. Pero, esta característica general pone de manifiesto diferencias múltiples que modelarán el estado y el grado de cada crisis en su desarrollo histórico, sus manifestaciones particulares y la magnitud de su amplitud. Hay algunas que pueden considerarse normales, otras que se manifiestan como totalmente nuevas y reclaman un verdadero esfuerzo para ser superadas. Algunas son efímeras pero, desgraciadamente otras pueden ser permanentes.

Por ejemplo, los diferentes modelos de colonización sufridos por América latina a través de su historia, causados por políticas de expansión económica y cultural primero desde España, luego desde Inglaterra y hoy por el Modelo Global, han desarrollado una conciencia tardía de los fenómenos de cambio. Esta lentitud de reacción por parte de las comunidades condicionó las planificaciones que los países acordaron como respuestas ante las demandas exigidas por estos modelos de imposición. Sin lugar a dudas el desarrollo histórico de América latina desde el siglo XV a nuestros días ha sufrido presiones muy fuertes. Presiones de dependencia externa y también presiones de dependencia interna que han engendrado desigualdades económicas, injusticias sociales, indecisiones jurídicas y violencia social. Algunos países de nuestra América no pudieron encontrar soluciones rápidas y equilibradas para evitar en el pasado el aniquilamiento de las sociedades indígenas y hoy la dependencia económica, los pobres, los excluidos, y la corrupción que ha aumentado la desigualdad. A causa de todo ello, la percepción de la crisis como realidad histórica está acompañada, al menos en mi país, por la sensación de haber vivido en una irrealidad o en un estado de inconciencia donde nadie o casi nadie a sabido tomar decisiones.

⁴⁰ Hessayne, Miguel Esteban. **Globalización y valores éticos**. Universidad de Río Cuarto. Córdoba. Argentina. 1990.

En lo que va de este año 2002 los “medios” publicitan -con cierto sensacionalismo enfermizo- la muerte de niños y niñas desnutridos. Es preocupante; pero lo es mucho más que no se “publicite”, que no se informe con toda la claridad sobre las causas reales de esas muertes. Llama la atención que no se vaya a la raíz del crimen de genocidio generacional que se viene cometiendo, impunemente, desde hace décadas. Más aún, llama la atención que hoy pretendan ser denunciantes de la punta del iceberg quienes tiempo atrás han silenciado o tachado de ideólogos a los que vienen denunciando el volumen y las consecuencias de la hambruna, que como mancha de aceite se ha ido extendiendo por todas las regiones del país. La muerte de un solo niño por desnutrición es noticia trágica en todo tiempo y en cualquier parte. Pero si ocurre en un país rico como Argentina y las muertes se multiplican por miles, nos encontramos ante un crimen de lesa humanidad. Sobre todo si agregamos que la ancianidad argentina está amenazada de muerte prematura por falta de alimentación adecuada y medicamentos elementales y que, pensando el futuro, varias generaciones de hombres y mujeres se verán disminuidos en capacidad intelectual y vigor físico...⁴¹

Por causa de estos ejemplos que colman nuestras experiencias históricas, las sociedades de América latina no pueden ni hablar ni aceptar la verdad de una homologación planetaria que ha estado en los principios y en la finalidad del Modelo Global. Entre nosotros, a pesar de todo el desarrollo de la ciencia y de la tecnología contemporánea, no se puede hablar de una homologación de la vida social y sobretodo de la calidad de esa vida. En efecto la vieja división entre países desarrollados y países subdesarrollados que hoy denominamos países centrales y países periféricos, reinstala al comienzo de un nuevo milenio la confrontación y la subestimación de la vida y de la diversidad cultural, creando nuevamente exclusiones de nivel planetario.

Edgar Morin ha afirmado que es imperativo discernir cual es el proyecto ético humanizante, cual es la energía que dirige al modelo global hacia las bondades de la humanidad total utilizando los enormes poderes obtenidos por la ciencia y la técnica de hoy. El destino de la humanidad se jugará -proclama- en los territorios de la conciencia. Las batallas decisivas serán las del espíritu humano. Las batallas decisivas serán las batallas de la ética.⁴²

Las problemáticas sociales han estado siempre presentes en la teoría y en la praxis museológica. Como institución social el museo a sido –lo hemos siempre afirmado- el guardián y el comunicador del patrimonio cultural. Patrimonio que el hombre construye a través del tiempo, a veces con la seguridad del bien cumplido, a veces con la angustia de no haber hecho nada. Es por ello y sobretodo para poder superar los olvidos del pasado, que el presente debe comprometerse muy fuertemente con elecciones éticas inevitables. Hoy como nunca las acciones de los hombres, y las acciones de las instituciones que se ocupan del patrimonio no pueden ni deben legitimar la presencia de la exclusión o la destrucción de los valores de la diversidad cultural.

Justamente porque el compromiso social de la museología a estado siempre presente en su teoría y en sus acciones, el comienzo de este siglo XXI nos obliga a ser críticos frente a los nuevos modelos de las sociedades contemporáneas. Y es por ello que creemos en los objetivos de la propuesta que nos hiciera hace algún tiempo el Dr. Vinos Sofka.

Si los museos no encuentran aún, en todos los casos, la manera de representar en sus exposiciones el peligro de las exclusiones sociales, es necesario multiplicar los espacios de búsqueda y de pensamiento para el análisis de las raíces de las diferentes crisis y de sus consecuencias inmediatas. Estos espacios de formación museológica podrán sin lugar a dudas, responder a los desafíos que propone Edgard Morin cuando afirma que existen cuestionamientos planteados por la historia en general y por la historia del presente que aún no han encontrado respuestas satisfactorias. Estos cuestionamientos son :

¿ Cómo avanzar hacia el futuro sin repetir las barbaries feroces del pasado?

¿ Con que energía podremos salvar las conquistas del espíritu humano y ayudar a civilizar las sociedades restaurando el nudo que debe existir entre la ética y la política y la ciencia y la técnica?

Consideramos entonces que espacios tales como el Proyecto de Transición entre la Opresión y la Democracia, que proponen la búsqueda de una forma de trabajo conjunto entre los museos, la comunidad, las instituciones académicas y las instituciones políticas son los que harán

⁴¹ Hessayne, Miguel Esteban. **Argentina está en pecado**. Le Monde Diplomatique. Año IV.Nº42.Diciembre 2002. Pags.6,7.

⁴² Morin Edgar. **Science avec conscience**. Du seuil. Paris francia 1990.

posible el nacimiento de un pensamiento alerta frente a los errores sociales del pasado y del presente. Ellos permitirán también, descubrir una vez más que la historia se hace día a día con conciencia y libertad, y que como seres vivos que apuestan por una vida sin exclusiones, los museólogos podrán también trabajar para denunciar los llamados “pecados sociales”. Porque todos los que estamos formados en la tradición Judeo-cristiana sabemos que el pecado es existencial, que el pecado no es una simple sensación moralizante ni una abstracción conceptual. El pecado es un hecho del hombre histórico que acarrea para sí mismo la incapacidad de cumplirse en armonía con los otros hombres y con el cosmos. Junto a ese hecho, que Jean Paul Sartre señala como la profunda ruptura del ser humano (el hombre roto), existe también un humanismo resistente que quiere mostrar la debilidad del desarrollo histórico de las sociedades. Debilidad que se manifiesta en el hecho de poseer en una mano la posibilidad del progreso solidario y simultáneamente en la otra el riesgo de caer en los abismos de la deshumanización y de la frustración existencial utilizando el progreso contra los hombres y contra la cultura.

No se debe olvidar nunca que el pecado es el mal que un hombre hace contra otro hombre.⁴³

Los espacios de reflexión son hoy fundamentales. Ellos ayudarán a construir mensajes válidos, a elegir objetos representativos de cada comunidad y a actuar con compromiso identitario para impedir los olvidos perversos y las diferencias sociales.

¿Es que nosotros, los que trabajamos en museos, deberemos esperar algún otro tiempo para intentarlo?

Hay, en este mismo momento, causas políticas y causas económicas y por lo tanto causas éticas que son el punto de partida de posibles catástrofes nacionales y de nuevas violaciones de los derechos humanos más elementales.

Cuando Enrique Dussel señaló en 1977 que el espacio geopolítico debería tomarse seriamente y que no es lo mismo nacer en Nueva York que en Argentina o que en Chiapas, no hablaba solamente de las estructuras de dominio y de opresión económica y social, hablaba también de estructuras de dominio intelectual. Dussel que es uno de los representantes más reconocidos de la Filosofía de la Liberación en América Latina manifestaba que debía pensarse también en una liberación de los proyectos intelectuales de los países “periféricos” del mismo modo que se pensaba en sus liberaciones políticas y económicas.

Pensar desde América Latina o desde África no es lo mismo que pensar desde Alemania o desde Francia. Esta afirmación sugería que para pensar en desarrollos sustentables se debía considerar que existe un post-colonialismo como rostro de la post-modernidad, así como existió un colonialismo como manifestación de la modernidad. Pero que el post colonialismo del siglo XXI deberá consistir para nuestros países en la construcción de un nuevo orden más equilibrado desde el punto de vista social y cultural.

Hemos dicho que la crisis no presenta jamás un aspecto gradual y normal y que ella es el contrario de toda permanencia y de toda estabilidad, además hemos también insistido en que ella abre siempre un abismo entre un pasado que ya no se considera eficaz o influyente y un futuro que no todavía no ha sido construido para poder vivirlo, queremos entonces hacer una apuesta en favor de los espacios de reflexión para las verdaderas gestiones éticas y humanistas de la museología contemporánea que deben no sólo mantenerse sino también multiplicarse.

⁴³ Hessayne, Miguel Esteban. **La Argentina está en pecado**. Le Monde Diplomatique. Año IV. Nº 42. Diciembre 2002. Pgas 6,7.

Les défis éthiques de la Muséologie Contemporaine

Norma Rusconi – Argentina

« Excluis c'est le nouveau nom de la mort en vie ... le processus de la globalisation n'a pas gouverné les approches humanistes et éthiques, et le nombre des personnes qui tombent ou qui sont en risque de tomber dans les « trous noirs de l'exclusion » est plus grand chaque jour ». Miguel Hessayne⁴⁴

Les exclus, ce nouveau nom des morts en vie, sont les produits des crises sociaux.

Quand on parle d'une crise sociale, la signification habituelle du mot fait référence à une nouvelle forme de vie que s'est accentués par problèmes inestimables que caractérisent son entrée dans un nouvel ordre socioculturel. Ainsi, le sens général d'une crise ne peut pas être évaluée en avance ni comme positif ni comme négative. Elle est une nouvelle situation qu'offre également les deux possibilités, ce sont les hommes et leurs engagements éthiques personnelles et professionnelles qui peuvent y décider.

Un des caractéristiques plus commun des états de crise est leur caractère soudain et rapide. La crise n'offre jamais un aspect graduel et normal, elle est le contraire de toute permanence et de toute stabilité. Elle ouvre toujours un abîme parmi un passé qui n'est plus considéré efficace ou influent, et un futur qui n'est pas encore constitué et qu'on doit construire pour y vivre. Ce vis-à-vis engendre des exclusions très dangereuses. Les changements des croyances engendrées dans ces périodes historiques causent le dépaysement, la méfiance et le désespoir, c'est pour ça que les hommes parfois les font face en agissant avec résolution.

Afin qu'une société peut survivre la crise, l'intention de la résoudre doit être presque simultanée à son apparition. Mais cette caractéristique générale des crises, contient des différences multiples qui caractérisent l'état et le grade de chacune d'elles dans son développement historique, leurs manifestations particulières et la magnitude de son amplitude. Il y a quelques-unes, qui peuvent se considérer comme normales, d'autres qui se manifestent comme complètement nouvelles et demandent un vrai effort pour les surmonter. Quelques-unes sont plus éphémères mais, malheureusement il y a d'autres qui peuvent être permanentes.

Par exemple, les différents modèles de colonisation soufferts par l'Amérique Latine à travers le temps, produites par des politiques d'expansion économique et culturelle surtout de l'Espagne, l'Angleterre, et aujourd'hui même par le Modèle Global, ont développé une conscience tardive des phénomènes de changement et les pays ont mal planifié les réponses qui demandaient les nouvelles exigences de ces modèles d'imposition. Sans aucun doute, le développement historique de l'Amérique Latine d'après les XV siècles à nos jours a souffert des très fortes pressions. Des pressions de dépendance externe et aussi des pressions des dépendances internes qu'ont engendré des inégalités économiques, des injustices sociales, des indécisions juridiques, et de la violence sociale. Quelques pays de l'Amérique latine n'ont pas pu trouver des solutions rapides et équilibrées pour éviter hier l'anéantissement des sociétés indigènes, aujourd'hui la dépendance économique, les pauvres, les exclus et puis après la corruption qu'augmente les inégalités. A cause de tout ça, à présent la perception de la crise comme réalité historique est accompagnée, au moins dans mon pays, par la sensation d'avoir vécu dans une irréalité ou dans un état d'inconscience où personne ou presque personne n'a su rien décider.

⁴⁴ Monsigneur Hessayne, Miguel Esteban, collaborateur de l'espace de Droits Humaines de la Facultad de Agronomía de la UNCPBA. Argentina

Cette année 2002 les "mass média" publicisent –avec un certain sensationnalisme morbide- la mort des enfants et des filles mal-nourries. Il est préoccupant, mais il l'est beaucoup plus qu'il ne se "publicité" pas et avec toute la clarté, les vraies causes de ces morts. C'est effrayant qu'on ne part pas à la racine de l'infraction du génocide qui est là impunément, pendant des décades. Plus encore, c'est effrayant que ceux qu'aujourd'hui dénoncent la pointe de l'iceberg ce sont les mêmes qu'en autre temps font taire et marquent des idéologues à ceux qui s'élèvent en dénonçant les conséquences de la famine qui s'étendus comme tache d'huile pour toutes les régions du pays.

La mort d'un seul garçon pour malnutrition est une nouvelle tragique dans tout le temps et partout. Mais s'il se passe dans un pays riche comme l'Argentine et les morts se multiplient pour milliers, nous sommes avant une infraction de « lésa Humanité ». Principalement si nous ajoutons que la vieillesse argentine est menacée de mort prématurée par manque d'alimentation et des médicaments élémentaires et qu'au futur, plusieurs générations des hommes et des femmes verront diminuées leurs capacités intellectuelles et leur vigueur physique...⁴⁵

A cause de ces exemples qui remplissent nos expériences historiques, les sociétés de l'Amérique latine ne peuvent pas parler ni accepter la vérité d'une homologation qui a été dans les principes et dans le bût du Modèle Global. Chez nous, malgré tout le développement de la science et de la technologie contemporaine, on ne peut pas parler d'une homologation planétaire de la vie des communautés et surtout de sa « qualité de vie ». En fait la vieille division entre pays développés et pays sous-développés qu'on appelle aujourd'hui des pays centraux et des pays de la périphérie, réinstalle au commencement d'un nouveau siècle la confrontation et la sous-estimation de la vie et de la diversité culturelle, en créant des exclusions de niveaux planétaires.

Edgar Morin a dit qu' il est impératif de discerner quel est le projet humaniste et éthique, quelle est l'énergie qui poursuit le modèle global pour construire les bontés de l'humanité totale en utilisant les pouvoirs énormes obtenus par la science et la technique de nos jours. Le destin de l'humanité se jouera – proclame-t-il - dans les territoires de la conscience. Les batailles décisives seront celles de l'esprit humain. Les batailles décisives seront des batailles étiques.

Les problématiques sociales ont été toujours présentes dans la théorie et dans la praxis muséologique. Comme institution sociale le musée a été - nous le disons toujours- le gardien et le communicateur du patrimoine culturel. Patrimoine que l'homme construit à travers le temps parfois avec l'assurance d'un bien accompli et parfois avec l'angoisse de n'avoir rien fait. C'est pour ça et surtout pour surmonter les oublis du passé, que le présent doit nous engagé très fortement avec des élections éthiques inévitables. Aujourd'hui comme jamais les actions des hommes, et les actions des institutions qui s'occupent du patrimoine ne peuvent ni justifier ni légitimer la présence de l'exclusion social ou la destruction des valeurs de la diversité culturelle.

Justement, parce que l'engagement social de la muséologie a été toujours présent dans sa théorie et dans ses actions, le commencement de ces XXI siècles nous force à être critiques en face des nouveaux modèles des sociétés contemporaines. Et c'est pour ça que nous croyons aux objectifs de la proposition que nous avait fait il y a quelque temps, le Dr. Vinos Sofka.

Si les musées ne trouvent pas encore, dans tous les cas, la manière de représenter dans ses expositions les dangers des exclusions sociaux, il faut multiplier les espaces de recherche et de pensée pour analyser les racines des différentes crises et de leurs conséquences immédiates. Ces espaces de formation muséologique pourront, peut-être, répondre aux défis qui propose Edgar Morin quant il dit qu' il y a des questions posées par l'histoire en général et pour l'histoire de nos jours dont la réponse n'a pas été satisfaisante . Elles sont :

⁴⁵ Hessayne Miguel Eesteban. **Argentina está en pecado. Le monde Diplomatique. Año IV.Nº 42. Diciembre 2002. Pags.6,7.**

Comment avancer sans revenir aux barbaries féroces de quelques passées? et, Avec quelle énergie pouvons-nous sauver les conquêtes de l'esprit humain et aider à civiliser les sociétés en restaurant le nœud qui doit exister entre l'éthique et la politique et la science et la technique ?

On pense alors que les espaces tels comme le Projet de Transition entre l'Oppression et la Démocratie, qui proposent une façon de travailler ensemble les musées, la communauté, les institutions académiques et les institutions politiques feront possible la naissance d'une pensée alerte vis-à-vis les erreurs sociales du passé et du présent. Ils permettront aussi, découvrir une fois de plus que l'histoire se fait jour à jour avec conscience et liberté, et que comme êtres vivant qui parient par une vie sans exclusions, les muséologues peuvent aussi travailler pour dénoncer les dites « péchés sociaux ».

Parce que tous ce qui sont formés dans la tradition Judéo-chrétienne savent que le péché est existentiel et pas une simple sensation moralisant ni une abstraction conceptuelle. Le péché est un fait de l'homme historique qui l'apporte à soi-même l'incapacité d'être accompli dans l'harmonie avec les autres hommes et le cosmos. Devant ce fait, que Jean-Paul Sartre signale comme une profonde rupture dans l'être humain ("l'homme cassé") il y a aussi un humanisme plus résistant qui veut montrer la faiblesse du développement historique. Faiblesse que se manifeste pour le fait d'avoir sur une main la possibilité du progrès solidaire, et dans l'autre et simultanément, le risque de tomber dans les abîmes de la déshumanisation et de la frustration existentielle en utilisant le progrès contre les hommes, contre la nature et contre la culture.

On ne doit oublier jamais que le péché est le mal qu'un homme fait contre un autre homme.

Ainsi les espaces de réflexion sont aujourd'hui fondamentales. Ils aideront à bâtir les messages valides, à choisir les objets plus représentatifs des communautés et à agir avec engagement identitaire pour empêcher les mauvaises oublies et les différences sociaux.

Est-ce que nous, ceux qui travaillons dans les musées, devons-nous attendre un autre temps pour le faire ?

Il y a dans ce moment même, des causes politiques et des causes économiques et pourtant des causes étiques, qui sont le point du début des possibles catastrophes nationales et des nouvelles violations des droits humains plus élémentaires.

Quand Enrique Dussel souligna en 1977 que l'espace géopolitique devrait se prendre sérieusement et qu'il n'était pas la même chose naître dans New York qui dans l'Argentine ou Chiapas, il ne parlait pas seulement des structures de la dominance et de l'oppression économique et sociaux, il parlait aussi des structures de la dominance intellectuelle. Dussel qu'est un des représentants les plus reconnaissants de la Philosophie de la Libération en l'Amérique latine manifesta qu'on doit penser aussi à une libération du projet intellectuel des pays de la périphérie aussi bien que de leurs libérations politiques et économiques. Penser l'Amérique latine ou l'Afrique il n'était pas la même chose que penser l'Allemagne ou la France. Cette opinion disait que pour la pensée de cette Philosophie de la Libération notre post-colonialisme actuel devra être le visage de la post-modernité, aussi bien que le colonialisme il a été le visage de la modernité. Mais, nous nous parlerons d'un post-colonialisme avec des ordres plus équilibrés du point de vue social et culturel.

Nous avons déjà dit que la crise n'offre jamais un aspect graduel et normal, et qu'elle est le contraire de toute permanence et de toute stabilité, puis après nous avons dit qu'elle ouvre toujours un abîme parmi un passé qui n'est plus considéré efficace ou influent, et un futur qui n'est pas encore constitué et qu'on doit construire pour y vivre, maintenant nous voulons faire un enjeu pour des multiplications des espaces de réflexion de la praxis éthique et humaniste de la muséologie contemporaine.

Cultural Diversity: The Indian Perspective

Anita Bharat Shah - India

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India is a country of kaleidoscopic cultural diversity. It is a country embracing varied cultures and peoples that have blossomed out of one of the oldest civilizations of the world. Even during prehistoric times India was ethnically plural and culturally diverse. Waves of immigrants further accentuated this diversity. Plurality of cultures and the composite nature of civilization reflect the historical experiences of India. In spite of her distinctive geographical features of mountains and ocean barrier adventurers were lured to this land of plenty. These immigrants over time became naturalized. The differences between the immigrants and the indigenes in terms of their racial characteristics, linguistic attributes, social practices, religious affiliations could not be obliterated either through the process of assimilation or absorption. They retained their original, regional ethno-cultural traditions in its primordial form. The later immigrants particularly, the Jews, Christians, Parsees, Muslims, further intensified the diverse character of the Indian population and socio-cultural texture.

Providence itself has endowed India with geographical and natural diversity. India has lofty mountains, perennial rivers, fertile plains and also stark deserts. Diverse communities interacted differently with their geographical territory and opportunities in the physical and biotic environments and thus produce distinctive cultural systems. Culture is the product of human societies living in a particular geographical territory extended over a period of time. The culture of each society or group is its characteristic traditions that have been created, assembled and maintained but steadily readjusted. Each cultural group or society in India has a loosely correlated social, economic, political, aesthetic and ethical codes of conduct supported by ideologies, philosophy, religion, habits, customs, procedures, and technologies. Religion is perhaps the most important characteristic of culture in India. The social grouping by religious systems is one of the basic regional phenomenon, where the basic attitudes involved become strong elements in the formation of culture systems. Thus religious patterns become dominant elements in the differentiation of cultural systems.

The Anthropological Survey of India undertook the project titled 'People of India' under the guidance of its director Dr. K.A. Singh, to generate a brief descriptive anthropological profile of all the communities of India. Very interesting revelations have come to light. They have identified, located, and studied 4635 communities distributed through out the country.

In the 1981 census of religions by the Census Department of India lists six major religions and 183 other religions and persuasions apart from the scheduled castes and tribes of each states. The percentage of tribal population in relation to the over all population of the country is 9.54% in rural areas and 2.03% in urban areas.

Every 14th person in India is a tribal. They are further categorized into innumerable linguistic, cultural and social entities.

Research shows that diverse peoples with varied cultural patterns inhabit every region in India. Each cultural group in India has its own cultural identity. Thus the cultural diversity of India is proverbial and stretches the boundaries of one's imagination to its extreme limits. The cultural mosaic of India in the global context has very few parallels. Any authentic account detailing the historical phases that led to the development of this mosaic structure is difficult to derive. Viewing this against the much homogeneous west, one may find the idea of unity in contemporary India largely self-contradictory. However, Indian perception of unity rests, from ancient times, on the principles of tolerance, spirit of accommodation and harmony in diversity. The people of India have accepted these norms over the centuries.

This immense diversity of India is a topic that poses a challenge to Indian museums and its professionals. The museum, through its collection, carries on its social mission of scientific and social communication and education. Indian museums have to cater to a wide range of audience. To communicate with this highly diverse audience requires a skill in communication processes. The museum communicates through the powerful medium of material culture. It has to present its objects so that a wide range of the population can assimilate the message put forth by it. Therefore each museum must develop its own display strategies and language of communication in accordance with its population and cultural groups.

Based on my research study on Indian museums I have observed that each regional museum has a specific 'cultural type' of visitors depending on the region and state in which it is located. These regional museums have visitors from neighboring towns and villages who are mainly uneducated farmers. In India each state has a different cultural set up identified by its own language, norms, festivals, dress, etc. The diversity in cultural patterns from one state to another is very great. However, research into the reactions of the visitors has revealed an underlying pattern of responses. I have observed that people like what they are able to comprehend. They are also able to remember and recall what they understand. Thirdly, they tend to expect, anticipate seeing in the museum what they are familiar with.

In another study on rural visitors to the Salar Jung Museum, Hyderabad, I have observed that villagers exhibited a composed sensitivity to the arts displayed from different parts of India. When they were asked what they gained from their museum visit, 60% of the rural visitors said they learnt about the history of the country; 35% said that they gained a unique awareness about other cultures; and 22% of the visitors interviewed said that they gained a comparative view of the past and the present. The villagers seemed keen to share their museum experience with their children. The research on the rural visitors also showed that though they are uneducated they are aware of the history of the country and its vast diversity. They are aware of the practices and customs of neighboring tribes and communities. They are also able to identify the arts and objects belonging to that of other regional tribes and communities. Moreover, they viewed traditional arts from other parts of India with an open mind.

Thus by familiarizing and exposing people to various cultures museums can contribute to promoting goodwill among various communities. Museums have the power to unify diverse cultures. They can become a rendezvous for a dialogue between peoples, a place where people of various cultures are exposed to each other on an interactive basis. The point is to show people that differences enrich human life without necessarily causing tensions.

Museums and the Tribal Situation in India

The complex needs of the tribals have necessitated a culturally synchronized, skill and vocation based program to be taken up by Indian museums. Actually the real danger to a culture comes from economic decline. Talented people very often live in poverty owing to lack of opportunity. If a whole tribe or community suffers from acute poverty for a long period of time, its traditions, customs, arts and crafts begin to flounder. The Government organizes special fairs annually where the tribals and traditional craftsmen can sell their crafts directly to the people, thus eliminating middlemen. The museums can play an active role by organizing special exhibitions and workshops. Museums can help tribals and indigenous peoples by organizing special exhibitions and workshops to popularize their arts and crafts. Such programs can kindle the flame of possession and appreciation in the general public. The National Arts and Crafts Museum in New Delhi is taking keen interest to promote traditional arts of India. The Suraj Kund Mela, near New Delhi, is also a good example of the efforts of the Government of India to help traditional and tribal artists.

Various State Governments of India are also taking keen interest to promote the causes of the indigenous people. A great deal can be achieved if museums also take up synchronized programs to support the cause of the indigenous peoples. Thus museums have an active and committed role to play in the community.

Conclusion

Museums are the earthen pots where the human flowers of peace could bloom, a human society could emerge where people respect the culture, religion and diversities of others, at the same time are proud and confident of their own. Such an idea appears to be of a Utopian society at this juncture of time. In a multi-cultural, multi-lingual, heterogeneous society like India diverse strategies have to be adopted for realizing the goal of unity in diversity. Indian museums face the challenge of presenting the extent of diversities of the Indian society and the mechanism of striking a harmonic balance among seemingly opposed tendencies. Homogenization cannot be the professed goal of any pluri-culturally diverse society committed to democratic norms. In a society like India unity should be conceived not in terms of enforcing uniformity but by inculcating the spirit of harmony. Indian museums must address the reality of cultural pluralism and support it with the philosophy of secularism to bring about the change in the social environment, arrest the generation and nurturing of ethnic prejudice and its behavioral manifestations.

Museums by organizing exhibitions, expositions and workshops of various cultural groups can play a dynamic role in reducing ethnic prejudices. Prejudices are based on incomplete or incorrect information. Conflicts arise from ignorance and misconceptions. Art has the power to stimulate, provoke and elevate the viewer into thinking about the world and to experience it with the same intensity that the artist has been able to instill in his or her work. The museum through arts and material culture can generate the right psychological climate conducive to the promotion of mutual understanding.

Museums are guardians of the social memory of mankind and its natural and cultural heritage. It must convey to its audience that nature supports multifarious forms and living beings and different cultural forms of man. Men belong to one species; they are different colored strands of the same string. They have to convincingly communicate the message of unity in diversity.

Museums must have dedication to values and true knowledge, providing genuine leadership to the community. They must become a natural link between various cultures, showing the path to a smooth coexistence, by upholding that not uniformity but harmony is the aim of mankind. If the museum experience is strong enough to reach the deeper realms of consciousness of the visitors it is bound to bring about attitude change in turn effecting appropriate behavioral change. Thus museologists and museums can have a direct impact upon intercultural relationships and thus play an influential role in creating peace and understanding among the peoples of the world.

Diversidade e tolerância cultural: Qual é o papel dos museus contemporâneos?

Marília Xavier Cury, Brasil

Resumo

Este texto tem por objetivo colaborar com as discussões sobre o papel dos museus quanto à conservação e comunicação do patrimônio dos grupos indígenas contemporâneos, do passado e do passado pré-colonial brasileiro. Para tanto, leva em conta que os museus etnográficos têm, em sua essência, dois objetivos a cumprir. O primeiro deles refere-se aos grupos indígenas: valorizar suas culturas e modos de vida, ampliando uma consciência nacional a respeito de seus direitos e de suas contribuições para as construções da memória e identidade cultural brasileira. O segundo refere-se aos conceitos inerentes à Museologia aplicada à Etnologia: diversidade cultural e tolerância.

Neste texto são apresentadas algumas reflexões sobre o encontro entre Museologia e culturas indígenas.

No dia 21 de abril de 1500 o Brasil foi descoberto. Os primeiros colonizadores portugueses chegaram no atual estado da Bahia. Posteriormente, ocuparam todo o litoral e adentraram o território.

A guisa de esclarecimento, são dois “Brasil”. Aquele ao qual estamos nos referindo até o momento foi inventado, muito embora seja tratado como descoberto pela História do Brasil oficial. Esse Brasil foi uma invenção porque, face a uma situação de ocupação já existente, foi replanejado. Durante mais de 500 anos o Brasil como invenção transformou-se em uma espécie de sincretismo que ultrapassa a dimensão religiosa.

O outro Brasil é o território nacional que, a partir de determinado momento, recebeu essa denominação. O Brasil território possui uma história de ocupação que remete a, pelo menos, 28 mil anos, conforme vem sendo comprovado pela Arqueologia.

Perceba-se que temos aqui uma diferença de, pelo menos, 27.500 anos de história. Quando falamos em “descobrimto do Brasil” estamos omitindo milhares de anos de história e forjando a nossa própria identidade e memória culturais.

De volta a 1500, quando os portugueses chegaram ao Brasil, este já estava, de fato, **todo** ocupado e já estava estabelecido um padrão de assentamento e de comunicação. Estima-se que esse Brasil de 1500 estava habitado por entre 5 e 7 milhões de indígenas, distribuídos pelo território e compondo uma riquíssima diversidade cultural. Os portugueses, então, se apropriaram desse padrão de assentamento e da rede de comunicação existente, o *peabiru*. Podemos atribuir aos indígenas o êxito alcançado pelos colonizadores ao adentrar o território. Esse mérito deve-se aos Tupi, ou melhor, à nação Tupi. Essa nação estava composta por diversos grupos - cada um com as suas particularidades - mas possuíam características culturais e crenças comuns, como a língua, as áreas de preferência para ocupação/plantio (várzeas) e o mito de criação do mundo. Esses grupos têm origem no baixo Amazonas. Daí partiram, através das terras baixas brasileiras, em busca da terra sem mal, de acordo com Mito de Maíra. Ocuparam todo o litoral e consistiram em elemento facilitador da colonização.

Atribui-se aos Tupi, ainda, a idéia de que no Brasil há índio e não índios. A atribuição é injusta, mas explica, em parte, o porquê do consenso de que no Brasil há uma unidade cultural indígena, ou seja, de que os índios são todos iguais. De fato, ao mesmo tempo em que os Tupi ocupavam as terras baixas outros grupos se assentavam em outras partes do território e havia distinções entre eles, inclusive entre aqueles que faziam parte do tronco linguístico e cultural Tupi. Para que se tenha uma idéia, hoje temos cadastrados 206 povos indígenas (CEDI/Instituto Socioambiental apud RICARDO: 1998, p. 37-44) e 163 línguas indígenas (MELATTI: 1989 e MONTSERRAT: 1992).

Isto posto, fica mais claro explicar porque trabalhar com acervo etnográfico e com a questão indígena é importante no Brasil. Primeiro porque, como já dissemos, a história oficial apoiada pelo

ensino formal vem ignorando 27500 anos da história do Brasil. Pesquisa realizada em 2000 sobre a qualidade da apresentação do passado pré-colonial em livros didáticos brasileiros demonstra, em síntese, que o tema é tratado ora com enfoque europeu, ora com dados desatualizados (VASCONCELLOS, ALONSO & LUSTOSA: 2000, 231-238). Isto acarreta em um alijamento cultural. Se a memória e a identidade culturais são construídas, nós, os brasileiros, estamos sendo privados de acesso ao conhecimento e, antes de tudo, de participar enquanto cidadãos dos processos de re-significação cultural. O conhecimento sobre o nosso passado pré-colonial deve fazer parte do processo de democratização entendido como participação. Da mesma forma, os conhecimentos sobre esse passado devem gerar uma série de valores oriundos de discussões sobre **êxito cultural**, isto porque tratar dos distintos assentamentos anteriores a 1500 significa tratar de distintas formas de subsistência e culturais. Pondo-se a parte idéias evolucionistas, pode-se evidenciar e debater o(s) rico(s) equilíbrio(s) obtido(s) entre meio ambiente, biologia humana e cultura tendo como exemplos grupos caçadores-coletores (dos períodos paleoíndio e arcaico) e agricultores-ceramista (do formativo). É interessante perceber, por meio de debates como estes, que todos somos humanos e que podemos aprender e nos surpreender muito com aqueles considerados como distantes culturalmente de nós e, até, inferiores. Aliás, esse adjetivo aplicado culturalmente torna-se-a inadequado, para não dizer preconceituoso. Aliás, ao meu entender, os museus antropológicos deveriam assumir o desafio de desfazer o preconceito relativo à superioridade, e conseqüentemente inferioridade, de uns sobre outros: raça, credo, ideologia, cultura, arte, economia, para citar alguns exemplos. Ao meu entender, este debate é bem contemporâneo.

Por outro lado, as coleções etnográficas podem ser tratadas em perspectiva semelhante. As supostas superioridade e inferioridade devem ser tratadas como intolerância cultural, ou seja, incapacidade de aceitar que há um Outro culturalmente diferente do Eu. Intolerância é fazer da diferença uma desvantagem, é uma reação autoritária de impor o certo, quando o certo não existe. Intolerância é a incapacidade de admitir que a diversidade cultural existe, o que existe – na intolerância - são aqueles em estágio inferior, mas que, com a ajuda dos superiores, esse estágio será superado. Por outro lado, a tolerância é a flexibilidade para tentar entender os motivos do outro ou, ao menos, respeitar a diversidade cultural. Os museus antropológicos que trabalham com coleções de grupos indígenas têm o dever explorar adequadamente a diversidade cultural e colocá-la como uma qualidade, como uma forma de tornar as pessoas flexíveis face ao diferente. Atualmente vivemos na aldeia global e isto tem conseqüências positivas e negativas que não trataremos neste texto. Mas, uma das conseqüências positivas é que estamos nos tornando cidadãos do mundo, estamos construindo uma cidadania mundial que resguarda direitos humanos universais. Entretanto, o exercício da cidadania global só é possível com o elogio à diferença e com o exercício da tolerância. Ao meu entender, as coleções etnográficas são de grande relevância para esse exercício de democracia, pois como podemos participar ativamente dos processos políticos, ideológicos e sociais da aldeia global sem tolerância? Se o exercício da tolerância está difícil no contexto da aldeia global que é o planeta Terra, pode-se exercitá-lo por meio da análise de uma aldeia circular do Brasil Central. A Arqueologia nos informa sobre a existência dessas aldeias desde o século IX. A Etnologia nos informa que elas ainda existem e que correspondem a formas complexas de organização social e cosmológica. Falar em cidadania hoje é falar em diversidade e tolerância culturais, em direitos humanos universais, em solidariedade e cooperação, em cidadania planetária. Estou certa que os museus etnográficos podem contribuir enormemente com esta perspectiva.

Alguns exemplos do MAE-Museu de Arqueologia e Etnologia da Universidade de São Paulo¹

O MAE foi criado em 1989 a partir da fusão do antigo MAE, do Instituto de Pré-História, da Coleção Etnográfica Plínio Ayrosa e da Coleção Etnográfica do Museu Paulista. Estima-se que o MAE hoje possua um acervo entre 120 e 200 mil peças das seguintes áreas: Arqueologia Brasileira e Americana, Arqueologia do Médio Oriente, Etnologia Africana e Etnologia Brasileira.

A formação das coleções indígenas deu-se a mais de 100 anos atrás. São mais de 120 coleções de diversos povos indígenas, alguns extintos.

O MAE desde sua formação atual vem concebendo e montando exposições arqueológicas e etnográficas brasileiras com o objetivo primeiro de inserir a questão indígena na historicidade e na pauta de preocupações do público.

Em 1995 foi inaugurada a exposição de longa duração “Formas de Humanidade”². Dividida em 3 módulos – Brasil Indígena, África: Culturas e Sociedades e Mediterrâneo e Médio Oriente na

Antiguidade. O módulo Brasil Indígena é subdividido em Origens e Expansão das Sociedades Indígenas (Arqueologia) e Manifestações Sócio-Culturais Indígenas (Etnologia).

Desde sua constituição em 1989 várias exposições arqueológicas e etnográficas foram apresentadas ao público do MAE. Além da “Formas de Humanidade” gostaria de citar a exposição itinerante A Plumária Indígena Brasileira³, mostra panorâmica dos principais grupos plumistas do Brasil representados no acervo do Museu. Cito, também, a exposição temporária Herbert Baldus – Cientista Humanista⁴. Esta exposição, embora fosse sobre a biografia de um antropólogo teuto-brasileiro – trouxe à discussão o modo de vida dos Tapirapé, grupo Tupi do Brasil Central e de outros grupos.

Dentre as exposições arqueológicas, citaria três. A primeira intitula-se O GASBOL e os Antigos Habitantes do Sul do Estado de São Paulo⁵. Trata-se de exposição originada pelo salvamento arqueológico em um trecho da construção do Gasoduto Bolívia-Brasil.

A segunda, Brasil 50 Mil Anos – Uma Viagem ao Passado Pré-Colonial⁶, correspondeu à participação do MAE nas comemorações dos 500 anos de descobrimento do Brasil. O título, 50 Mil⁷, questiona a data comemorada: resolvemos comemorar muito mais. Aliás, o que é 500 anos perto de 50000?

A terceira, Ouroeste: 9 Mil Anos de História⁸, é o resultado de pesquisa de salvamento arqueológico junto à Usina Água Vermelha, município de Ouroeste, 660 quilômetros da cidade de São Paulo. A exposição de longa duração apresenta o processo de pesquisa arqueológica e os resultados obtidos. Esta última exposição é a mais recente, pois foi finalizada em julho de 2003. Espera-se muito dessa jovem exposição e muito mais dos museus antropológicos.

Notas

1- As exposições apresentadas neste tópico são aquelas em que participei do processo de concepção e montagem (Formas de Humanidade) ou como autora do projeto museológico e coordenadora. Esclareço que o MAE concebeu, montou e/ou participou de muitas outras exposições desde sua criação.

2- A museóloga Cristina Bruno é autora do projeto museológico e coordenou a montagem desta exposição. Por se tratar de uma grande exposição, a equipe contou com a participação de diversos pesquisadores e profissionais da área museológica.

3- A etnóloga Sonia Ferraro Dorta e a museóloga Marília Xavier Cury dividem a coordenação dessa exposição que foi concebida na década de 80 no Museu Paulista/USP.

4- A museóloga Marília Xavier Cury é autora do projeto museológico e dividiu a coordenação da montagem com a educadora Carla Gibertoni Carneiro e com o especialista em Museologia Maurício Cândido da Silva.

5- Projeto museológico e coordenação: Marília Xavier Cury. Arqueólogo responsável: Paulo De Blasis.

6- Projeto museológico e coordenação: Marília Xavier Cury. Arqueólogos responsáveis: Eduardo Góes Neves, Erika M. Robrahn-González e Paulo De Blasis. Coordenação Geral: Paula Montero.

7- Há divergências entre os arqueólogos quanto às datações mais antigas de sítios. O consenso está em torno de 12000, muito embora pesquisas recentes estejam apontando para 28000. No entanto, pesquisadores da Serra da Capivara, Piauí, estão divulgando uma datação de 60000 anos.

8- Projeto Museológico e coordenação: Marília Xavier Cury. Projeto Expográfico: Marília Xavier Cury, Mauro de Vasconcelos Coelho, Ana Carla Alonso, Aureli Alves de Alcântara e Joana Montero Ortiz. Arqueólogos responsáveis: Erika M. Robrahn-González e Paulo De Blasis.

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Diversity and Cultural Tolerance: Which Is the Role of the Contemporaneous Museums?

Marília Xavier Cury, Brazil

Resumen

Este texto tiene por objetivo colaborar con las discusiones sobre el papel de los museos cuanto a la conservación y comunicación del patrimonio de los grupos indígenas contemporáneos, del pasado y del pasado precolonial brasileño. Para ello, lleva en cuenta que los museos etnográficos tienen, en su esencia, dos objetivos a cumplir. El primero de ellos se refiere a los grupos indígenas: valorizar sus culturas y modos de vida, ampliando una conciencia nacional respecto a sus derechos y de sus contribuciones para las construcciones de la memoria e identidad cultural brasileña. El segundo se refiere a los conceptos inherentes a la Museología aplicada a la Etnología: diversidad cultural y tolerancia.

En este texto están presentadas algunas reflexiones sobre el encuentro entre Museología y culturas indígenas.

Résumé

Ce text a pour objectif collaborer avec les discussions sur le papier des musées pour ce qui concerne la conservation et communication du patrimoine des groups indigènes contemporains, du passé et du passé précolonial brésilien. Pour cellà, il prend en considération que les musées ethnographiques ont, dans sa essence, deux objectifs à exécuter. Le premier d'eux se rapport aux groupes indigènes: valoriser ses cultures et manières de vie, de façon à augmenter une conscience nationale à l'égard de ses droits et de ses contributions pour les constructions de la mémoire et identité culturelle brésilienne. Le second se rapport aux concepts inhérents a la Muséologie appliqué a la Ethnologie: diversité culturelle et tolérance.

Dans ce text on présente quelques réflexions concernant la rencontre entre Muséologie et cultures indigènes.

On April 21st, 1500 Brazil was discovered. The first Portuguese colonizers arrived in the present state of Bahia. Later on, they occupied all the coast and penetrated the territory.

By way of elucidation, there are two "Brazil". That which we are referring to until this moment was invented, although it is treated as discovered by the official History of Brazil. This Brazil is an invention, because, in face of an already existing situation of occupation, it has been re-planned. During more than 500 years Brazil as invention transformed itself into a species of syncretism which surpasses the religious dimension.

The other Brazil is the national territory that, starting from a certain moment, received this denomination. Brazil territory has a history of occupation leading to, at least, 28 thousand years, according to what is being proved by Archaeology.

One must realize that we have here a difference of, at least, 27,500 years of history. When we speak of "discovering Brazil" we are omitting thousands of years of history and forging our proper cultural identity and memory.

Back to 1500, when the Portuguese arrived to Brazil, it was already, as a matter of fact, **completely** occupied and a criterion of registration and communication was already established. One estimates that this Brazil of 1500 was inhabited by between 5 and 7 millions of natives, distributed throughout the territory and compounding a very rich cultural diversity. The Portuguese, then, took possession of this criterion of registration and of the existing net of communication, the *peabiru*. We can attribute to the natives the success obtained by the colonizers when penetrating the territory. This merit is due to the Tupi, or better, to the nation Tupi. This nation was composed of several groups – each one with corresponding particularities – but they owned common cultural characteristics and beliefs, such as language, the areas of preference for occupation/act of planting (plains) and the myth of the world creation. These

groups have origin in the low amazonas. From there they departed, through the Brazilian low lands, searching for the land without evil, in accordance with the Myth of Maira. They occupied all the coast and consisted in a facilitating element for colonization.

Yet, one imputes to the Tupi the idea that in Brazil there exist indian and not indians. The imputation is unfair, but explains, in part, the reason for the consensus that in Brazil there is a native cultural unit, that is, that the indians are all alike. In fact, at the same time in which the Tupi occupied the low lands other groups were sitting in some other parts of the territory and there was distinctions among them, inclusive among those making part of the Tupi linguistic and cultural branch. Just to give an idea, today we have recorded 206 native people (CEDI/ Socioenvironmental Institute apud RICARDO: 1998, p. 37-44) and 163 native languages (MELATTI: 1980 and MONTSERRAT: 1992).

Such being the case, it becomes more clear to explain why it is important to work with ethnographic mass and with the native subject in Brazil. First, because, as we have already said, the official history supported by the formal education is ignoring 27,500 years of the history of Brazil. A research carried out in 2000 about the quality of presentation of the pre-colonial past in Brazilian didactic books demonstrates, in a synthesis, that the theme is treated sometimes through an European focus, sometimes with not actualized data (VASCONCELLOS, ALONSO & LUSTOSA: 2000, 231-238). This leads to a cultural dumping. If the cultural memory and identity are constructed, we, the Brazilians, are being deprived of access to knowledge and, before anything, of participating as citizens of the cultural re-signification processes. The knowledge about our pre-colonial past must be part of the democratization process understood as participation. In the same way, the knowledge about this past must generate a series of values derived from discussions concerning **cultural success**, this because to treat the different sittings previous to 1500 means to treat different forms of subsistence and cultural successes. Leaving aside any evolutionist idea, it is possible to make evident and discuss the rich(riches) equilibrium(s) obtained among environment, human biology and culture having as example hunter-collecting groups (from the palaeoindian and archaic periods) and farmers-pottery workers (from the formation). It is interesting to perceive, by means of discussions such as these, that we all are humans and that we can learn and become very much surprised with those considered as culturally distant from us and, even, inferior to us. Besides, this adjective culturally applied becomes inadequate, not to say prejudicial. Besides, as I understand, the anthropological museums should assume the challenge of annulling the prejudice concerning superiority, and consequently inferiority, of some people upon others: race, creed, ideology, culture, art, economy, just to mention some examples. In my understanding, this discussion is very contemporaneous.

On the other hand, the ethnographic collections can be treated in a similar perspective. The supposed superiority and inferiority must be treated as cultural intolerance, that is, incapacity to accept that there is an Other culturally different from the Self. Intolerance is to make of the difference a disadvantage, is a despotic reaction of imposing the right, when the right does not exist. Intolerance is the incapacity to admit that the cultural diversity exists, what exist – in the intolerance – are those in an inferior stage, but that, with the help of those in a superior position, will be able to surpass this stage. On the other hand, the tolerance is the flexibility to try to understand the reasons of the other or, at least, to respect the cultural diversity. The anthropological museums working with collection of native groups have the obligation to adequately explore the cultural diversity and place it as a quality, as a form of making the persons flexible in face of the different. Presently we live in the global village and this has positive and negative consequences which we will not discuss in this text. But, one of the positive consequences is that we are becoming citizens of the world, we are constructing a worldwide citizenship sheltering the universal human rights. However, the exercise of the global citizenship is only possible with the eulogy to the difference and with the exercise of tolerance. In my understanding, the ethnographical collections are of great relevance for this exercise of democracy, for how can we actively participate of the political, ideological and social processes of the global village without tolerance? If exercising the tolerance is difficult in the context of the global village which is the planet Earth, one can exercise it by means of the analysis of a circular village in Central Brazil. The Archaeology informs us about the existence of these villages since the century IX. The Ethnology informs us that they are still existing and that correspond to complex forms of social and cosmological organization. To talk about citizenship today is to talk about cultural diversity and tolerance, about universal human rights, about solidarity and cooperation, about planetary citizenship. I am sure that the ethnographical museums can enormously contribute with this perspective.

Some examples of MAE-Museum of Archaeology and Ethnology of the University of São Paulo¹

MAE was created in 1989 starting from the fusion of the old MAE, of the Institute of Pre-History, of the Ethnographical Collection Plínio Ayrosa and of the Ethnographical Collection of the Museum Paulista. The estimation is that MAE is today in possession of a mass between 120 and 200 thousand pieces of the following areas: Brazilian and American Archaeology, Medium Orient Archaeology, African Ethnology and Brazilian Ethnology.

The formation of the native collections occurred more than 100 years ago. There are more than 120 collections of different native people, some of which already extinguished.

MAE, since its present formation is conceiving and installing Brazilian archaeological and ethnographic expositions with the main purpose of inserting the native question in the historicity and in the public preoccupations rule as well.

In 1995 the exposition of large duration "Forms of Humanity"² was inaugurated. Divided in 3 modules – Indian Brazil, Africa: Cultures and Societies and Mediterranean and Medium Orient in the Antiquity. The module Indian Brazil is subdivided into Origins and Expansion of the Indian Societies (Archaeology) and Indian Sociocultural Manifestations (Ethnology).

Starting from its constitution in 1989 several archaeological and ethnographic expositions have been presented to the public of MAE. Beyond the "Forms of Humanity" I would like to mention the itinerant exposition The Brazilian Native Plumage³, panoramic show of the most important plumage makers of Brazil represented in the mass of the Museum. I also cite the temporary exposition Herbert Baldus – Scientist Humanist⁴. This exposition, although concerning the biography of a Teutonic-Brazilian anthropologist – brought to discussion the way of life of the Tapirapé, a Tupi group of Central Brazil and of other groups.

Among the archaeological expositions, I could cite three. The first is entitled The GASBOL and the Antique Inhabitants of the South of São Paulo State⁵. It is an exposition originated by the archaeological salvage in a segment of the construction of Bolivia-Brazil Gas Line.

The second, Brazil 50 Thousand Years - A Journey to the Pre-Colonial Past⁶, corresponded to the MAE participation in the commemorations of the 500 years of Brazil discovery. The title, 50 Thousand⁷, questions the commemorated date: we decided to commemorate much more. Besides, what is the meaning of 500 years compared with 50000?

The third, Ouroeste: 9 Thousand Years of History⁸, is the result of a research of archaeological salvage near the Power Plant of Água Vermelha, municipality of Ouroeste, 660 kilometers from the city of São Paulo. The exposition of large duration presents the process of archaeological research and the obtained results. This last exposition is the most recent, since it ended on July, 2003. One expects a lot from this young exposition and much more from the anthropological museums.

Notes

1- The expositions presented in this topic are those in which I took part in the conception and installation process (Forms of Humanity) or as author of the museological project and co-ordinator. I have to make clear that MAE conceived, installed and/or participated of many other expositions since it has been created.

2- The museologist Cristina Bruno is the author of the museological project and co-ordinated the installation of this exposition. Because it is a big exposition, the team counted with the participation of several researchers and professionals of the Museological area.

3- The ethnologist Sonia Ferraro Dorta and the museologist Marília Xavier Cury divide the co-ordination of this exposition which has been conceived in the decade of 80 in the Museum Paulista.

4- The museologist Marília Xavier Cury is the author of the museological project and divided the installation co-ordination with the teacher Carla Gibertoni Carneiro and with the specialist in Museology Maurício Cândido da Silva.

5- Museological project and co-ordination: Marília Xavier Cury. Archaeologist responsible: Paulo De Blasis.

6- Museological project and co-ordination: Marília Xavier Cury. Archaeologists responsible: Eduardo Góes Neves, Erika M. Robrahn-González and Paulo De Blasis. General co-ordination: Paula Montero.

7- There are divergences among the archaeologists with regard to the most antique dating of the places. The consensus is around 12000, although some recent researches are indicating to

28000. However, researches of the Serra da Capivara, Piauí, are divulging a dating of 60000 years.

8- Museological project and co-ordination: Marília Xavier Cury. Expographic project: Mauro de Vasconcelos Coelho, Ana Carla Alonso, Aureli Alves de Alcântara and Joana Montero Ortiz. Archaeologists responsible: Erika M. Robrahn-González and Paulo De Blasis.

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II

**Transition Project –
From Oppression to Democracy**

Museum of the House of Terror

Alfonz Lengyel, USA

History of the Building

The museum is located in Budapest (Hungary) in the Andrassy Street 60. Then, very famous architect Adolf Feszty designed this Neo-Renaissance building in 1880 for a residential apartment house, which had been owned, until 1936, by the Perlmutter family. Although, the use of the building was changed in several times, but the outside appearance stayed the same.

From 1937 the Hungarian National Socialist Movement of Ferencz Szalasi rented some part of the building. In 1940 the Arrow Cross Party until the Russian occupation of Budapest used the whole building for its Head Quarter. At the beginning the building was only used as administrative center of the Party. However, from October 1944, when the Hungarian Nazi "leader" Ferencz Szalasi aided by the German SS, took over by force the Hungarian Royal Regime, one part of the building was used as a transit jail for those who resisted to the Nazis.

From February 1945 to November 1956, the Communist Secret Police (AVH) occupied the building. It was then extended with underground corridors to the whole block, and transformed the basement to prison cells, and torture chambers. After 1956 the name of the Communist Secret Police changed (AVO) and moved to other locations. The building, after hiding the torture chambers and prison cells, was used as offices for different enterprises, and partly for a club for the Communist Youth Organization (KISZ).

In year of 2000 the *Central & Eastern European Foundation for Historical and Sociological Research* bought the building in order to transform it to a Museum for the memory of the „**Dark Side of Recent History of Hungary**”.

The Museum

The Museum, aided by high tech equipment, authentic music, audio visual aid, and other timely equipment, is well informing the visitors, about the two bloody, Nazi and Communist, dictatorships. The Nazi Arrow Head Party used this building only for four months, but the Communist Secret Police for eleven years. The Secret Police, tortured not only, who resisted to Communism, or refused to join the collective farm system, but great number of people, who were considered as "westerners". No matter, that they, actually at the request of the Allied Forces, worked underground against the Nazis with the Communists and Socialists.

Not only the head of the Hungarian Roman Catholic Church Joseph Cardinal Mindszenty, and other Church leader, although they resisted to the Nazis, were tortured here by the Communists, but also, after the "historical" Socialist Party was forced to merge with the Communist Party, a great number of Socialists, and National Communists (Titoists) were tortured, or died in the basement of this building.

Ironically the Communist Interior Minister, Laszlo Rajk, the originator of the Hungarian Communist Secret Police, and the head of the Secret Police, a former tailor, Gabor Peter, at the order of the Soviets, both were tortured in this building, which they served faithfully. They had no mercy, when Moscow felt suspicious about them; even they were responsible of a great number of deaths at the order of the Soviets. The museum is properly, without any bias, well presenting these dark sides of recent history.

The corridors, and the rooms, according to their holdings, named as: (1) Room of the Gulag, to pay tribute to those, who perhaps not all were tortured in this house, but died in modern

“slavery” in the Soviet gulags. The floor is covered with the map where the Hungarians were transported and some of them exterminated. (2) The Room of Forced Relocation and Deportation without trial. These rooms with photo documentations recollecting the suffer of those families, who were in the middle of night raided by the Secret Police, forced into the “black car” and disappeared to a unknown location in the country side, or a Camp of Concentration.. (3) The Room of the year of 50's. The visitors, with the aid of audio equipment are able to listen to the speeches of the Hungarian Stalinists Communist leaders. (4) The Room of Communist Propaganda. The visitors could read on the wall, and hear the most ludicrous, and ridiculous propaganda of the Communists. (5) The Room for the Soviet Advisors: The museum in this room revealed the activities of the Soviet advisors, how they controlled, and carried out the orders of their comrades from Moscow. (6) They were some other important rooms, which demonstrated how some of the Nazis changed coats and became communists; the forced contribution of the peasants with their produces to the state; etc.

The most shocking part of the Museum is the row of prison cells in the basement, the torture chamber, the room of the executions, and the wall on which the name of the martyr political prisoners are listed, who were executed between 1945-1967.

The museum also reserved place for historically commemorating the Revolution of 1956 against the Soviet Communist system, the terror which followed the abortive revolution, the exodus of the people to the west, and finally, under Prime Minister Joseph Antall, the withdrawal of the Soviet Forces from Hungary.

The greatness of the Museum, that does not create hate, just present the historical fact, a survival of a nation, both Nazi and Soviet style of dictatorship.

Un siècle avec Lénine en Sibérie - réflexions sur la métamorphose des musées en Russie après la disparition de l'Union Soviétique

Marc Maure – Norvège

Les musées en Russie se sont profondément transformés depuis la fin des années 1980. Beaucoup de musées, monuments et expositions ont disparu, et d'autres ont été créés, au cours d'un processus ayant pour objet la redéfinition du rapport que la société russe entretient avec son passé. Le destin des musées consacrés à Lénine, qui constituaient de par leur nombre et leur valeur symbolique une partie essentielle du monde des musées soviétiques, est particulièrement illustrative à ce sujet. La métamorphose de l'ancien musée Lénine de Krasnoïarsk en Sibérie, auquel fut attribué en 1998 le prix du Musée Européen de l'Année, en constitue un cas particulièrement intéressant.

Musées et rapport au passé

Les muséologues du monde occidental ont toujours eu des connaissances incomplètes et remplies de stéréotypes en ce qui concerne la situation des musées en Russie. C'était particulièrement vrai à l'époque soviétique, mais c'est toujours le cas aujourd'hui, bien que les musées de Russie aient dans le courant des dernières années connu un profond renouveau.

La Russie joua un rôle central dans le développement de la muséographie moderne. Une alliance heureuse entre l'avant-garde politique et culturelle, durant les années suivant la Révolution d'octobre, aboutit à la création des premiers musées d'art contemporain, révolutionna le langage de l'exposition et développa des méthodes de diffusion culturelle nouvelles. Mais dans le courant des années 1920 - et pour une longue période - les musées soviétiques furent systématiquement transformés en instrument de propagande et d'éducation politique, basés sur le dogme du marxisme-léninisme.

Durant la fin des années 1980, la politique de glasnost (transparence) mise en place par Gorbatchev conduisit à une profonde révision de l'histoire du pays. L'histoire officielle - telle qu'elle était entre autres présentée dans les musées - était caractérisée par de nombreux «points blancs». La période fut marquée par de douloureuses révélations concernant le Goulag, la collectivisation de l'agriculture, et bien d'autres événements historiques ayant été «oubliés», dissimulés, retouchés ou transformés par le pouvoir soviétique. La révision ne concerna pas seulement l'histoire du parti, mais celle de tout l'empire, et devint une arme de première importance pour les mouvements séparatistes qui se développèrent dans les régions non-russes.

Une nouvelle génération de muséologues et d'historiens eurent alors l'occasion de travailler à la transformation du système des musées, tâche à laquelle ils s'attelèrent avec grande énergie et créativité, ce qui donna des résultats suscitant l'admiration dans de nombreux domaines muséographiques.

Depuis l'année 1991, qui vit la dissolution du Parti communiste et la disparition de l'URSS, les musées connurent d'importantes transformations, marquées à la fois par de grands challenges sur le plan idéologique, scientifique et culturel, et d'énormes difficultés au niveau de l'organisation et du financement. Malgré cette situation difficile il a été créé plus de musées en Russie dans les années 1990 que durant toute la période 1950-1990.

Les musées russes ont joué durant ces dernières années un rôle essentiel, à la fois comme «centres de documentation» et «lieux de mémoire», dans le processus constituant à redéfinir la relation que la société russe entretient avec son passé, et à re-écrire son histoire. C'est un processus complexe qui se développe dans une situation conflictuelle entre, d'un côté le devoir

de mémoire, et de l'autre le devoir de vérité. Il s'agit d'une part du domaine de la mémoire collective d'une société profondément traumatisée par un passé particulièrement tragique et douloureux. De quoi faut-il se souvenir? Que doit-on oublier? D'autre part, il s'agit du domaine de la science historique, et du besoin de documenter ce qui est véritablement arrivé, même au risque de refouler et détruire la mémoire.

Ce processus de redéfinition de la relation au passé est l'instrument et l'expression de la reconstruction de l'identité nationale russe. La Russie a durant ces dernières années été marquée par le phénomène de la dé-construction des mythes nationaux soviétiques, qui avait été fabriqués tout au long du 20^e siècle, et une nouvelle histoire et identité russe est en train d'être re-construite. C'est un projet difficile pour différentes raisons. Dans le processus important et nécessaire consistant à se débarrasser d'un passé problématique et haïssable, on court le risque de détruire quelque chose d'essentiel. Il est donc important de pouvoir identifier et sauvegarder les «véritables» et «éternelles» valeurs russes, c'est-à-dire de débarrasser l'histoire «vraie» et la culture «pure» des scories et stigmates de la période soviétique. D'autre part - réalité rendant la construction d'une nouvelle communauté nationale particulièrement difficile - la Russie est un pays marqué par une très grande hétérogénéité sur le plan ethnique, résultat de la colonisation d'énormes espaces géographiques, et l'utilisation de la déportation comme méthode de gouvernement, durant plusieurs siècles.

Le culte de Lénine

Peu de personnages historiques ont été l'objet d'un culte aussi systématique et de telle ampleur que Lénine. C'est uniquement dans le domaine religieux, chez les divinités et les personnages saints, que l'on peut trouver quelque chose de comparable. L'objet du culte était un Lénine vivant éternellement, et incarnant le Parti et la fondation de l'Etat Soviétique. La preuve de son immortalité et de sa sainteté résidait dans l'imputrescibilité de son corps, gisant pour toute éternité dans le mausolée de la Place Rouge, centre symbolique - et scène de toutes les plus importantes cérémonies - de l'Union Soviétique.

«A regim that derives its legitimacy from a single ruler risks instability upon his death», sier Nina Tumarkin. «But if after death that ruler becomes the object of a cult predicated on his continuing living power, then that cult can serve as a stabilizing force. This is precisely what happened with Lenin. The cult established nationwide upon his death was based on one theme: Lenin lives! Lenin's death was not to interfere with his continuing leadership of Soviet Russia» (Tumarkin1997:165).

Le culte de Lénine présentait toutes les caractéristiques de phénomènes religieux liés au culte de divinités: tombeau saint (mausolée), évangiles (écrits du Marxisme-Léninisme), hagiogarfi, idoles (statues), temples (musées), lieux de pèlerinages (lieux où Lénine avait vécu), offrandes (cadeaux), autels (dans les écoles, lieux de travail etc), reliques, fétiches, amulettes, de même que rites et cérémonies diverses, comme célébrations des dates anniversaires de sa naissance, de la Révolution d'Octobre etc.

Ce culte naquit de façon de plus ou moins spontanée en 1917, alors que Lénine commence à incarner le parti dans l'esprit de tous. Mais c'est uniquement lors de sa maladie au début des années 1920, et surtout après sa mort en 1924, que le culte est systématiquement organisé et mis en œuvre, et touche tous les aspects de la société soviétique. Ceci pour légitimer le pouvoir de Staline et créer des liens de fidélité entre le peuple et le parti. Dans les années 30 c'est le culte de Staline, «le Lénine d'aujourd'hui», qui devient prédominant. La déstalinisation des années 50 marque un retour important du culte de Lénine, qui atteint des sommets inégalés lors des célébrations de l'anniversaire de la révolution en 1967 et de la naissance de Lénine en 1970, marquées entre autres par la création de plusieurs grands musées consacrés à la mémoire de Lénine. A partir des années 70 le culte devient peu à peu un rituel vidé de sens. A la fin des années 80 et au début des années 90, une vague iconoclaste submerge l'Union Soviétique en voie de dissolution; les statues, monuments commémoratifs et musées dédiés à Lénine sont démontés et détruits. Mais ce phénomène touche essentiellement les pays non-russes (pays baltes, Europe centrale etc), où Lénine est considéré comme le symbole de la colonisation et l'oppression russe/soviétique. Ce phénomène touche bien entendu la

Russie elle-même, mais de façon moins étendue. Lénine y garde encore pour quelques années une image relativement «neutre», comme symbole d'un socialisme humain détruit par Staline. Au début des années 1990 il était en Russie courant de dire que «d'enterrer Lénine était la même chose que d'enterrer le communisme et l'Union Soviétique», c'est-à-dire que d'enlever son corps du mausolée de la Place Rouge était un rite d'exorcisme nécessaire pour se débarrasser des démons du passé. Mais encore aujourd'hui, après 10 ans de débats et d'actions, Lénine repose toujours de son sommeil éternel dans son mausolée ... Il est possible que Lénine ait cessé d'exister dans la conscience russe en tant que personnage historique, pour n'être qu'un mythe pur (au contraire de Staline dont nombre se souviennent encore aujourd'hui comme d'un personnage vivant). Les monuments et statues consacrés à Lénine semblent en grande partie être devenus des monuments muets, jalonnant le paysage sans développer autre chose que l'indifférence. L'oubli est un destin que nombre de dictateurs et personnages saints ont connu avant lui. Mais en même temps, il n'est pas exclu que Lénine à nouveau puisse, dans un contexte politique futur, être appelé à jouer un rôle. Il a déjà démontré dans le passé, et ceci à plusieurs reprises, une grande capacité à survivre.

Le système des musées consacrés à Lénine

Durant l'époque soviétique, un nombre impressionnant de musées et monuments de différents types étaient consacrés à Lénine. Suivant des chiffres officiels, il y aurait eu en 1980 pas moins de 800 musées et 100 000 appartements historiques le concernant (Krivosheina 1980).

Ces institutions et sites constituaient un élément central du culte de Lénine, en contribuant de façon décisive à son immortalisation. Lénine, qui avait disparu dans le temps, était toujours «vivant» dans l'espace, par le moyen de ces lieux commémoratifs qui partout et toujours rappelaient son existence.

Tout objet pouvant d'une façon ou d'une autre être relaté à la vie de Lénine - parcequ'il les avait possédés, ou seulement touchés ou vus, de même que les objets ayant appartenu à ses proches, les objets ayant été donnés comme cadeau etc etc devinrent des reliques, fétiches et amulettes, qui furent pieusement collectés, préservés et mis à la disposition de la dévotion des fidèles. Il fut même fabriqué de nombreuses copies et répliques de ces objets, qui furent montrées avec le même respect, dans les nombreux musées consacrés à Lénine.

Tous les lieux dans lesquels Lénine avaient habité ou travaillé - y compris des sites à l'étranger, situés hors de l'URSS et de ses satellites -, se virent décerner le statut de lieu de mémoire et lieu de culte, équipés d'expositions et utilisés comme scènes pour des rituels commémoratifs. Tout le paysage soviétique fut ainsi marqué, jalonné et mis-en-scène par des statues, des musées, des sites commémoratifs, des plaquettes etc le long de voies de pèlerinage liant les lieux de culte entre eux, avec le mausolée sur la Place Rouge comme centre.

Un réseau de musées Lénine rattachés au Musée Central Lénine, situé à Moscou près de la Place rouge, constituait le noyau central de ces institutions consacrées à Lénine. Ces institutions étaient directement placées - signe de leur importance - sous la direction du Comité Central du Parti Communiste, qui en était le propriétaire, finançait (largement) leurs activités et décidait de leur contenu.

A la fin de l'époque soviétique ce réseau était constitué des éléments suivants:

- le Musée Central Lénine de Moscou
- 14 filiales régionales sous la forme de grands musées dans entre autres les villes de Léninegrad, Uljanovsk, Samara, Kazan, Kiev, Krasnoïarsk, Baku, Tadjikent.
- 27 musées et complexes commémoratifs situés dans divers sites, maisons, appartements ayant joué un rôle central dans la vie de Lénine
- 21 musées Lénine à l'étranger (Finlande, France, Allemagne, Suisse, Pologne, Tchécoslovaquie, Cuba, Mongolie, Yémen, Laos)

Ces musées avaient des collections importantes, de caractère disparate, liées à la vie et l'œuvre de Lénine. Les écrits de Lénine y jouaient un rôle principal, sous la forme de manuscrits, lettres, publications et autres documents. Les originaux étaient conservés au musée central à Moscou, et les autres musées montraient seulement des copies. On y trouvait de plus des photographies, œuvres d'art, affiches, objets d'artisanat, médailles, drapeaux etc. Une catégorie de signification symbolique particulière était constituée par les cadeaux offerts à Lénine, ou au musée, par le parti, les syndicats, les visiteurs etc

Les expositions dans les grands musées étaient monumentales, et construites avec des matériaux de qualité par d'habiles architectes et artisans. Elles constituaient de grandes narrations édifiantes sur la vie de Lénine, composées fidèlement au dogme, et présentées comme une évolution linéaire de l'histoire menant inmanquablement à la Révolution d'Octobre et au triomphe du Parti avec Lénine comme guide infaillible. «*The whole exposition (du musée central Lénine à Moscou) vividly reflects the main stages of Lenin's life and work. It begins with the formation of young Vladimir Ulyanov's worlds outlook: even as a young man he became a passionate adherent of the theory and cause of Karl Marx and Frederick Engels, and an active fighter to rally Russia's revolutionary Marxists forces into a united militant proletarian party. The exposition also reveals the great part Lenin played in world history and the victory of the October Revolution, in routing the armed forces of the Russian and foreign counter-revolution in 1918-1920, in establishing the Soviet state and laying the foundations of a new society, and of the world communist movement*» (Krivosheina 1980:61)

Ces musées avaient un public nombreux, surtout composé de groupes organisés. Les groupes scolaires en constituaient la partie principale. Ces musées avait une fonction rituelle très importante. Ils servaient de scène à des cérémonies de différents types, comme entre autres le rite d'initiation des Jeunes Pionniers - organisation du parti pour les enfants - dans le musée central Lénine, où ils faisaient serment de fidélité éternelle à Lénine et recevaient le foulard rouge, signe de leur appartenance au parti

En 1991 le système des musées Lénine se trouva brusquement sans ressources, et sans public, du moment où le Parti communiste qui en était le propriétaire fut dissout. Beaucoup d'entre eux furent fermés et cessèrent d'exister, après un processus pouvant être de très courte durée. Le musée central Lénine lutta bravement pour éviter la dissolution, son personnel le prit en charge et transforma son profil idéologique et ses activités, mais il cessa définitivement d'exister en 1993, ses expositions furent démontées et ses collections données au Musée d'histoire. Le destin des autres musées Lénine fut très variable, suivant les conditions politiques locales. Nombre d'entre eux survécurent - non par l'appellation ni le profil idéologique - mais par leurs bâtiments et une partie de leurs expositions, très souvent au prix de grandes difficultés financières. Nous verrons plus tard le cas du Musée Lénine de Krasnoïarsk.

L'exil sibérien de Lénine dans la région de Krasnoïarsk

En 1897, Lénine - qui a 27 ans - est condamné à 3 ans de relégation en Sibérie, qu'il passe dans le village de Chouchenskoïe, situé dans la partie sud de la région de Krasnoïarsk. Il y est rejoint par Nadejda Kroupskaïa, qu'il épouse, et qui deviendra sa compagne et collaboratrice fidèle jusqu'à la fin de sa vie.

Cet exil est pour Lénine une période de travail et réflexion. Il termine le manuscrit de son premier livre «Le développement du capitalisme russe», lit beaucoup, traduit des ouvrages étrangers, a une importante correspondance, de même qu'il mène un travail politique envers les autres exilés et les paysans de la région, ce qui ne l'empêche pas de participer à de nombreuses activités de plein-air, comme natation, patinage, pêche, chasse etc.

Si nous en croyons la mythologie officielle, cet exil était «*filled with unceasing work. ... Lenin loved the mighty Siberian nature To this day people in Shushenskoye point out the steep banks of the Yenisei from which Lenin often loved to watch the sunsets. Lenin often engaged in athletics, considering that a revolutionary, whose life is dedicated to struggle and abounds in privations and difficulties, must be hardy, enduring and strong in both body and spirit*» (texte de l'exposition du musée central Lénine <<http://www.stel.ru.museum>>). «*The conditions of the exile: endless check-ups by the police, the narrow customs of remote provinces, separation from most relatives and friends, isolation from cultural centres and the revolutionary milieu, and, in addition, lack of political rights and prohibition to work in the chosen profession proved to be a hard trial for the staunchest of people. Some broke down spiritually and physically, and that was exactly what the powers-to-be counted on. But this did not happen to Lenin. His dedication to the great cause of transforming society on the basis of the Marxist teaching was an inexhaustible source of revolutionary optimism for him.*» (Places associated with Lenin 1988:83)

L'historienne Hélène Carrère d'Encausse en donne une autre description «*L'exil de Lénine fut somme toute très confortable ...l'on constate qu'être exilé (à l'époque tsariste) n'empêchait ni de se marier, ni de se rassembler ... il s'adonna souvent aux activités physiques qui lui étaient chères ... Comme les autres relégués qu'il rencontre pour des soirées plaisantes ... il ne subit aucune contrainte, hors de la nécessité de vivre là où il a été assigné à résidence ... on ne peut que constater à quel point le sort des ennemis du tsarisme fut éloigné du traitement infligé plus tard par les bolcheviks aux «ennemis du peuple».* (d'Encausse 1998:34):

Toutes les traces du séjour de Lénine dans la région de Krasnoïarsk furent par la suite l'objet d'un important travail de conservation, mise-en-scène et vénération. «*Today thousands of people travel to Siberia to see the places where Lenin lived. ... The towns and villages of Eastern Siberia have changed beyond recognition in the intervening decades ... But all that is associated with the memory of Lenin's stay is carefully preserved.*» (Places associated with Lenin 1988:33). A la fin de l'époque soviétique le réseau des monuments et lieux commémoratifs dans la région se composait:

- des grands musées de Chouchenskoïe et Krasnoïarsk (voir ci-dessous)
- de nombreuses maisons historiques (endroits où il avait séjourné, lieux d'habitation des exilés qu'il fréquentait etc)
- divers monuments, comme le navire St Nicolas, sur lequel il avait voyagé et qui fut aménagé comme partie du complexe du musée de Krasnoïarsk
- un très grand nombre d'objets commémoratifs (plaques, stèles etc) placés dans tous les lieux où il était passé.

Le musée de Chouchenskoïe - un monument commémoratif transformé en musée de plein-air sur la vie du paysan sibérien

Le village de Chouchenskoïe constituait durant l'époque soviétique un monument célèbre et très visité. Déjà dans les années 30 les deux maisons dans lesquelles Lénine avait vécu durant son exil dans le village, avaient été pieusement conservées, restaurées dans leur état originel et ouvertes au public. En 1970, à l'occasion de la célébration du centenaire de la naissance de Lénine, fut créé un grand musée de plein-air sur les lieux de l'exil. On détruisit toutes les habitations du village existant entre les deux maisons historiques (qui elles furent bien entendu préservées), et sur l'espace ainsi libéré furent placés une trentaine de bâtiments de ferme traditionnels provenant de toute la région. Dans ces bâtiments furent montées des expositions thématiques consacrées à l'histoire soviétique, de même que des reconstructions d'intérieurs illustrant les différences sociales à l'époque des tsars.

Dans les années 90 le musée connut une importante métamorphose. Après une période durant laquelle il fut menacé de disparition, il fut transformé en un musée de culture populaire consacré à la vie traditionnelle du paysan du sud de la Sibérie. Il fonctionne aujourd'hui comme un musée de plein-air tel que nous les connaissons dans le nord de l'Europe. Les bâtiments sont bien entretenus et sont le cadre d'activités de culture populaire (artisanat, musique et danse). Les groupes scolaires et quelques touristes constituent la majorité des visiteurs. Lénine y est encore présent aujourd'hui, sous la forme de plaquettes commémoratives, une statue en bronze grandeur nature, et les deux maisons où il a séjourné, qui sont toujours conservées avec leur intérieur d'époque.

Le Musée et Centre Culturel de Krasnoïarsk - ancien musée Lénine et lauréat du Prix du Musée Européen

La filiale sibérienne du Musée Central Lénine - la dernière qui fut jamais construite - fut ouverte à Krasnoïarsk en 1987, et eut une courte existence. En 1991 le musée fut transformé en «Musée, centre historique et culturel de Krasnoïarsk» sous la direction de l'administration régionale. Ce musée eut un destin assez atypique par rapport aux autres musées Lénine de Russie, et les qualités qui marquèrent sa métamorphose en font une institution particulièrement intéressante.

Un bâtiment monumental en granite rouge fut érigé sur les rives du Jeniseï pour héberger le musée Lénine. De grands espaces répartis sur plusieurs étages donnaient place à une présentation grandiose de la vie et de l'œuvre de Lénine, complétée par la présentation

d'événements et personnages sibériens. Les documents, photographies et cadeaux caractéristiques de tous les musées Lénine étaient présentés dans un cadre imposant de granite poli, tentures rouges et structures en aluminium (métal dont la région est l'un des plus grands producteurs au monde).

Ces expositions furent à partir de 1991 graduellement modifiées. Il fut décidé d'en garder une des parties les plus importantes. Il s'agit essentiellement de l'exposition du «Hall rouge» consacrée à la période comprise entre la révolution de 1917 et la mort de Lénine en 1924. Mikail Choubiski, directeur du musée, décrit ainsi les raisons de la préservation: *«It was this part of the exhibition which was left as memorial according to the conception of the Krasnoyarsk Museum and Culture Center, not so much as attribute of respect to the passed time but as standard of the museum exposition of this type, and as a visual proof of myths which were believed in for a long time»* (Shubsky 1995:10).

D'autres parties moins importantes des anciennes expositions ont aussi été préservées, et se trouvent maintenant placées entre des expositions et activités de tout autre caractère, comme des aquariums avec poissons tropicaux, une exposition temporaire sur le Gulag, une exposition permanente sur les morts de la guerre d'Afghanistan etc. Ces juxtapositions peuvent surprendre le visiteur étranger, mais elles sont en vérité l'expression manifeste d'un travail actif sur le passé et la mémoire, où les frontières entre différentes catégories historiques ou morales ne sont pas encore fixées.

Durant les années 90 le musée s'est transformé en centre culturel polyvalent, avec un grand nombre d'activités dans plusieurs domaines, et jouant un rôle important dans la vie de la ville et de la région. Le grand bâtiment donne place à différents types de projets et d'organismes. On peut citer entre autres le bureau de la section régionale de l'organisation russe Mémorial, qui joue un rôle central pour la documentation et la diffusion de l'histoire du Goulag. On y trouve aussi un centre pluri-ethnique, où différents groupes nationaux de la région (qui comporte environ 100 groupes ethniques différents) disposent de locaux pour leurs activités.

Le musée pris en 1995 deux initiatives qui connurent un grand succès. D'abord la création de l'organisation "Open Museum Association", maintenant indépendante, qui regroupe un grand nombre de muséologues et autres professionnels dans diverses régions de Russie, et organise conférences, expositions, ateliers, etc. Ensuite, la création de la Biennale Internationale de Krasnoïarsk, qui est un grand festival d'expositions avec compétitions, séminaires et divers arrangements. La 5e Biennale a lieu en septembre cette année, sous le thème organisateur de «Fictions de l'histoire».

En 1998 le Musée et centre culturel de Krasnoïarsk fut honoré du Prix du Musée de l'Année, discerné par le Conseil de l'Europe, pour les raisons suivantes. *«The jury decided to award the prize in recognition of the spirit of enterprise, creativity and resourcefulness of this museum center, which despite financial constraint and an outlying location has assumed a pivotal role within the vast Russian Federation. They also pointed out that it symbolized the changes which had taken place in Russia since 1991 and had shown an outstanding commitment to the cause of co-operation between european museums»*.

Vers la fin de la transition

Le destin des anciens musées Lénine est de plusieurs façons symptomatique des périodes révolutionnaires, c'est-à-dire de situations marquées par la transformation profonde d'une société et une importante révision de l'histoire et du rapport au passé.

Ces situations sont marquées par deux phénomènes apparemment opposés. D'une part, d'importantes destructions de monuments, œuvres, musées, expositions et autres symboles matériels de l'ancien régime, - marquant le changement de façon spectaculaire et faisant office de rituels pour exorciser les démons du passé. Mais en même temps, chose que l'on a souvent tendance à oublier ou sous-estimer, a lieu un important phénomène de conservation des mêmes monuments et symboles matériels, qui subissent un processus de transformation de sens, se voient replacés dans un nouvel univers idéologique, deviennent «la propriété du peuple», c'est-à-dire servent d'éléments pour construire un nouvel héritage national. Les jeunes états révolutionnaires sont en réalité de grands créateurs de musées, et font souvent office de

pionniers en ce qui concerne le développement de nouveaux types de musées. Il suffit de rappeler la révolution française avec la création du Louvre et d'autres musées publics, et la révolution bolchévique avec la création des musées d'art contemporain.

Cette révision de l'histoire, marquée par la construction d'un nouvel héritage, qui caractérisent les situations révolutionnaires, est un processus complexe dans lequel on peut voir - suivant le schéma des rites de passage - plusieurs phases distinctes, telles qu'elles sont entre autres illustrées par l'évolution des anciens musées Lénine. Tout d'abord une phase de séparation par rapport au passé - qui a un caractère abrupt et est de durée limitée -, qui a eu lieu à l'occasion de la dissolution du système soviétique. Ensuite une phase liminaire, c'est-à-dire une période de transition, marquée par des changements permanents, et montrant à la fois des éléments de la période précédente et de celle qui va suivre. A mon avis, les années 90 ont été dans ce sens une période de transition. Il est probable que cette phase soit actuellement en train de s'achever, et que les anciens musées Lénine, et tout le système des musées russes, entrent maintenant dans la dernière phase de leur évolution post-révolutionnaire. Ce sera une phase d'agrégation, marquée par la stabilité, c'est-à-dire une mise en forme de caractère plus permanent. Nous verrons dans les années qui viennent si ce que les musées russes ont créé dans les années 90 persistera, ou bien ne restera qu'une sorte d'expérimentation ayant caractérisé une période où toutes les possibilités étaient encore ouvertes pour la Russie nouvelle.

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Je suis particulièrement reconnaissant à Mikail Chubsky (dir. du Musée et Centre Culturel de Krasnoïarsk), dr. Vladimir Doukelski (Centre de Développement des Musées à l'Institut National de la Culture à Moscou), dir. Mikhail Gnedovsky (dir. Programmes Culturels, Fondation Soros à Moscou), Nikolaj Nikisjin (dir. du Centre de Développement des Musées à l'Institut National de la Culture à Moscou), d'avoir partagé avec moi leurs grandes connaissances et expériences de la transformation des musées en Russie.

From Oppression to Democracy

An idea on the creative use of the memory of the bad, evil past in oppressive totalitarian regimes, which gave rise to a broad activity to adapt to life in democracy, with tolerance and understanding.

Vinos Sofka – Sweden

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The programme From Oppression to Democracy is the framework for the mission and action of the International Movement of the same name established at the ICOFOM Annual Meeting 2000 in Brno, Czech Republic.

The programme has developed during the past ten to fourteen, and even more years, depending on who, when, where, and on what - idea, statement or action - one puts the starting point for its coming to the world. In every case the programme and its first results - or even lack of interest for it - has already its own history. Looking back, the programme is, in my opinion, a logical continuation of the very productive period of the theoretical and practical study of the foundations of museology during the 80's by the ICOM International Committee for Museology, and the recognition of museology as a needed and useful discipline for the work of museums and other heritage-related institutions by ICOM and the profession. As member of ICOFOM since 1978, member of its Board since 1980, and Chairman from 1982-1989, I remember this time of fruitful work with great pleasure and satisfaction.

The deep political, social and cultural upheavals at the end of the 80's and the beginning of the 90's in Central and Eastern Europe and the Soviet Union - you remember, I am sure, the fall of the Berlin Wall and the Velvet Revolution in Prague - brought along a new situation also for museums and other heritage institutions. As member of the Executive Council of ICOM (1989-1992), and its Vice-President (1992-1995) in my public activities I drew the attention of the professionals in heritage care to the fact that the recent totalitarian regimes are now suddenly history, the past to be saved, documented, analyzed and used in a creative way:

- to help the populations of post-totalitarian societies to get rid of the trauma of past life and to find the way to democracy, human rights and peace ;
- to warn future generations of the permanent danger of a return of totalitarian systems.

I stressed that it is our professional obligation to do it without delay in this unique situation. I found a great positive response to this my initiative - but also difficulty to find the possibility to establish and carry out such a great project. I feel until now a great responsibility for this idea and its realization.

In this situation Prof. Dr. Jan Jelínek, world known anthropologist, former Chairman of the ICOM Advisory Committee, and President of ICOM to 1977 and afterwards the first Chairman of ICOFOM (1977/1982) in 1991 invited to Brno, Czechoslovakia, a group of eminent experts in the field of heritage to give keynote speeches at an International Cultural Meeting on Museums, Science, Culture and Europe now. I had the honour to give for this forum a speech on the role and obligations of museums.

My presentation, as well as those of the other invited experts, were published in the Czech language. The English original of my contribution is now for the first time made available in the ICOFOM Study Series prepared for the ICOFOM Annual Meeting 2003 in Krasnoyarsk and Altai in Russian Federation. I appreciate very much this initiative and thank warmly to Dr. Hildegard Viereg, the Chair of ICOFOM, for this initiative.

When now reading my paper try to imagine the situation at the beginning of 90's, and my feelings when after 23 years of political exile in Sweden giving a speech on such a sensitive issue for a great qualified forum in my own city, where I was born and lived 39 years.

And after having read it, let me please know about your comments, reactions and ideas!

Text of Vinos Sofka cf. fotocopies (reunion)

Fiction of History

The Museological Approach in Museums of Contemporary History

Hildegard Vieregg – Germany

Some weeks ago the first tour of the very exciting exposition “science and fiction” – created by artists on behalf of the Volkswagen-Foundation and the Centre of Art and Media-Technology in Karlsruhe/Germany was finished. This exposition was intended to exceed the limits of a conventional knowledge representation. It was particularly intended to focus cultural and social prerequisites of our knowledge as the scientific basis of our living conditions and move them to the limelight. It is like a contemporary “Wunderkammer” in the age of Globalisation. In this concern it dealt on the one hand with the mediation of the fields of sciences, and on the other hand on art and reflection of different forms of knowledge. However, pictures of science and the arts were combined for all those people who like science and arts to the exhibition “Science and Fiction”. Artists became confronted to scientific topics and answered with artistic statements in a self-confident way. They also put questions e.g.: In which cases will Science become a Fiction and reversed? Where is the limit between the own and the alien property?

The artists of V Krasnoyarsk Museum Biennale „*Fiction of History*” don’t deal with the fictitious aspect concerning “*Science Fiction*”, they rather developed artistic positions concerning history. By the means of the arts, particularly the performing arts, they created outlooks to the history. Those works of art tell stories about history from another point of view to reality. What are the topics? They are mostly related to the 20th century and Contemporary History. One of the characteristic manifestations of the 20th century is the many totalitarian political systems. They more or less mark this century.

In this context is also the International Movement from Oppression to Democracy to be seen which was initiated by Prof. Vinos Sofka. The so-called “Transition Project – From Oppression to Democracy” is also most important of ICOFOM. The project is particularly focused on the heritage of the 20th century from totalitarian states. I relate to the concentration camps in Germany under the Hitler tyranny und to the GULAG camps in Russia under Josef Stalin. In these labour camps thousands of people were exploited and worked to death – among them numerous opponents to the tyranny.

The project was firstly presented on the occasion of the opening of Mährisches Landesmuseum in Brno/Czech Republic in October 1991. In this context an international cultural meeting with the title: “Changes in the World and European Upheavals – Heritage, Museums, the Museum Profession and Museology was organised, too. This title assumes that there is both a positive cultural heritage - we usually meet in museums -, and the „negative“ heritage exemplary embodied by the relics of former concentration camps in Germany, Czech Republic and Poland and the former Gulag Camps in Soviet Union. In this case the dark side of history is also becoming a museological tool.

The subject of my talk is the link between the museological theme of the ICOFOM Annual meeting 2003 “Museology – an Instrument for Unity and Diversity?” and the V Krasnoyarsk Museum Biennale “Fiction of History”. It is also compared with the topic “*Science and Fiction*”. While “*Science and Fiction*” intends to define the reality in future, “*Science and History*” means a artistic-creative process for understanding the past.

Therefore my thesis will relate to the following main topics:

- I. The definition of the terms and the interrelationship between Contemporary History, Memory and Fiction
- II. "Fiction of History" in Museums and Exhibitions
- III. "Fiction of History" in the Context of IV and V Krasnoyarsk Museum Biennales
- IV. Conclusion

I. The interrelationship between Fiction, Contemporary History and Memory

Contemporary History – Memory – Fiction

History

In the Gulag camps the inmates were mainly Soviet citizens who were opposed to the totalitarian regime. During the time of Stalin's purges from 1934 to c. 1953 they were treated as criminals. People today should be told the appalling truth, so the aim of preserving the former Gulag now camps should be to inform and educate the public by means of original documents and displays making use of the latest research. They should provide a model of the history of the camps that is both chronological and thematic. This, in my opinion, would make an important contribution to political education. It would promote the development of democracy in the former USSR through the use of actual sites where political prisoners were subjected to extremely cruel physical and psychological torture, and were exploited and worked to death.

Museology as an academic subject is generally uninfluenced by ideological interests. Both museums and memorial sites are usually situated in or close to the community, and therefore play an important role in society. In former communist countries in Europe they have now assumed great importance for the democratic process among museum staff and visitors, whose education and integration into a democratic Europe is now being promoted by most museums in Western Europe. This involves developing in museums and memorial sites a communication system that provides accurate and properly researched information. Thus disinformation resulting from isolation inside totalitarian states and separation from the world outside can be counteracted.

At present the Gulag camps in Russia are in danger of being destroyed. In just the same way the concentration camps established 1933-1945 in Germany under the infamous Nazi regime were at risk immediately after the Second World War. This situation changed in the early sixties, when the Germans started preserving them and transforming them memorial sites. If relics of the former Gulag camps in the former Soviet Union are destroyed, the younger generation now growing up will not have the opportunity to preserve them and keep their memory alive. In my view, the governing bodies responsible should make every effort to keep the relics intact and develop the sites into educational centres. Indeed, no former communist country in Europe can afford to neglect opportunities for such essential moral and political education.

Contemporary History

Firstly: The term Contemporary History. Up to now the term "Contemporary History" is not adequately defined and estimated as both a subject in change and progress. Rather it is an ambiguous term and frequently at risk to be misunderstood. The description "Recent History" recapitulates a longer period, although the term "Contemporary History" is more familiar, particularly in Germany. The term itself was designed and introduced after 1945 in order to characterise a space of most recent history. Concerning that the term particularly is to be taken into consideration because it helps to understand conceptions of museums and exhibitions which deal with "musealised power" e.g. with War, Armed Forces, Power in the Art⁴⁶, Horror and the present of pictures of power as well as Art and Power as a Cultural Event – e.g. in a Museum for Ethnology⁴⁷, crimes of the Justice, Resistance against totalitarian systems.

⁴⁶ Fayet, Roger: Gewalt in der Kunst. Hinweise auf ein (Geheimes) Bündnis zwischen Täter und Betrachter. In: Deutscher Museumsbund (Hg.): *Museumskunde*. Bd. 68. 1/03. S. 27 – 29.

⁴⁷ Köpke, Wulf: Herzblut muss fließen. Krieg und Gewalt als Kulturereignis in einem Völkerkundemuseum. In: Deutscher Museumsbund (Hg.): *Museumskunde*. Bd. 69. 1/03. S. 48 – 52.

Contemporary exhibitions in this regard become important instruments of the mediation of science. "Contemporary History" in general describes the past closely to present times in the sense of an item on present times and with a few to the future. The term "Contemporary History" firstly used by the German historian Hans Rothfels in the first issue of 'Vierteljahreshefte für Zeitgeschichte' (a journal dealing with Contemporary History) was described by eye-witness and history closely related to the epoch after World War II. The term itself was used from the year 1917 on - as Rothfels confirms.

After the collapse of communism, the fall of Berlin Wall and times of political upheaval in Middle and Eastern Europe 1989/90 a further significant period came to an end. Thus, what has happened on the entire period after 1945 might be characterised as 'Contemporary History', the time before as 'Recent History'. However is also given particular emphasis to the pre-history of National Socialism and the dictatorship of the Nazis.

Historians dealing with 'Contemporary History' are concerned with similar problems as those who research in the field of other periods. They study and analyse historical sources, have to deal with comparable methodological tasks and also to distinguish between both historical performance and review. Apart from that, "Contemporary History" implies a process in accordance with present approach, yet is not definitively estimated as a consequence of government's policies. Therefore it is not to be stressed on how many decades have passed, rather concerning the clout of politics which inculcate present times. Contemporary History involves various epochs of recent history which on the one hand relate to present times and, on the other hand is a unity of time as particular epochs themselves. Even in regard to surviving eye-witnesses 'Contemporary History' would contain the 20th century.⁴⁸

Memory

Secondly, Compared to fiction of history *memory* means a more intellectual process.

It is characterised – concerning memorial - as a „space of time“, a decade, as a reflection to a certain historic period, to events and concerning presentation in museums - the inner relation between men, museums and exhibitions at all.⁴⁹ The objects of memory are in the widest sense described as „memorials“ – e.g. documents, signs or monuments of different kind which relate to remarkable events or facts.

While on the one hand contemporary witness – eye-witness – and authentic objects and documents immediately are concerned to a period or event, memorials on the other hand are“ in some cases constructs” created by people who want to preserve those issues. Those are unsuitable to represent a historic theme in common, rather give an idea about a historic event. Opposite to that, historical understanding is only possible by clarifying the variety, the function, the meaning and purpose of a group of objects in the past and their message as a part of progress in present and future times.⁵⁰

Art-museums are usually intended to a special task in mediating: They are only in a comparatively small part important because of remembering to styles. The more important aspect belonging to memory is to be found in the context of art in history.⁵¹

Of course, monuments respectively memorials are a particular phenotype of remembrance. They are in general corresponding with past events and intended to spread out historical or political messages. The symbolic and artistic character of a memorial or monument can only be understood if the audience is well-educated in the concrete relation to an event.⁵²

⁴⁸ Longerich, Peter: Zeitgeschichte - 6 Thesen zu einem Begriff. In: Die Woche Extra. Eine Sonderveröffentlichung des Piper-Verlages vom 1.6.1994.

⁴⁹ Vgl. zum Problem der „Erinnerung“ auch: Niethammer, Lutz (Hrsg.): Lebenserfahrung und kollektives Gedächtnis. Die Praxis der „Oral History“. Frankfurt am Main 1985.

⁵⁰ Viereg, Hildegard: Futurologische Ansätze einer zeitgemäßen Museologie. In Viereg, H. u.a. (Eds.): Museumspädagogik in neuer Sicht. Erwachsenenbildung im Museum. Bd. I. Grundlagen - Museumstypen - Museologie. Baltmannsweiler 1994. p. 140.

⁵¹ Frh. von König, Dominik: »Die Kunst soll Gemeingut aller werden«. In: Preiß, Achim / Stamm, Karl / Zehnder Frank Günter: Das Museum. Die Entwicklung in den 80er Jahren. Festschrift für Hugo Borger zum 65. Geburtstag. Hrsg. von Brock, Bazon und Preiß, Armin. München 1990. pp. 115-122.

⁵² Viereg, Hildegard: Die Botschaft des Denkmals. „Zur Sendereihe: „Denkmäler von europäischem Rang“. In: Familie und Schule. Heft 11/12, August 1990. 1.

Fiction and the Real World

Thirdly, a *fiction* (derived from the Latin term) is understood as the creation of an idea of a fictitious world whose features in reality don't agree with the so-called *real world*. There is no authoritative definition for such an imagined construct. The fiction is as old as the language itself. Above that, it is of fundamental importance in the cultural history of mankind. The earliest fictions are the mythologies which apparently existed in regard to all cultures. This is an indication that each fiction includes gaps. Many times New Media are producing new kinds of fictions. In this way a picture story becomes possible by painting, the literature by hand-writing, a film by photography which is a higher developed kind of a picture story. Further development on that issue is indicated by the animation of pictures as computer-graphics.

A *fiction* distinguishes itself from the reality, particularly from the history. Similarly to literacy and fictitious texts, the "suspension of disbelief" realises itself in a specific situation or institution – according to the opinion of the English romantic S.T. Coleridge. For example in a theatre or exhibition. The topics are often borrowed from the historic reality. Each fiction contains an intrinsic value concerning its influence to the audience, the quality of recognition and the artistic imagination.

Finally, a fiction means the creative working with concepts of space and time on the other side of any convention. Often the typical for the history is simplified and created to a fictitious room and gathered according alternative rules. To the dissolution of space and time that one of reality and fiction is added.⁵³

Beyond, each fiction assumes the application of human imagination. From the point of artists presentations – in the kind of *fictions* – usually become made-up in order to enable and facilitate the understanding of certain acts. Concerning the exhibits of V Krasnoyarsk Biennale the installations relate to historic/real facts. The audience is invited to both to recognise the interrelationship between this fictitious presentation and the historic facts, and to continue the ideas of the artists in a useful way to current and future times.

II. "Fiction of History" in Museums and Exhibitions

In my second part, I intend to relate to the first part of 20th century in Europe and to the possibilities of presentation in museums and exhibitions.. There are many important examples in Museums and Cultural Centres all over the world that refer to this period of History not in a definitive historical rather more in a fictitious way. Those exhibitions in museums in different parts of the world may show the various facets of the performance of historical spaces.

The following examples show ideas, figure and various ways of artistic and technical presentations that are intended to facilitate the understanding of historic events, situations and individual fates. In any case it is not possible to relate to the whole period or an event rather it is only a small part of reality.

The examples chosen from many possibilities represent different kinds of approach to the historical period of totalitarianism in the 20th century. Those are either answers to totalitarian manifestations or representation modes which were created concerning the people and the empirical value of historical experience.

In this concern is intended to show what kind of fictions of Contemporary History may be represented. On my view it is very interesting to learn the approaches of museums in different countries to the fiction of history and to compare them with the topics of the Biennale exhibitions. This is only an exemplary overview related to various categories linked to the fiction.

Fiction of War

I want to start with the "Fiction of War" in the *Mémorial in Caen/Normandy/France*. This museum gives an idea of the Second World War because every party involved in the events of War feels the War and the consequences of crimes in the War concerning the own people. Therefore it is very interesting how a nation – as in my example – French nation is dealing with a period of War in which many towns were completely destroyed and thousands of people lost

⁵³ Drescher, Bettina: Immersion und Irritation. Strategien zeitgenössischer Wissenschafts-Präsentationen. In: Deutscher Museumsbund (Hg.): *Museumskunde: Musealisierte Gewalt. Wissensvermittlung*. Bd. 68. 1/03. S. 109.

their life. The Mémorial is neither a military museum nor is it a memorial site. Rather the site itself – where the building is situated - became a “City of Martyrs” by the events in summer 1944. In those days the City of Caen was almost completely destroyed by the bombardments. This was called “The battle on Normandy” in the Second World War. The Mémorial of Caen doesn’t intend to present the complex and complicated History of Second World War, rather to motivate the audience to think about the “Peace as a fragile property”. In this concern the Mémorial is a kind of “observatory for peace” in present times and is intended to indicate the dangers of the loss of peace in different countries of the world.

The entrance to the building is characterised by a gap which symbolises the in a 70 metres long wall the idea of freedom. The very spacious entrance hall through which a fighter plane seems to move triggers a meditative atmosphere. In the course of the day the refraction is changing the shades. The glass-structure allows a view to that part of the city which is situated on the other side of the Valley of Memory. There was – so the historical truth – in 1944 on the occasion of the terrible events the conning tower of a German general.

The Mémorial includes seven different topics:

The first is the breakdown of peace, symbolised by a downwards aimed spiral which is as a fiction related to both to the failure of the contract of Versailles and the advancement/increase of National-Socialism. The second section is on the one hand a presentation of the French collaboration with National-Socialists and on the other hand of the Résistance against NS-Regime. In a further section the manifestation of World War, “Total War”, Deportation and Genocide are dramatized.

To conclude: This Mémorial tells a fictitious story about events in Second World War, associations, men and women who fought for peace and Human Rights at the risk of their life. The final message is that the preservation of peace is a common effort of all human beings.

If somebody approaches Verdun from the West, he firstly discovers lots of similar memorials along the road. It is called “Voie Sacree”. This memorial dedicated to the soldiers killed in the First World War leads people straight to the *Centre Mondial de la Paix in Verdun*. The Mondial de la Paix is located on the top of a hill at the former place of the bishop’s residence. The centre is surrounded by the endless battlefields and lots of cemeteries situated below the hill round Verdun. The museum focuses on the terrible events of the First World War in the North-East of France. While most of the showrooms are arranged according to a conventional concept another exhibition hall is designed in a fictitious way. This extent hall is considered as a symbolic cemetery with many tombstones. The audience visiting this hall does not see anything else than these stone-arrangements. When he is walking through the hall the cemetery opens itself in an impressive way. Each tombstone is built as an individual grave. The figure shows the arrangement from the backside.

Documents of First World War presented by monitors at the front-side portray both the history of war and individual fates. While the visitors of the real cemeteries round Verdun only learn about the innumerable figures of the deceased the audience in the museum meets an abstract cemetery and the message of human beings in the war.

In a similar way the *Historial de la Grand Guerre in Péronne/France* is particularly intended to educate people between different nations and races to the love of peace and to a peaceful living together (This assumes also great importance concerning the democratic process among staff and visitors).

Fiction of Tyranny and Resistance

It is almost impossible to present the War, the manifestations of tyranny and the resistance against totalitarian regimes in a real way. Therefore in many cases museum staff decided to design the presentation in a fictitious way that is based on historical events, political transformation processes and the living conditions of people. In this concern it is also possible to compare the positions of a dictator and an opponent of the dictatorship. Such an example is a presentation of both the foreground and the dark sides and the reality of “Drittes Reich”. There are sub-topics as Hitler’s programme in the book “Mein Kampf”, the pseudo-religious alliance between Hitler and Hindenburg on the “Day of Potsdam” (March 21, 1933), the military parades with the swastika-symbols – in our example in the Luitpoldhain in Nuremberg – and, finally, the fiction.

One of those possible fictions is presented in the documentation of Obersalzberg, the second centre of the National Socialistic power – in one row with the capital of Berlin in Germany. It is a kind of triptych, created as a collage regarded to of the different manifestations of the ideology of National Socialism. The main object in the middle is of specific importance because of the connection of the main figure Hitler with pseudo-religious elements. Such a background is usually used by Christian representation – not by ideology. The fiction of Hitler as the new “Messias” is contrasted by black- and white-pictures on the side-wings that show the reality and the consequences of Hitler’s policy: the horror of the war, killed soldiers, destroyed cities, executed people and the victims of Genocide.

Compared with the famous artist *John Heartfield* created a *caricature of Hitler and the “Drittes Reich”*. He was an opponent of National Socialism. In his collages he often created an immediate answer to events under the Hitler-tyranny and he also developed fictions about future events. In this concern he worked not only a *fictitious* but also in a *visionary* way – as so many artists are used to do. This caricature was worked out at the same time – in 1933 – when Hitler came to power and many people were enthusiastic and became supporters of National Socialism. Therefore this photomontage is both a criticism of reprehensible moral and the doubtful politics – considered from the proletarian point of view. It shows Hitler as an angel with wings. He is dressed in the military uniform. In his right hand he wears on the foreground a kind of peace-palm, in the background a weapon. In a similar way the dove of peace and the carriage with the cannon are allusions to Hitler’s real aims – the tyranny and the declaration of war. The wording above and below is on the one hand related to Genocide, on the other hand to the breach of the constitution. He talks about Peace, even he means War in reality.

Fiction of Oppressors and Victims

Fiction of Resistance

The *Musée de la Résistance et de la Déportation* (Grenoble/France) is dedicated to the Resistance Movement against the tyranny of National Socialists. Therefore is the main task to introduce people into the intentions and methods of resistance, the persecution and extermination of resistant individuals and opponent groups by Gestapo, the Secret State Police.

The Musée de la Résistance et de la Déportation was founded at almost the same time as Holocaust Memorial Museum Washington, Simon Wiesenthal Centre with Museum of Tolerance in Los Angeles and Bavarian Army Museum Ingolstadt. Grenoble was chosen as the place for this museum because it was the centre of French Résistance. In a similar way as the museums in Péronne and Verdun it is an authentic site, as a place where something remarkable happened. Those museums are related to both Contemporary History and Politics, and they are also models on the basis of museology. Above that, they are places of remembrance and prospective attention. In regard to that Heidegger’s theory of knowledge it is connected with the process of memorising.

The concept that contains a lot of fictitious elements is composed according different topics of Resistance Movement: hiding from the Gestapo, hidden printers, foundation of nests inside Resistance Movement as e.g. at the university, at military places, and finally, with the help of a unique air-division.

At the same time presentation is characterised by exemplification, personification and specific arrangement. The audience should have a chance to identify with historic events. Therefore visualisation is an important criterion. The presentation regards to the reality of French Resistance Movement particularly at the mountains round Grénoble.

There are many authentic items e.g. on political inmates of Gestapo-prisons, blue-and-navy-striped uniforms of inmates, effigies on doors of Gestapo-basements, authentic sources, photos of men and women taken to court and finally murdered, scenes which demonstrate the situation of being forced to go to underground because of the resistant spirit. Those signs indicate both the political system of the terrible tyranny of National Socialism and the fates of human beings in Resistance Movement. However, musealisation is a break with the objects.

There is also an arrangement concerning fictitious interrogations often used by Gestapo in order to extort confession. The chairs with the portraits arranged round the table demonstrate the terrible situation of individuals who were inquired by Gestapo because their affiliation to

Resistance Movement. Those backrests are designed as symbols: Each of them shows a photo of an individual who became a victim of Gestapo. After those procedures French Gestapo caught, executed or deported members of the Résistance. In order to illustrate the numerous individual fates an extent wall with photos was designed and provided by sources and visual documents.

Another scenario involves the audience in a rather dark room built up as a cell for inmates in a Gestapo prison. The visitor perceives inner impressions of such a prison, he is able to adapt the situation of inmates. The door of this imitated cell is an original of the Gestapo prison in Grenoble. A sheet of transparent plastic covers this door. Texts and inscriptions, scratched into the surface of the door became by this arrangement visible and legible.

In that museum the waving swastika-banner, the "Hakenkreuzfahne", is a true emblem of National Socialism and also a symbol for the fall of "Drittes Reich". Undeniably this museum combines museology, history and the political approach in a conclusive way.⁵⁴ The basis for the transfer to fictions of history is in this case historical sources, authentic objects as well as written documents, annals and biographies.⁵⁵

Fiction of Genocide

There are two important Museums in the USA which deal with the theme of Genocide under the Nazi tyranny: Simon Wiesenthal Centre with the Museum of Tolerance, and „Holocaust“ Memorial Museum in Washington.

According to the character both of them are more exhibitions than museums because of the lack of original objects. Both of them are also an experiment and a trial to create the transfer to history by fictions which enable to put oneself in various situations of the daily life under the Nazi tyranny, to persecution, deportation and execution. In this concern they relate to the development of political events which finally lead to Genocide. Both of them were explicitly intended to *American visitors* and in order to educate American audience who usually don't have the background of German History.⁵⁶ In this concern they aim to particular perspectives chosen for the audience. Michael Berenbaum, the author of the catalogue, focuses this target with the following words: *"In memory of those who where consumed in the Holocaust. May their memory serve as a blessing – and a warning. – And in honour of the men and women who created the United States Holocaust Memorial Museum and thus made remembrance of the past a legacy for the American future."*⁵⁷

The Simon Wiesenthal Centre with the Museum of Tolerance (Los Angeles/USA) is created as both a fiction and a vision for the possible learning from history and a field of ability for the dialogue. The museum-tour is aimed to different departments and topics which stimulate the audience to decisions concerning a tolerant behaviour. In this regard raise questions which could meet to everybody all over the world: What is a tolerant society? What should be provided for a new age concerning the ethic responsibility of human beings in every society? What is necessary in order to promote Human Rights? In this concern the departments start from the idea of the reality. Appealing means of access are intended to reach the sphere of influence of the audience – as e.g. the confrontation with human fates.⁵⁸

To illustrate those requests I will give attention to some departments of this so-called "ToleranCenter". As a fiction of history a coffee-house in Berlin was designed in the style of the early thirties of the 20th century. It is a prototype with guests, mobile figures equipped with a voice who have a very exciting conversation about Hitler's advancement to power. They are characterised by different birth and profession: a scientist, an artist and a historian.

The figures of this fictitious conversation concern to Hitler's politics in future. There is also a narrator who describes the characters of the guests and their possible behaviour in the future.

⁵⁴ Poésies of an eye-witness and victim of Résistance: Leynard, René: Poésies. Gedichte. Préface d'Albert Camus. Édition Bilingue Texte allemand de Florian Höllner et Judith Kees. Goethe Institut. Lyon 1994.

⁵⁵ Schleußner, Bernhard: Geschichtsunterricht und die historische Lernaufstellung. In: Museumskunde. (Hg. vom Deutschen Museumsbund). Bd. 49. H.1 1984, S. 47.

⁵⁶ Wieland, Leo: „Weizsäcker willkommen. „Holocaust“-Museum: Gespräch mit Direktor Jeshajahu Weinberg“. Frankfurter Allgemeine Zeitung (FAZ), Nr. 69, 23.03.1993. Wieland, Leo: „Die Amerikanisierung des „Holocaust““. Innere und äußere Adressaten des Washingtoner Museums“. FAZ, 23.04. 1993. Giovannini, Joseph: Konstruktion des Grauens. Gebaute Kritik an der Zweckmäßigkeit der Moderne: Das „Holocaust“-Museum in Washington. Frankfurter Allgemeine Zeitung. 1994.

⁵⁷ Berenbaum, Michael: The World Must Know. The History of the Holocaust as told in the United states Holocaust Memorial Museum. Boston/New York/Toronto/London 1993. Preface.

⁵⁸ Wieland, Leo: Die „Amerikanisierung“ des „Holocaust“. Frankfurter Allgemeine Zeitung. 23.04.1993.

Some of them – and that is all fictitiously – will play an important role in the Nazi regime. Compared with, Jewish people will become victims of the Nazi tyranny. In a further department the fiction of the Auschwitz extermination camp in Poland is built up. While the *bunker* is similar to the relics which can be found at the authentic site of Auschwitz-Birkenau, the monitors give an idea of what happened concerning the Genocide in the period of National Socialism.

The intention of the „*Holocaust*“ *Memorial Museum in Washington/USA* is particularly aimed at to arbitrate the acts of inhumanity under Nazi-dictatorship. Already at its inception it was politically contentious, since it is based on testimonies reported by Jewish eye-witnesses and therefore represents a specific perspective. It was particularly founded as a political challenge. One of the most important aims is to promote the audience to be aware of their individual human and political responsibility at present and future times. According to the motto „Knowledge is the prime requirement“⁵⁹ first of all information and comprehension are obligatory.

The “architectural language“⁶⁰ was designed by James Freed. He studied plans and structures of former National Socialistic concentration camps. He transposed the iron construction of cremation pits to the architecture of that museum.

The departments of the Museum are arranged as separate exhibitions. They show e.g. the life of Jewish people before the “Holocaust” in the “Stetl”, experiences in Ghettos and camps. The size of the crimes, of persecution and extermination is represented by lists with names of Jewish people at large glass windows and collections of photos in the “Tower of Faces”. The audience should both become aware of and reflect on these terrible events and develop a feeling for doing one’s utmost for Human Rights in present times.

Individual fates and stories of the daily life of victims by the Genocide is focused in a particular way. One of them is the fate of a child with the name Daniel especially created for young people. This is not a real but rather a typical fate of a Jewish child in the “Drittes Reich”. Daniels’s story tells the marking off, the persecution and deportation to a concentration camp. This is a fictitious story constructed with real things. The visitors enter to a flat of a family and the children’s room where the depressing atmosphere is able to be seen. The suitcases are packed. A page of Daniel’s Diary on the wall tells about the deportation to Auschwitz: “Dear diary, I see men, women, children, and babies being forced into trains. Now, I know the end of the ride is a concentration camp. Daniel.”

A very interesting example of museums of Contemporary History and the fiction of history is *Sydney Jewish Museum* (Sydney/Australia). In Australia it is of similar importance as the museums mentioned concerning the USA. Jewish History in Australia began between 1788 and 1852 when almost 1000 Jewish arrived. Most were skilled workers, such as tailors, watchmakers, shoemakers, manufacturers and even orange-sellers. They brought with them their old traditions and history which included poverty and exile. This helped them to adapt to their new land and circumstances. Therefore Sydney Jewish Museum presents in the first museum department Jewish Life in Sydney in the middle of 19th century, when most of them were emancipated and established in their businesses in George Street, with their dwellings upstairs. This location was not only the centre of the business, but also of the religious world.⁶¹ Other departments are dedicated to the period of National Socialism particularly the period between 1933 and 1945. They relate to a completely new era of Jewish life began when Hitler came to power in 1933, and a refugee problem was given by the persecution of Jews in Germany. In Australia existed a strict quota system for migration. However, as the situation of Jewish life in Germany deteriorated, the demand for entry permits increased. The problem was to find a place where to go. Nations all over the world tightened their immigration laws and procedures. Evian Conference in July 1938 where about thirty nations had failed to find a solution to the German and Austrian refugees was followed by violence and the pogrom against the Jews in Germany in November 1938.

⁵⁹ This motto was discovered on a recent memorial in the City of Los Angeles.

⁶⁰ Schleußner, Bernhard: Geschichtsunterricht und historische Lernausstellung. In: *Museumskunde* (Ed. Deutscher Museumsbund). Vol. 49 (1) 1984, p. 47./ Koch, Rainer: Geschichte im Museum. In: *ibid.* Vol 54 (3) 1989, p. 127.

⁶¹ Sydney Jewish Museum (Ed.): *The Sydney Jewish Museum. A Museum of Australian Jewish History and the Holocaust.* Sydney 1992, p. 15.

When the so-called "Final Solution" was adopted after Wannsee-Conference, Jews from all over occupied European countries were deported to extermination camps, mostly to camps in Poland. "The railways were essential for murder on the scale proposed by the Nazis. Jews were concentrated in towns and transit camps on railway lines and were sent by rail to death camps built at specially constructed railway sidings."⁶² Jewish Sydney Museum presents the documents and visualises this theme in the department with the title "Transportation to the Camps". It gives an idea of death camps, mass execution of Jewish people, and Jews being ferried to the extermination camps in open cattle cars.

Another department deals with "Reflection and Remembrance" and remembers to Janusz Korczak and to Raoul Wallenberg. Finally the "Gallery of Courage" is dedicated to non-Jewish people who risked their lives to save Jews. It is 'the story of the Righteous among the Nations, who had the courage to care.

Fiction as a Historical Allusion

After having given an idea about fictitious presentations in museums I want to turn towards a work of art in the open space.

Human Rights are in this concern a very important theme all over the world – so for example in Montevideo/Uruguay in the Avenida 18 de Julio. It was called: „Pasajo dos Derechos Humanos“. There are also points that can be tied to Middle Europe. To explain: Nuremberg was in the period of National Socialism the city of "Reichsparteitag".

1994 the „Way of Human Rights“ was designed in the city of Nuremberg. It is a counterpart and a contemporary response as well as both a symbol and a fiction. It is also an appeal to be aware of Human Rights in present and future times. Probably, I should describe the „Way of Human Rights“ detailed in order to better understanding of the language of this fiction.

There is an installation of thirty columns that embodies both a political work of art and a fiction of the great importance of Human Rights for the human living together. The Way of Human Rights was created by the Israeli artist Dani Karavan. Way of Human Rights is of a similar logic as the Declaration of Human Rights, which includes 30 remarkable articles. Beyond, it is a complex and aesthetic arrangement, and in interrelationship to the German national Museum in Nuremberg. Instead of solely written articles the Way of Human Rights embodies those stable columns. Each column represents one article that is engraved into the surface and addresses people from all over the world. The visitors are invited to read these thirty articles of the „Universal Declaration of Human Rights“. Dani Karavan doesn't accuse, rather the artificial arrangement fits perfectly, is both „Tangible“ and „Intangible“ and fictitious at the same time:

The aim of this fiction of history is described in the Catalogue: „The driving force behind the work, even part of the work itself, is his (Karavan's) global communication with many people, artists, art historians, patrons, Human Rights activists, friends, foes and particularly, again and again, with the widely dispersed members of his family. ... Karavan's main challenge and creative source is not an empty canvas or an untouched stone, but space. An awareness for space can be truly observed with Dani Karavan, when he is measuring streets and places with his eyes and body, when feeling, sensing for the right proportions during trial erections of his architectural elements. Understanding rural or urban spaces does not stop the three dimensional, however, it includes omnipresent nature as well, when trees are planted or wind pipes lined out. It includes the location's history contained in the existing buildings or lost signs, such as railroad tracks which had disappeared. None of Dani Karavan's creations, no matter how large-scale might be, are meant to be without people. Therefore one will not become lost on the monumental „Axe Major“, one finds stations along the way“.⁶³

Finally, a visit to the Way of Human Rights includes both reflection and remembrance to laws of racism and the challenge and great exertion to provide Human Rights in present and future times.

⁶² Ibidem; p. 33.

⁶³ Schneider, Ulrich: Über Dani Karavan. In: Laub, Peter/Scheuermann, Konrad (Eds.): Dani Karavan. Way of Human Rights. Bonn 1995, pp. 40-42.

The GULAG CAMPS

Concerning GULAG camps there should only be related to some key terms. There is Josef Stalin (1879 – 1953), the Soviet leader and the General Secretary of the communist Party of the Soviet Union who succeeded Vladimir Lenin. He created the totalitarian state and started in the late 20th the purges against the opposition. Those came to an end first on the occasion of Stalin's death 1953. Under Stalin's tyranny millions of innocent people were imprisoned in the "labour camps" which did be hardly different from the National Socialistic concentration camps. Hundreds of thousands were executed without a proper trial. Many of those sent to the "labour camps" were worked to death.

These "labour camps" were settlements where the prisoners were involved in civil and defense production and extraction of natural resources. Most of them were located in remote areas of North Eastern Siberia and south-eastern parts of Russia (mainly in Kazakhstan). Those are vast and uninhabited regions with no roads or sources of food, but rich in minerals and other natural resources. However, camps were also spread throughout the entire Soviet Union, including in the European parts of Russia, Belarus and the Ukraine. There were also several camps located outside of the Soviet Union (Czechoslovakia, Hungary, Poland and Mongolia which were under the direct control of the GULAG.)

What does the term GULAG mean? The name GULAG is an abbreviation of G (lavnoye) Upravleniye Ispravitelno – Trudovoykh LAG(erei). This term stands for the Chief Directorate of Labour Camps, the administrative department of the Soviet security service.

The distinguished Nobel prize Winner, Alexander Solzhenitsyn described the system of political terror and the life of the inmates in his horrific novel "GULAG Archipelago".

After the great success of Solzhenitsyn's book in the early 1960s, the GULAG has become a symbol of any system that was used to silence dissidents, opponents to totalitarian regimes and ordinary citizens.

A unique form of GULAG camps was called "sharashka". Those were research institutes, where anonymous scientists were developing new technologies, and also conducting basic research. The results of this research were usually published under the names of prominent Soviet scientists, and the real authors have been forgotten.

The tragedy caused by the GULAG camps became a major influence on contemporary Russian thinking.

The question has now arisen as to whether the former Gulag camps should be obliterated from the face of the earth and their history forgotten, or whether they should be preserved as memorial sites. This is also the main focus which is promoted by Vinso Sofka in the International Movement for Transition From Oppression to Democracy.

In the late 1980s a reform policy was initiated by Mikhail Gorbachev, the secretary of the Communist Party of the USSR. The "Perestroika" promoted the public interest in the history of Stalin's purges. However in post-Gorbachev's times, with a new turbulent period in Russian history the research of the GULAG-theme became of less importance.

III. "Fiction of History" in the Context of IV and V Krasnoyarsk Museum Biennales

In this concern we may put the question how the artists of V Krasnoyarsk Biennale created their exhibitions and how they related to history. From my point of view there are on the one hand studies of the History, places, spaces and sites, and on the other hand archive material which is in the course of the GULAG studies collected on an extensive data-base: as there are recent interviews with refugees and eye-witnesses. There were probably also conducted preliminary investigative trips to the major locations of prisons and camps in the former Soviet Union. There is also a concrete example with the sites of former camps in Perm Oblast, the museum, interviews with former inmates of the GULAG, camp guards, workers and administrators, graduates and veterans in Russia and other states of the former Soviet Union. Particularly, there is the Joint Commission Support Directorate (JCSO) whose analysts conduct analysis of historical reports obtained through archival research at the National Archives and Administration, the Library of Congress and other archives and libraries in the United States. Finally - part

Exhibitions as e.g. to the topic of the Biennales "Theatre of Memory" (2001) and "Fiction of History" (2003) are also presentations in different kinds of performance:

- an epic –narrative stage-technique
- fictitious installations that indicate reality
- creation of dramatic art.

On this occasion the communication between the "stage" and the audience is of particular importance. In this case the arts – direction, stage-set and music are interrelated. This kind of exhibit aims at the approach of new subjects, includes social criticism and changes.⁶⁴

A fictitious space is developed according to an idea of history. This includes a presentation that feigns that a certain facts would exist between real objects and the history although this is not correct.

In this concern the term "truth" – created by the Roman poet Horaz is to be explained. He stated "ficta voluptatis causa sint proxima veris": That means: invented facts should be close to the truth because of pleasure.

Fiction means also a *scenic fiction*. Doing this the artist chooses elements of truth as possibilities for faking. Finally, the distinction of facts and fictions guides to the dimension of imagination.

If somebody puts the question after the function of a fiction, he comes to the result that it aims to the anthropological moment of effect. That means the psychological importance of imagination and the feelings triggered by that.⁶⁵

There is particularly to relate to three awarded examples. A fiction of the GULAG Camps was firstly presented on the occasion of IV Krasnoyarsk Biennale "Theatre of Memory" 2001 – particularly with the award-winning exhibitions: "Aphrosinia's Apple", "Letters from Stockholm" and "House of the Crossroad".

These examples may clarify the transition from "Memory" to the recent title: "Fiction of History". The first one is "*Aphrosinias Apple*" (Svetlana Ebedjants/Liliya Luganskaya). Aphrosinia a lady who was an inmate in one of the Gulag Camps for many, many years created during the long imprisonment a lot of most remarkable needlework, wrote textbooks and collected other small things. After her liberation she planted apple-trees in a big garden. The apples were given to her neighbours. With this gesture she proved that she didn't hate other people who were free all the time – while she was imprisoned.

The artist who created the telly "Aphrosinia's Apple" evoked the memory to Aphrosinia and her dramatic life-story by the arrangement of several relics in order to remind to this individual fate. The apple is an image of a children's dream in the region of Norilsk where no apple-trees grow. It is also a part of Aphrosinias immortal soul, her memory and joy of everybody.

The second example concerning Memory is "*Letters from Stockholm*" (Eugenius Dobrovinski). The Letters consist in a number of cubes that seem to be put up by chance. In reality each of those cubes shows an individual drawing and reminds to an epitaph in a church. Each epitaph is a memorial, a memory of the artist to visits in churches and events in Stockholm, closely connected with this.

The third installation is named "*House of the Crossroad*". Pupils found the archive of family Petrov with documents of three generations in the early twentieth century in Russia. This was the time of Revolution of Soviet Union. A lot of photos show the events. Newspapers, documents of different kind and the communist manifesto repeat the atmosphere on the storage. The crucifix is the Christian symbol. The exhibit is particularly focused on the different fates of the three generations in the context of political and social history in the time of Revolution. The installation as a whole represents a religious family in a communist state.

⁶⁴ Weimar, Klaus (Hg.): Reallexikon der deutschen Literaturwissenschaft. Bd. I: Berlin/New York 1997. Zum Begriff „Epos“, S. 465-471.

⁶⁵ Weimar, Klaus (Hg.): Reallexikon der deutschen Literaturwissenschaft. Bd. I. Berlin/New York 1997. Zum Begriff „Fiktion“, S. 594 – 598.

IV Conclusion

There are various possibilities to deal with Contemporary History in museums. Because it is impossible to design museums according to the reality every designer will chose the occasion related to his/her own idea. In a similar way an artist will interpret the history in a more representative or abstract way according to individual ideas. In any case this is not the reality of history rather a fiction but nevertheless, it is on my view an input and kind of approach to understanding of history.

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III

Appendix

Manifiesto de Cuenca

Museología y presentación en América latina y el Caribe ¿Original / Real o virtual?

En la ciudad de Cuenca, Ecuador, a los 25 días del mes de octubre de 2002, los asistentes al XI Encuentro Regional del ICOFOM LAM, reunidos en Sesión Plenaria con el auspicio de autoridades internacionales y nacionales y del Museo de los Metales, en cuya sede se llevaron a cabo las deliberaciones sobre el tema propuesto, reafirman la vigencia de las recomendaciones emanadas de la Mesa Redonda de Santiago de Chile (1972), la Declaración de Caracas (1992) y las Conclusiones de los consecutivos Encuentros Regionales del ICOFOM LAM (1992/2001). Asimismo, agradecen a todos aquellos que en forma institucional o individual colaboraron en la realización de este Encuentro, en especial a la Presidente del Comité Internacional para la Museología (ICOFOM) y a la Directora del Museo de los Metales de Cuenca, Ecuador, quienes han brindado su incondicional apoyo para llevar a cabo este evento que reunió a destacados representantes de museos de diversos países del mundo para debatir el tema "Museología y presentación ¿original/real o virtual?" e informan que dentro del marco enunciado fue constituido un grupo de reflexión donde se analizó la mencionada temática, basándose en la realidad de los museos latinoamericanos.

Finalmente, con el objeto de ampliar conceptos y aunar criterios, se propone iniciar el debate del ICOFOM LAM invitando a los representantes de Argentina, Brasil, Ecuador, México, Perú y Venezuela a manifestar sus opiniones sobre el tema del evento. Los participantes ratifican que es prioridad de los museos de América latina el permanente desafío de dar respuesta a los problemas sociales y educativos de la región. Siguiendo esta línea de pensamiento, consideran necesario buscar alternativas que conlleven a una apropiada aplicación de las nuevas tecnologías para alcanzar dichos objetivos institucionales.

La síntesis de las opiniones emitidas al respecto se expone a continuación:

- si bien en la actualidad se observa una creciente tendencia hacia lo virtual, es ésta una cuestión sumamente compleja que se presta a las más diversas interpretaciones;*
- hasta el presente no ha sido posible homologar ni unificar las variadas definiciones que versan sobre lo real y lo virtual en los museos de la región;*
- existe un conflicto entre lo virtual y las funciones que cumple el museo en el tratamiento y la presentación de la cultura material;*
- es necesario profundizar prioritariamente la problemática terminológica y su relación con la informática, a efectos de definir lo que es virtual y lo que es digital para comprender lo que representan las nuevas concepciones, sus herramientas y sus estrategias de trabajo;*
- la dificultad en la obtención de recursos no impide a los museos de Latinoamérica proponer, adaptar y adoptar nuevas tecnologías;*

Asimismo, la necesidad de reflexionar sobre la relación existente entre las nuevas tecnologías y la realidad de los museos latinoamericanos llevó a los participantes a incorporar enfoques éticos, sociales y de gestión.

En este marco se consideró que:

- *si bien las nuevas tecnologías no presuponen una mejor calidad en las relaciones humanas y comunicacionales, tampoco deben considerarse una amenaza sino un desafío que ofrece múltiples alternativas, donde se pueden amalgamar tradición e innovación en beneficio de la diversidad cultural que caracteriza la identidad de América latina;*
- *los museos latinoamericanos tienen como eje orientador su compromiso con la diversidad, por lo cual es importante que dispongan de condiciones técnicas y/o tecnológicas adecuadas para que las diferentes comunidades puedan expresar sus ideas e ideales en forma integral;*
- *se asiste a la culminación de una época de grandes desarrollos tecnológicos, motivo por el cual habrá que definir prioridades y líneas de discusión en el ámbito museal donde persisten problemas esenciales no resueltos, como aquellos que se refieren a la concepción y presentación de exposiciones;*
- *la creatividad es una de las características de los profesionales de museos de América latina, quienes deben hacer uso de esa capacidad para interpretar y presentar, en forma democrática y respetuosa, el patrimonio tangible e intangible a efectos de que los museos de la región reflejen en forma integral la diversidad cultural de sus comunidades;*
- *merece ser destacada la labor de la antropología al respetar los valores de los grupos étnicos de la región y la misión de la museología latinoamericana al transmitir ese respeto a través de exhibiciones donde se manejan acertadamente datos e información de carácter mágico y religioso en su dimensión sagrada;*
- *desde hace más de una década, impulsado por el ICOFOM LAM, se está desarrollando un modelo de museología latinoamericana que contempla, desde su creación, las múltiples particularidades identitarias de la región.*
- *es necesario continuar trabajando ininterrumpidamente en la sistematización de las diversas líneas de pensamiento que fundamentan el conocimiento museológico en el contexto de la realidad contemporánea y de las características culturales que identifican a América latina y el Caribe.*

Para finalizar, los participantes decidieron dejar pendiente la siguiente pregunta, invitando a todos los interesados a responderla a partir de una profunda y exhaustiva reflexión:

¿Cuál es la relación entre el Hombre y el Objeto a través de la informática?

Se destaca que las ideas manifestadas precedentemente, expuestas en la Asamblea Plenaria del XI ICOFOM LAM llevada a cabo en la sede del Museo del Banco Central de Cuenca, Ecuador, el día 25 de octubre de 2002, fueron aprobadas por unanimidad.

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24th ICOFOM Annual Symposium
11th ICOFOM LAM Regional Meeting
Cuenca, Ecuador, 23-30 October 2002

Cuenca Manifesto

Museology and Presentation in Latin America and the Caribbean: Original / Real or Virtual?

On this 25th day of the month of October 2002, in the city of Cuenca, Ecuador, participants of the 11th ICOFOM LAM Regional Meeting at the Plenary Session sponsored by international and national authorities and those of the Metals Museum, venue where the meetings on the proposed topic were held, reassert the recommendations stemming from the Santiago de Chile Round Table (1972), the Caracas Declaration (1992) and the Conclusions of the successive ICOFOM LAM Regional Meetings (1992/2001). Likewise, the participants wish to thank all those who, either institutionally or individually, helped to hold this Meeting, particularly the President of the International Committee for Museology (ICOFOM) and the Director of the Metals Museum of Cuenca, Ecuador, who provided their unconditional support towards this event, which brought together the most renowned museum representatives from several countries throughout the world to discuss the subject of "Museology or presentation: original/real or virtual?". They hereby report that within the above framework, a group for reflection was set up to analyze the above topic, based on the reality of Latin American museums.

Finally, with the purpose of enhancing concepts and unifying criteria, the proposal is to trigger the ICOFOM LAM debate, inviting representatives from Argentina, Brazil, Ecuador, Mexico, Peru and Venezuela to set forth their opinions on the topic of the event. Participants hereby ratify that the priority of the museums in Latin America is the permanent challenge of responding to social and educational problems in the region. Along this line of thought, they consider it necessary to seek alternatives, which entail an appropriate application of the new technologies for achieving such institutional objectives.

There follows a summary of the opinions stated in this respect:

- although currently there is a growing trend towards the virtual, this is an extremely complex matter which can be construed in the most diverse manners;*
- to date it has not been possible to ratify or unify the many definitions about what is real and virtual in the museums of the region;*
- there is conflict between the virtual and the museum's task in treating and presenting material culture;*
- it is necessary to mainly prioritize the terminology problem and its relationship with information technology in order to define the virtual and the digital and understand what the new conceptions are all about, as well as their tools and working strategies;*
- the difficulty to obtain resources does not hinder Latin American museums from proposing, adapting and adopting new technologies;*

Likewise, the need to reflect on the existing relationship between new technologies and the reality of Latin American museums led participants to include ethical, social and managerial approaches.

In this framework, the following was considered:

- *although the new technologies do not presuppose a better quality of human and communicational relationships, they should not be considered a threat but instead a challenge that provides several options where tradition and innovation can interweave to favor the cultural diversity that characterizes Latin American identity;*
- *the guiding crux of Latin American museums is their commitment towards diversity; therefore it is important that they have the appropriate technical and/or technological conditions so that the different communities can comprehensively voice their ideas and ideals;*
- *we are witnessing the end of an era of great technological developments, which entails the need to define priorities and lines of debate within the museal environment where unsolved essential problems still persist, such as those on the conception and presentation of exhibitions;*
- *creativity is one of the features of museum professionals in Latin America who must use this capability to interpret and present, in a democratic and respectful manner, the tangible and intangible heritage so that the museums of the region can comprehensively reflect the cultural diversity of their communities;*
- *it is worth highlighting the contribution of anthropology, which respects the values of the region's ethnic groups and the mission of Latin American museology, which conveys the above-mentioned respect through exhibitions where data and information of a magical as well as a religious nature, in their sacred dimension, are appropriately handled;*
- *for over a decade, and promoted by ICOFOM LAM, a Latin American museology model is being developed to include, as from its creation, the several identity peculiarities of the region.*
- *It is necessary to continue working uninterruptedly in the systematization of the various lines of thought that underlay museological knowledge in the context of contemporary reality and the cultural features that identify Latin America and the Caribbean.*

To conclude, the participants decided to leave an open question to all those interested in answering it on the basis of profound and exhaustive reflection:

What is the relationship between Mankind and the Object through Information Technology?

It is underscored that the above ideas voiced at the Plenary Session of the 11th. ICOFOM LAM Meeting -held at the Central Bank Museum of Cuenca, Ecuador on 25 October 2002, were unanimously approved.

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Supplement

The Different Planes of Reality

Anita B. Shah – India

Reality in its purest form is unchanging and absolute. But the world as we know it is changing all the time. Adi Shankaracharya, the great Indian philosopher in the 1st century B.C said in his famous philosophical treatise the Advaita Philosophy that the world is unreal, just as the rope appears to be a snake in darkness but when light falls on it the myth of the snake is shattered. Here light represents knowledge, so when the light of knowledge dawns on man he sees the world in its true perspective. Latent in this philosophy lies the concept of virtual reality. He said that the world is nothing but Maya 'virtual reality'. The world exists only in relation to the mind. According to Him there is only one Absolute Reality.

It is imperative to understand the concepts of reality versus virtual reality. We know the world through the senses. When the senses are stimulated the sensation is transmitted to the mind, and then the mind interprets the sensation and we perceive. Perception of the world depends to a large extent on the interpretation of the stimulus by the brain. Interpretation of the stimulus depends on the past experiences, culture, maturity, genetic make up, etc of the individual. Therefore, perception of the external stimuli is intrinsic and highly individualistic. What the individual perceives is relative to him. His world exists in relation to his mind.

You think that objects exist independently of you, not realizing that they are instead the manifestations of your own psychological and psychic selves. The fact is that each of you create your own physical reality: and en masse, you create both the glories and the terrors that exist within your earthly experience. Until you realize that you are the creators, you will refuse to accept this responsibility.”

-----Seth, Seth Speaks by Jane Roberts

We know the world through our awareness. We see objects, the sense organs transmit the information to the mind and the intellect processes the information received and we become aware of the object. What the intellect processes is a 'relative reality'.

At the micro level, each individual perceives reality depending on his or her own level of understanding and cultural background. At the macro level each culture has its own collective consciousness. This forms the basis on which its people interact with the outside world and perceive the world in their own unique way. Coming to the world of objects, objects per se have no meaning independent of the knower. The meaning and significance of the objects are attributed to it by the people who use them. Objects and their knowledge are reflections. In this context the existence of objects is by the virtue of the illumination they receive. This illumination is consciousness, which is self-luminous. Objects on the other hand are not self-luminous, as they acquire meaning and significance through perception of conscious beings. In this context we can say that reality itself is multi-dimensional.

The world as we know it is a subjective and relative world, highly dependent on the individual and his culture. Therefore, to describe the concept of reality it is credible to speak of it in terms of different planes of reality, rather than reality and virtual reality.

Concepts of a culture are expressed through customs and traditions, both tangible and intangible. The intangible concepts are expressed through symbols and objects. However, an object before taking tangible shape first exists in the imagination of the creator. In this sense it exists in the mental plane of the creator. When matter is used the mental energy transforms into physical energy and the tangible object takes shape.

The object is used to symbolize concepts that may be unique to a culture. It becomes laden with both hidden and perceptible meanings. It becomes a cultural witness to the various social

processes. These aspects bring to the forefront that there are different planes of reality and therefore reality is multi dimensional.

With the advancement of technology, modern man is surrounded by visuals of 'virtual reality'. Virtual reality has become an integral part of our lives. Our children are growing up watching TV programmes and films that show visuals that can have stronger impact than real life experiences. With computers and internet becoming more accessible to people it has definitely opened new vistas for museum professionals to explore its possibilities as a serious mode of communication. The museum sites on the internet can be a good prelude to the actual museum experience. These museum sites can reach out to people across geographical distances. The latest interactive sites make the museum visit in 'virtual reality' interesting and exciting. We have to walk with the advances of man; we cannot afford to miss the train of progress. As such museums are facing a great deal of competition from other entertainment modes. Unless we remain in step with modern technological advances we cannot attract the younger generation.

'Virtual reality' can be used as a tool to expand the museum experience.

The most important question is how we use various levels of reality to communicate the message effectively to the audience. The main aim of museologists is to communicate the message as objectively as possible, without contaminating it with subjective bias as far as possible