

Musei per l'uguaglianza: diversità e inclusione
18 maggio 2020 Giornata Internazionale dei musei

ICOM international
council
of museums

STEREOTIPI E PREGIUDIZI nella rappresentazione e nell'interpretazione al museo

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Chi sono

MA Learning and Visitor Studies
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abcitta.org/musei

museumsforpeople.com



photo credit: Elisabetta Brian

Museums & Stereotypes | museumsandstereotypes.org

Oggi

1. un esempio
2. stereotipi e pregiudizi
3. stereotipi nei musei
4. dibattito
5. strategie
6. interrogativi
7. indicazioni
8. per approfondire

Sistematizzare la riflessione,
stimolando la comprensione e
la diffusione critica a partire
da esempi.

PARLEREMO
SOPRATTUTTO DI

Musei d'arte



PARLEREMO
SOPRATTUTTO DI

Approcci UK e US

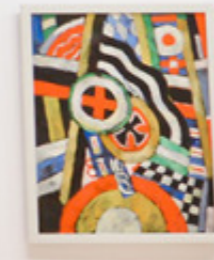
AMERICA IS HARD TO SEE

Drawn entirely from the Whitney Museum of American Art's collection, *America Is Hard to See* takes the inauguration of the Museum's new building as an opportunity to reexamine the history of art in the United States from the beginning of the twentieth century to the present. Comprising more than six hundred works, the exhibition elaborates the themes, ideas, beliefs, and passions that have galvanized American artists in their struggle to work within and against established conventions, often directly engaging their political and social contexts. Numerous pieces that have rarely, if ever, been shown appear alongside beloved icons in a conscious effort to unsettle assumptions about the American art canon.

The title, *America Is Hard to See*, comes from a poem by Robert Frost. The exhibition's title seeks to acknowledge the ever-changing perspectives of artists and their capacity to create visual forms that respond to the culture of the United States. It also recognizes the difficulty of neatly defining the country's ethos and inhabitants, a challenge that lies at the heart of the Museum's commitment to and continually evolving understanding of American art.

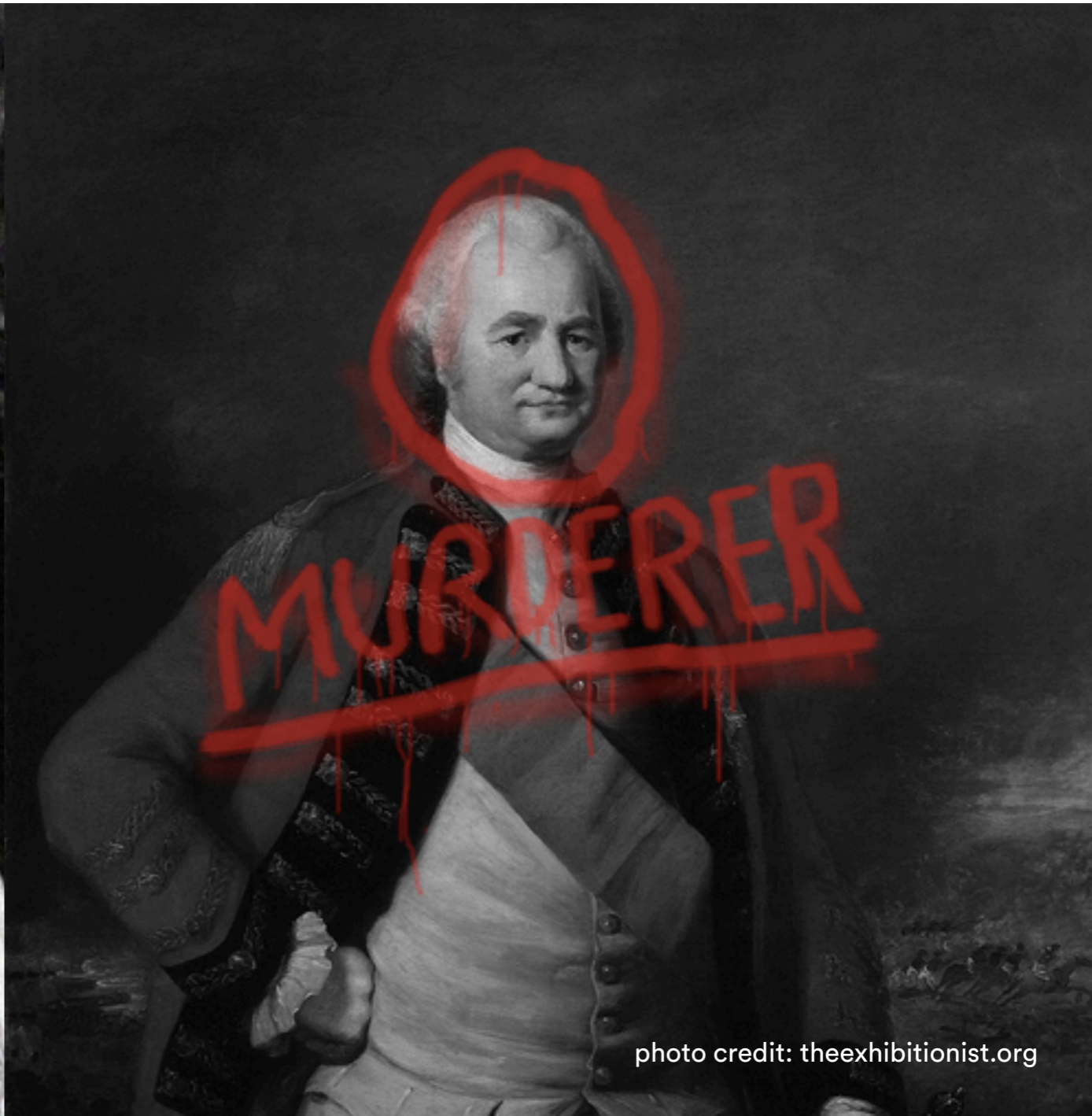
Organized chronologically, the exhibition's narrative is divided into twenty thematic "chapters" installed throughout the building. These sections challenge established tropes while forging new categories and even questioning the definition of who counts as an American artist. Indeed, each chapter is not from a movement or style but from the title of a work that provides an animating impulse. Works of art across all mediums are selected to acknowledge the ways in which artists have engaged with and broken the boundaries between them.

America Is Hard to See reflects the Whitney's distinct record of acquisitions and exhibitions, which constitutes a kind of collective memory—one that is shaped by individual, sometimes conflicting, attitudes toward what to see, to be or mean or do at any given moment. By simultaneously surveying our past, we do not arrive at a comprehensive survey of American art, but rather at a critical new beginning: the first of many.



PARLEREMO
SOPRATTUTTO DI

Casi controversi



**Diversity is given.
Pluralism is not.**

projectpluralist.com

Iniziamo con un esempio

[1/7]





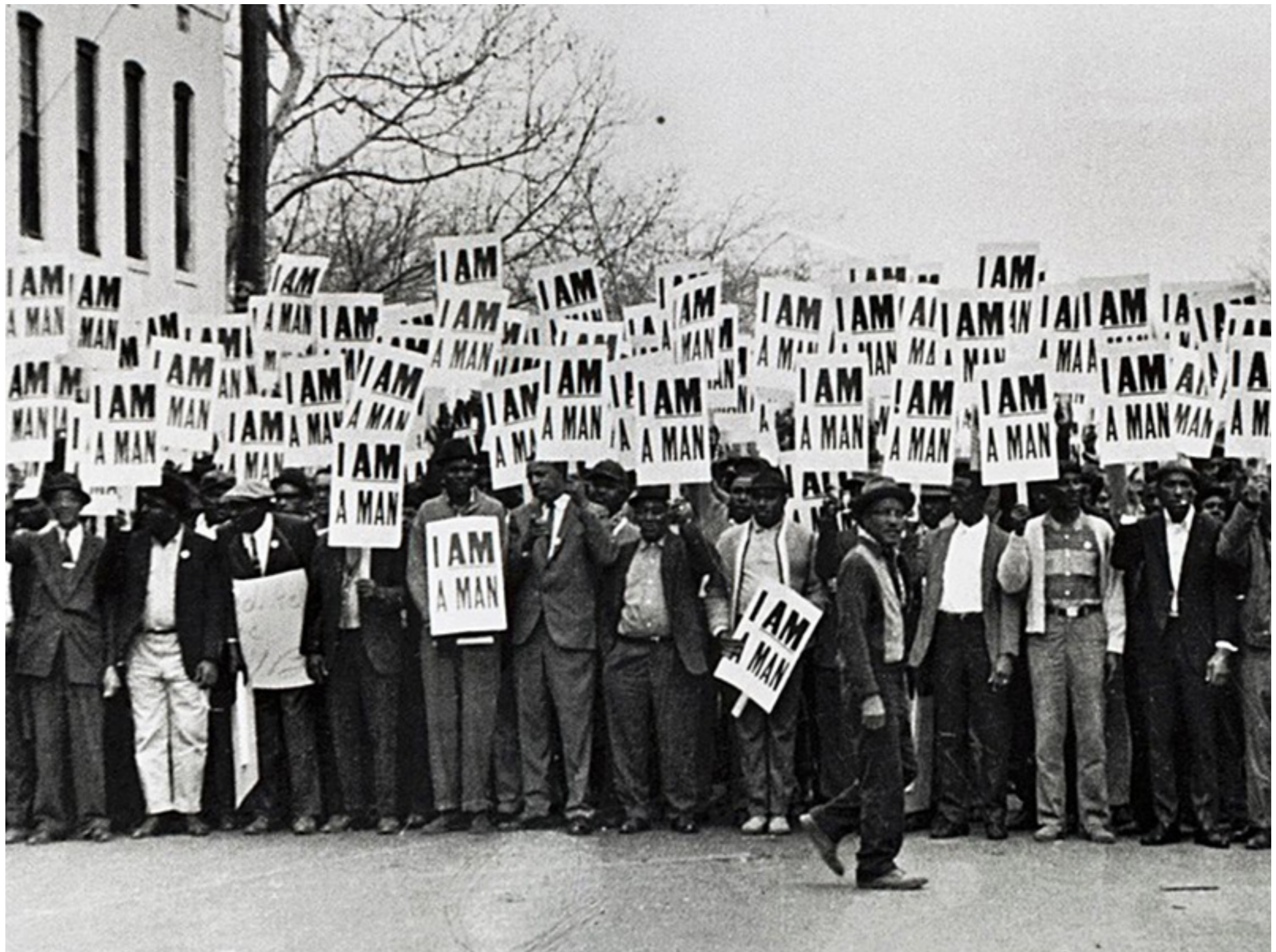
American Museum of Natural History, New York



EXIT



M10
Columbus Circle
Central Park W &
W 79 St



I am a Man, Sanitation Workers Strike, Memphis, TN, 1968 | Photo by Ernest C. Withers

Christian
Terrorism
Begins in 1492

WHITE RACISTS
GO BACK
TO EUROPE!



photo credit: mironline.ca



photo credit: washingtonpost.com



photo credit: waaytv.com



photo credit: news.stlpublicradio.org

ADDRESSING THE STATUE

This statue was unveiled to the public in 1940, as part of a larger New York State memorial to former N.Y. governor and U.S. President Theodore Roosevelt.

Today, some see the statue as a heroic group; others, as a symbol of racial hierarchy.

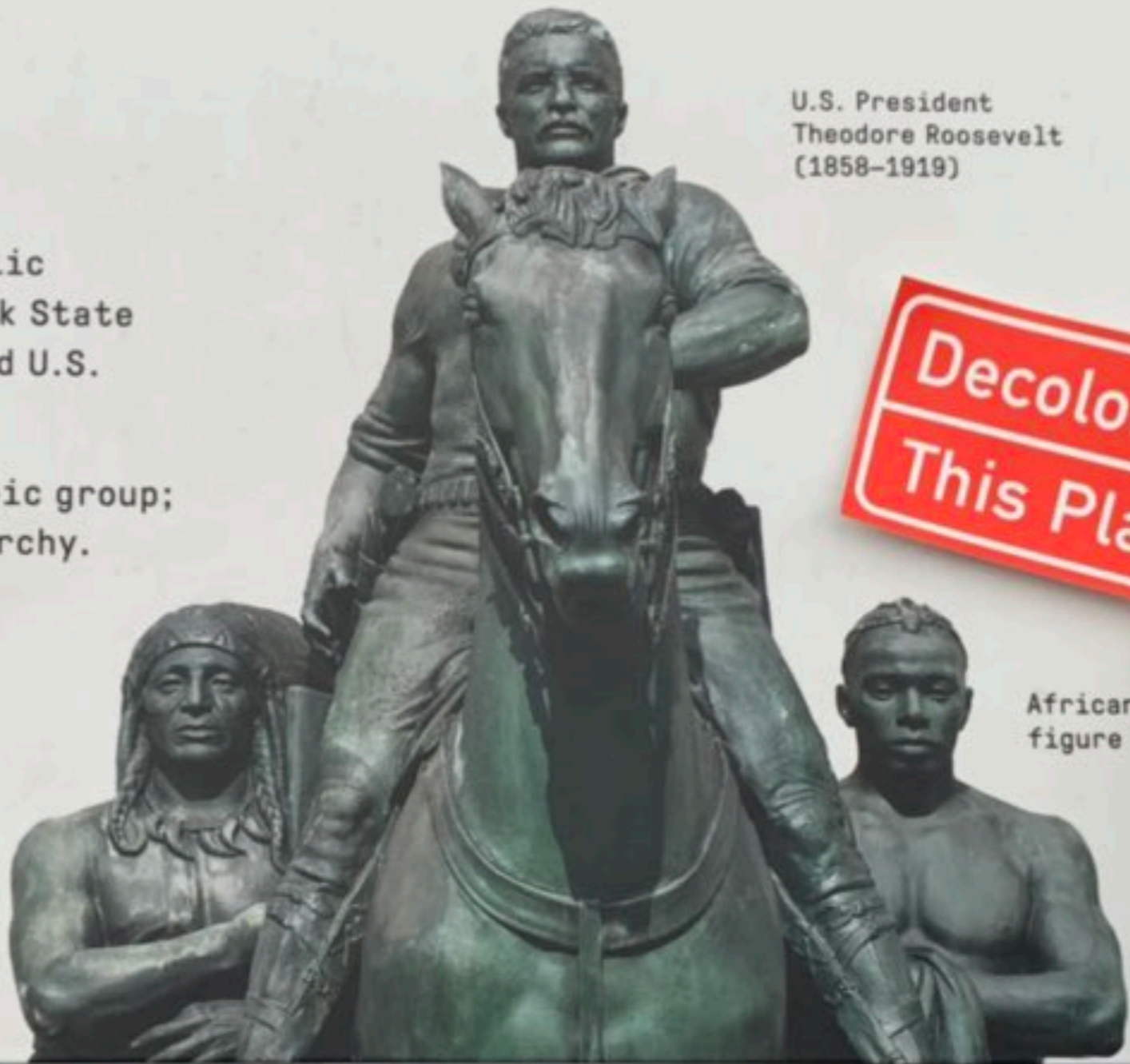
You can learn more about this statue inside the Museum and at amnh.org/addressing-the-statue.

U.S. President
Theodore Roosevelt
(1858–1919)

Decolonize
This Place

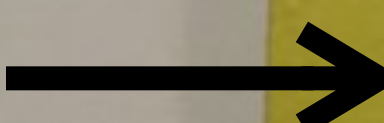
Native American
figure

African
figure



CITY COMMISSION ON CONTROVERSIAL MONUMENTS

In 2017, New York City Mayor Bill de Blasio established a commission to evaluate a number of controversial monuments around the city, including the Roosevelt statue, which sits on city-owned land. The City determined that the Roosevelt statue would remain in place but that more information should be provided. This project seeks to provide Museum visitors with greater context for the statue by addressing **four key questions:**

- 
- What did the original planning commission intend?
 - What did the artists intend?
 - How is the statue understood today?
 - How might the statue be addressed in the future?

Even in early sketches, Roosevelt was always depicted with pistols and hunting gear, symbols of strength and vigor. But what items were included is unclear.

With their impassive faces on their sides, the African figures are unnamed. The individuals at all, but symbols of what? The architect originally specified a "heroic group" and other sources at the time depicted Roosevelt with African figures with Roosevelt as gun bearing. One source wrote that the two men were to be seen to stand for "Roosevelt to all races." The meaning is complicated and hard

MULTIPLE PERSPECTIVES ON...

...THE STATUE

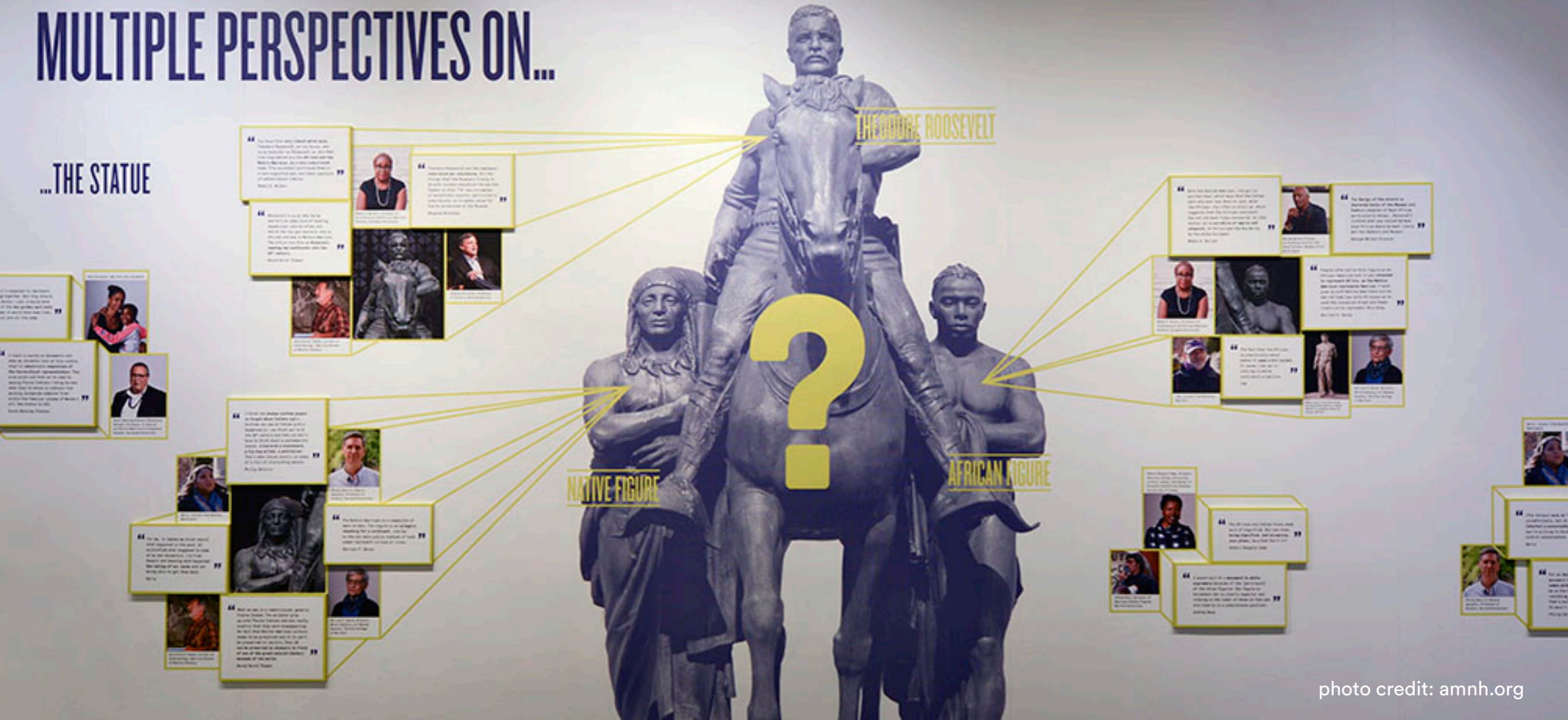


photo credit: amnh.org

www.amnh.org/exhibitions

Considerazioni

- acquisizione e ascolto di fenomeni sociali
- coinvolgimento delle comunità interpretative
- condivisione di prospettive multiple
- aggiornamento interpretativo
- condivisione di risorse per il dibattito

Di che cosa parliamo?

“I musei rappresentano un contesto fra i molti nei quali le rappresentazioni stereotipate sono spesso presenti, rafforzate e riprodotte ma anche dove, potenzialmente, possono essere messe in discussione e sfidate”.

Richard Sandell, *Museums, Prejudice and the Reframing of Difference*, 2006

Stereotipi e pregiudizi

[2/7]





photo credit: @ThoughtCo.

Stereotipi

le percezioni, le credenze e le aspettative che una persona ha dei membri di altri gruppi sociali.

un tipico milanese?

un guidatore col cappello?

un conservatore museale?



Pregiudizi

sentimenti negativi verso un individuo basati solo sulla sua appartenenza a un determinato gruppo sociale.



Discriminazioni

azioni contro un gruppo di persone allo scopo di escluderle socialmente.

Stereotipi



Prejudizi



Discriminazione

Categorizzazione*

processo cognitivo che adottiamo per ordinare e semplificare la realtà, raggruppando persone, oggetti ed eventi in categorie.



photo credit: Getty Images



Ole Worm's cabinet of curiosities, from Museum Wormianum, 1655

Stereotipi

dipendono dalla prospettiva
e cambiano nel tempo

The New York Times

Opinion

How Italians Became 'White'

By Brent Staples

Mr. Staples is a member of
the editorial board.

OCT. 12, 2019

Come nascono gli stereotipi?



altri
stereotipi



un principio
di verità



i media



l'educazione



**fonti *ritenute*
affidabili**

Stereotipi nei musei

[3/7]



**Il museo non rappresenta il mondo.
Eppure può contribuire a formulare
una visione sociale più complessa e equa**

**THE SHED commissions
original works of art, across all
disciplines, for all audiences.**

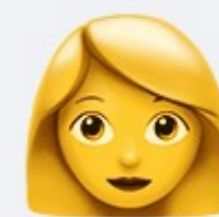


Non esistono oggetti pericolosi



Esistono rappresentazioni mancate

SMILEYS & PEOPLE



e interpretazioni inattuali, parziali o scorrette

AFRICA EXPLORES 20TH CENTURY AFRICAN ART



AFRICA EXPLORES
20th Century African Art



Non-autonomo

Pietà e paternalismo



accessibleicon.org

Autonomo



**Quali messaggi
impliciti comunicano?**

**Quali effetti generano nella
percezione della diversità
e del mondo?**

**Quanto i musei
producono/
rafforzano gli
stereotipi?**

Il dibattito

[4/7]



Dalla società



Women's Strike for Peace and Equality in New York City on Aug. 26, 1970.
Eugene Gordon—The New York Historical Society/Getty Images

Dalla società

> ai musei



Black Emergency Cultural Coalition (BECC) protest at the Whitney Museum, New York, January 31, - Getty Images



Do women have to be naked to get into the Met. Museum?

Less than **5%** of the **artists** in the Modern Art Sections are women, but **85%** of the **nudes** are female.

GUERRILLA GIRLS Box 1056 Cooper Sta. NY, NY 10276
CONSCIENCE OF THE ART WORLD

photo credit: guerrillagirls.com

**MUSEUMS
ARE
NOT
NEUTRAL**
WE ARE
MUSEUMS

**MUSEUMS ARE
PEACE-BUILDERS**



DECOLONIZE

DECOLONIZE
THIS MUSEUM

**Ai musei si contesta l'esclusione
e la stereotipizzazione di gruppi
sociali storicamente
marginalizzati per ragioni di
genere, abilità, background
culturale, sesso, religione, etc.**

Nello specifico ci si oppone a rappresentazioni scorrette per:

- il mancato coinvolgimento delle comunità
- l'esclusione delle stesse nelle collezioni
- l'assenza di interpretazioni nuove o polivocali
- la mancata diversificazione del personale

e anche (in modo più controverso):

- opere di autori giudicati moralmente colpevoli
- opere considerate sessiste, omofobe, razziste, etc.
- l'appropriazione culturale



Le strategie

per ridurre gli stereotipi nei musei



**Siamo abituati
a pensare che le azioni
del museo che hanno
ricaduta sociale sono
soprattutto quelle
di competenza educativa.**



Non è detto.

photo credit: @aucklandmuseum

Consultazioni



photo credit: news.artnet.com

Delaware Museum of Art, 2019

Nuove interpretazioni e prospettive



photo credit: nyt.com

American Museum of Natural History, New York

Reconsidering this scene

This 1660 encounter between Dutch and Lenape leaders was intended to celebrate the Dutch founders of "Old New York." But the scene offers only stereotypical representations and ignores how complex and violent colonization was for Native people.

Dutch windmill
The scene depicts a Dutch windmill, a symbol of the colony's dependence on the Dutch. The windmill is a stone structure with a wooden cap and sails, used for grinding grain and other tasks. It is a key feature of the Dutch colonial landscape in New York.

European ships, Native canoes
The scene depicts a variety of European ships, including the Dutch flagship, the *De Vliegende Hollander*, and several smaller vessels. In the foreground, a Dutch ship is docked at a pier. In the background, several Native canoes are visible on the water, representing the Lenape people's traditional mode of transport.

Women in the background
The scene depicts several Native women in the background, engaged in various activities. Some are carrying bundles on their heads, while others are working in the fields. The women are dressed in traditional Native clothing, including moccasins and beaded jewelry. Their presence highlights the role of Native women in the colony's economy and society.

Clothing
The scene depicts a variety of clothing, including Dutch and Native attire. The Dutch men are wearing long, dark coats and hats, while the Native men are wearing loincloths and moccasins. The clothing is a key element of the scene, representing the cultural differences between the two groups.

Oratamin sachem and diplomat
The scene depicts Oratamin, a prominent Lenape sachem and diplomat, standing in the foreground. He is wearing a red loincloth and a feathered headdress, and is holding a pipe. Oratamin was a key figure in the Dutch-Indian trade relationship and played a significant role in the colony's development.

Tobacco
The scene depicts a Native man holding a pipe, a symbol of the Dutch-Indian trade relationship. Tobacco was a major export from the colony and a key commodity in the trade between the Dutch and the Native people. The pipe is a key element of the scene, representing the economic relationship between the two groups.

Wampum
The scene depicts a Native man holding a wampum belt, a symbol of the Dutch-Indian trade relationship. Wampum was a key commodity in the trade between the Dutch and the Native people, used for various purposes including as a form of currency and as a symbol of status. The wampum belt is a key element of the scene, representing the economic relationship between the two groups.

Who's missing?
The scene depicts a variety of people, including Dutch men, Native men, and Native women. However, the scene is missing several key figures, including the Dutch governor, the Native sachem, and the Native women who were the primary traders in the colony. Their absence highlights the limitations of the scene in representing the full complexity of the Dutch-Indian relationship.

Colonialism and cultural representation
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OLD NEW YORK

Storie nascoste rese evidenti



Re-framing disability:
Portraits from the Royal
College of Physicians

An exhibition exploring four
centuries of hidden history

photo credit: rcplondon.ac

Royal College of Physicians, 2011



An exhibition exploring four centuries of hidden history

Re-framing disability
Portraits from the Royal College of Physicians

Mark Pampel
London

Sophie Partridge
London

Peter Pappas
London

Alice Kinsey
York and Wales

Nicola Pless
London

Lydia Lee

Michael Shamash
London

Jane Stemp
Somerset

Allen Sutherland
London

Gavin Sutherland
Edinburgh

Anna C. Thompson
London

Sarah Chiversham
Here

With responses from disabled people today...

photo credit: rcplondon.ac

Satira

CABINET OF
CURIOSITIES:
**HOW
DISABILITY
WAS KEPT
IN A BOX**

THACKRAY MEDICAL MUSEUM, LEEDS
THURSDAY 5 JUNE 2014



Join critically acclaimed actor and performance artist Mat Fraser for a journey through the history of disability - a history lesson with a difference.

Tickets available from Thackray Medical Museum:
www.thackraymedicalmuseum.co.uk/what-s-on/



photo credit: wellcomecollection.org

Interrogativi che sollecitano il dibattito



photo credit: Manchester Art Museum

Manchester Art Museum, Manchester, 2018

Decostruzione implicita degli stereotipi



Body Armour (2018), MoMA PS1, New York

Scelte curatoriali



(dal libro: Rethinking Disability Representation in Museum and Galleries, 2008)

Northfolk Museum

Scelte curatoriali



photo credit: domusweb.it

Musée de l'Homme, Parigi

Formazione del personale

Family-Inclusive LANGUAGE

avoid

why?

instead

“parents”
“mom”
“dad”
“mom and dad”

Not everyone accompanying a child is a parent. Grandparents, step-parents, and nannies may not identify as parents.
Not all children have a mom and dad.

“grownup”
“adult”
“caregiver”

“son”
“daughter”

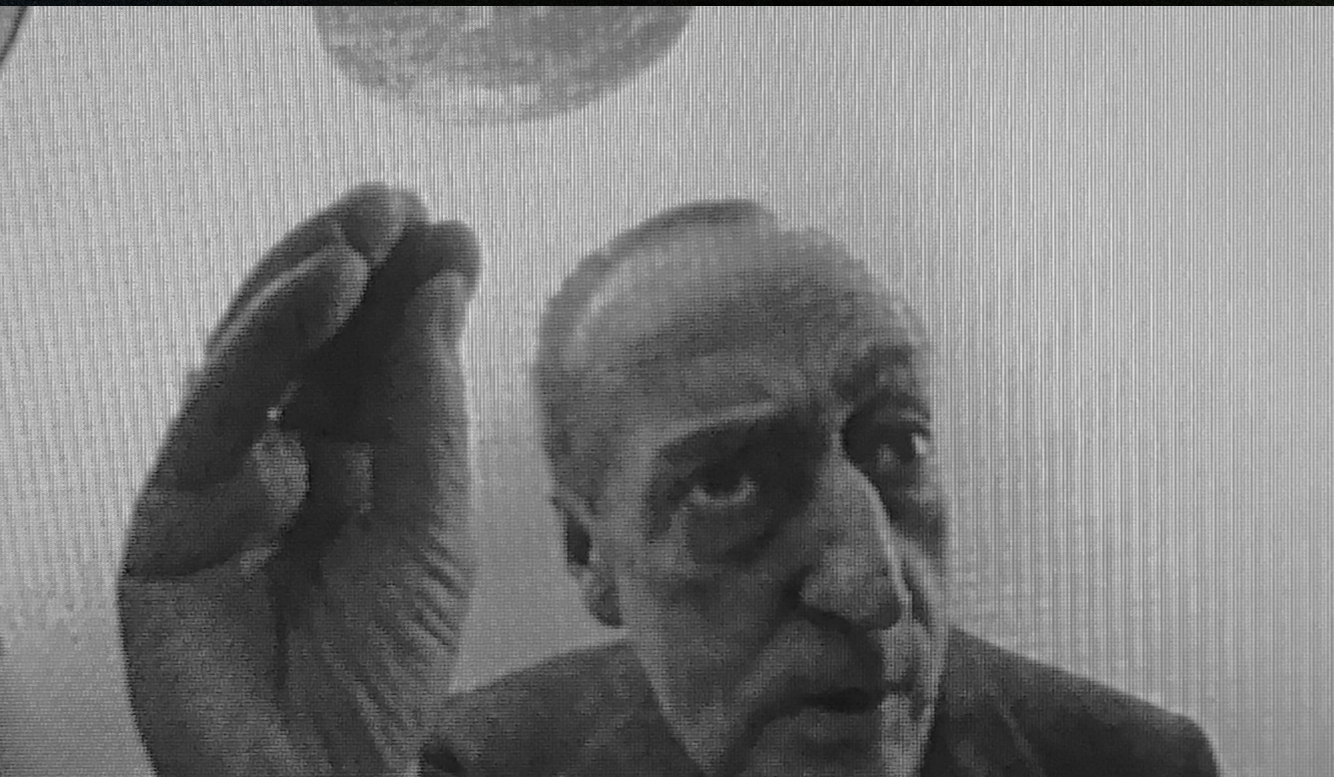
The children in someone's care could be grandchildren, nieces, nephews, godchildren, etc.
You may also not want to assume the gender of a child.

“children”

Riferimento esplicito agli stereotipi

8.2 Alto e basso / *Tall and small*

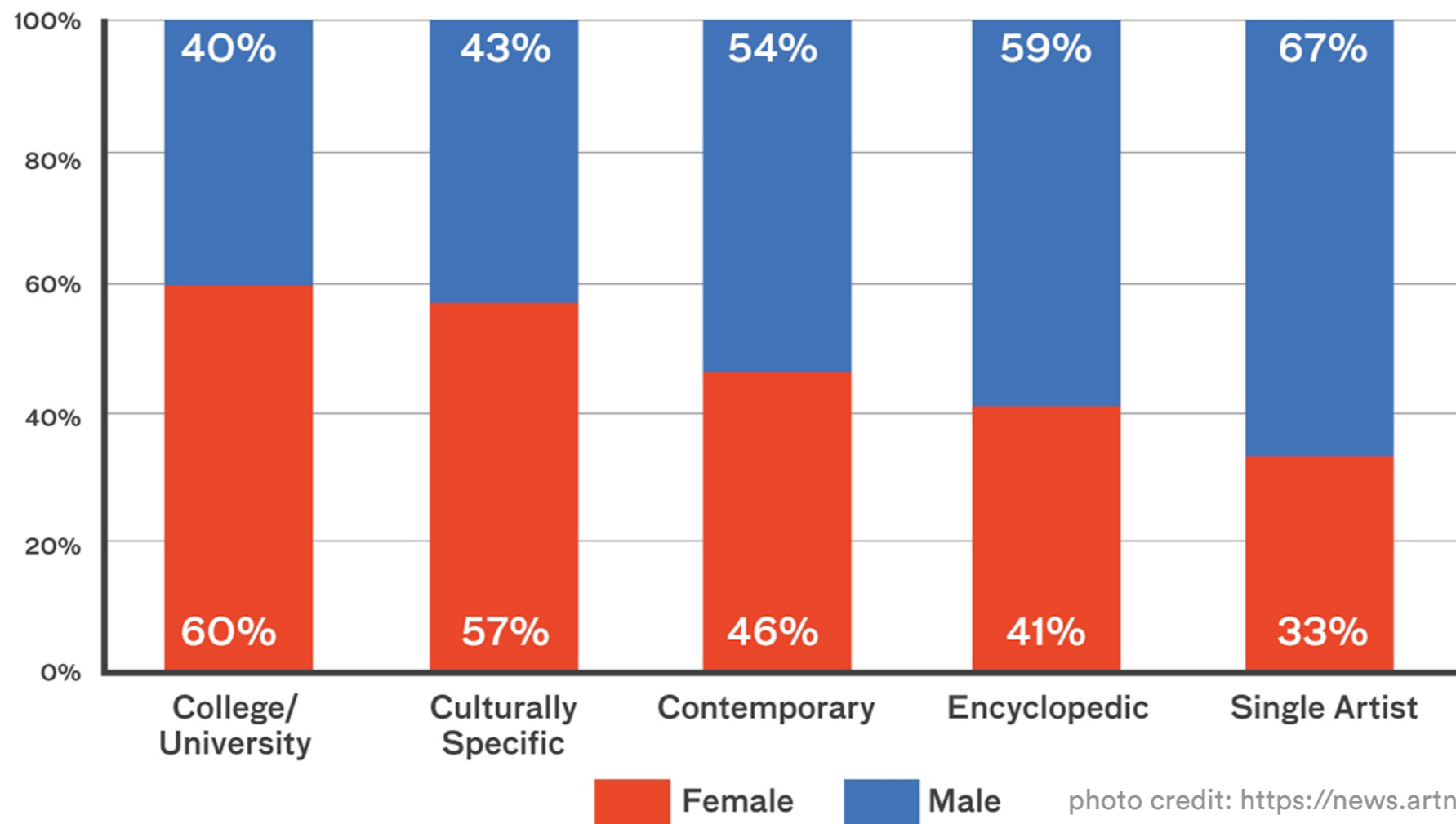
Stereotipi
e autorappresentazioni
*Stereotypes
and self-images*



The Purpose of
Stereotypes

Diversificazione del personale

Gender Percentage of Directorships by Museum Type 2016

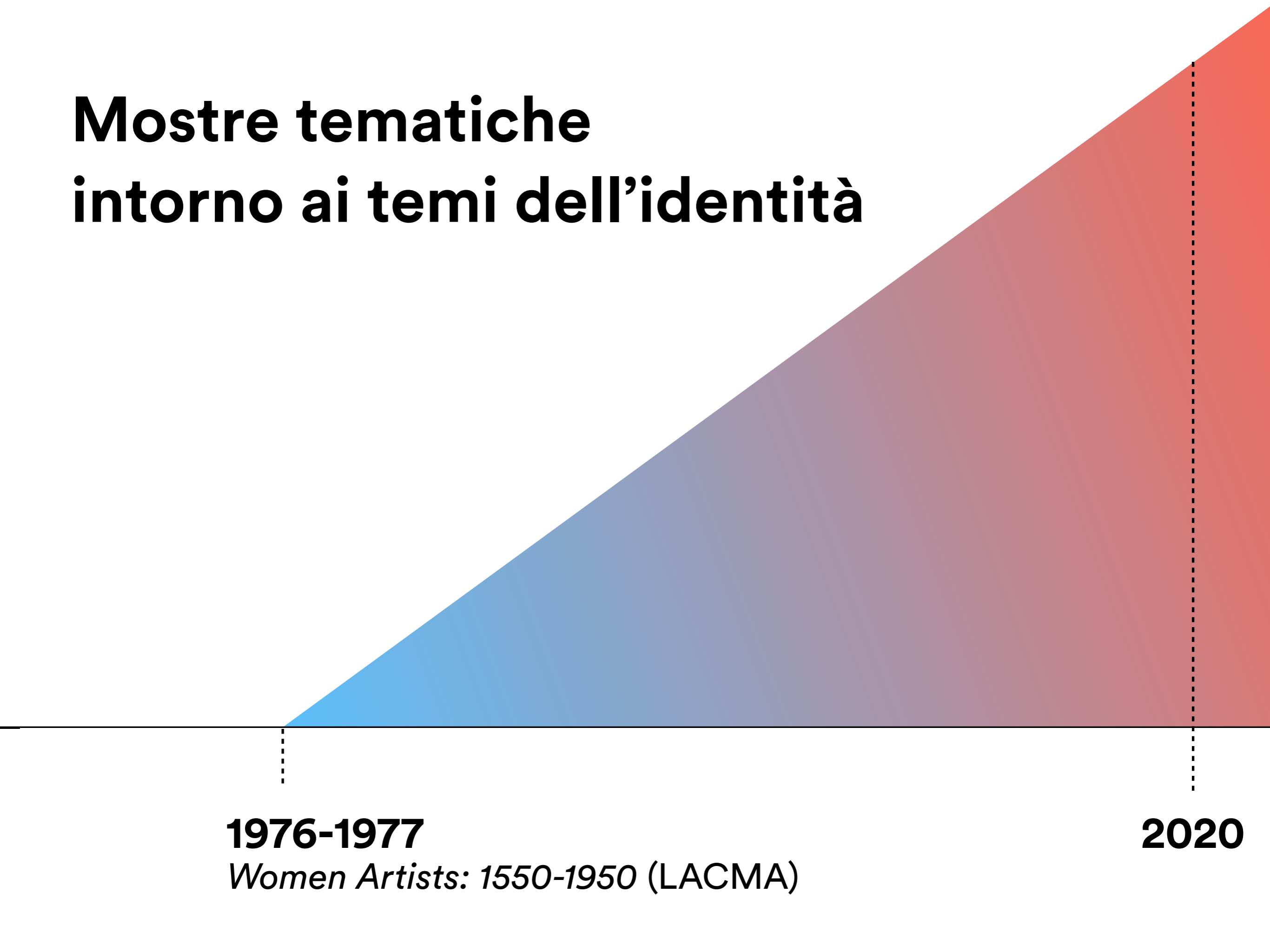


Mostre tematiche intorno ai temi dell'identità

1976-1977

Women Artists: 1550-1950 (LACMA)

2020



(Biennale di Venezia, 2019)



Nuove tipologie di musei

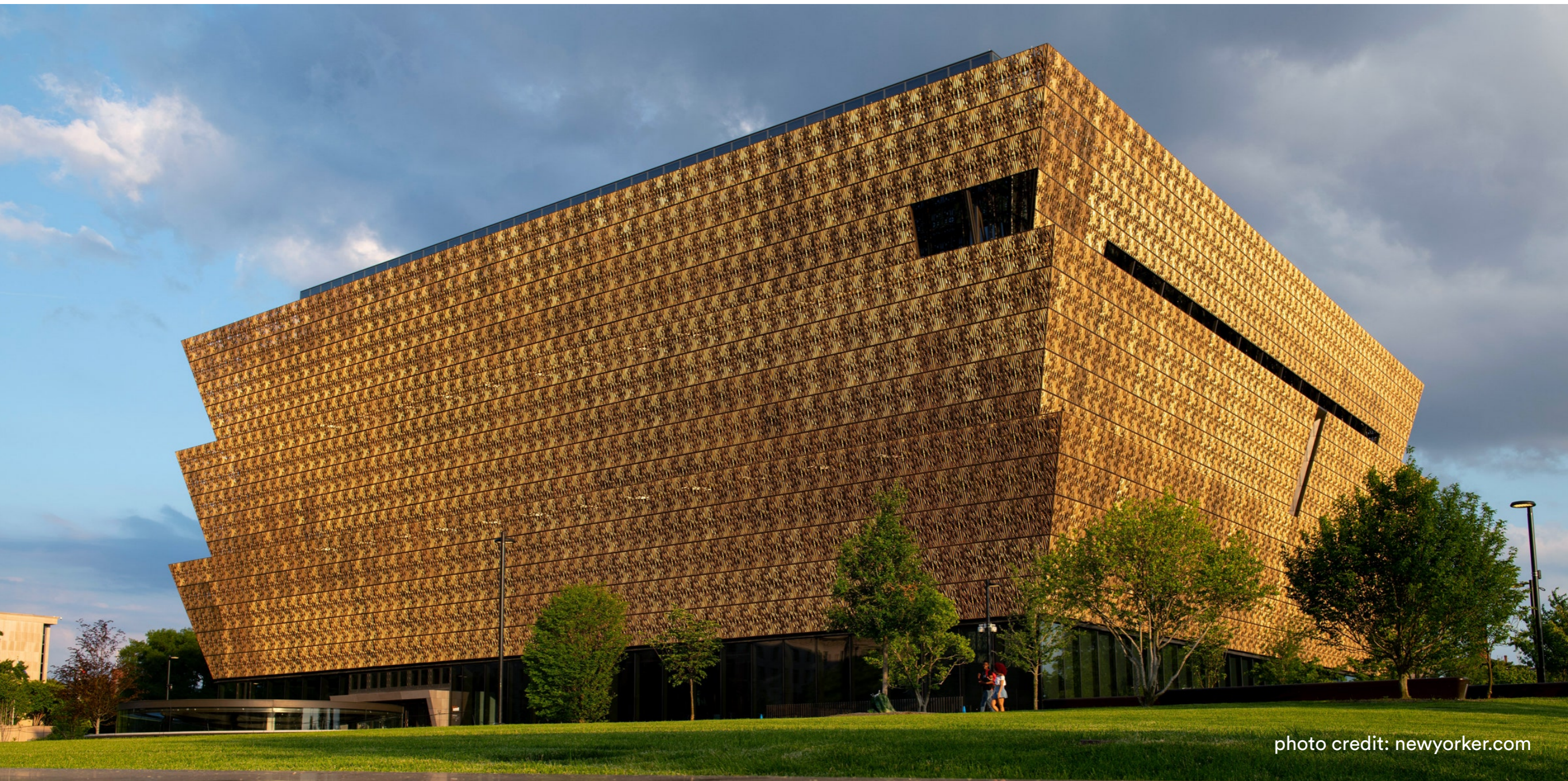


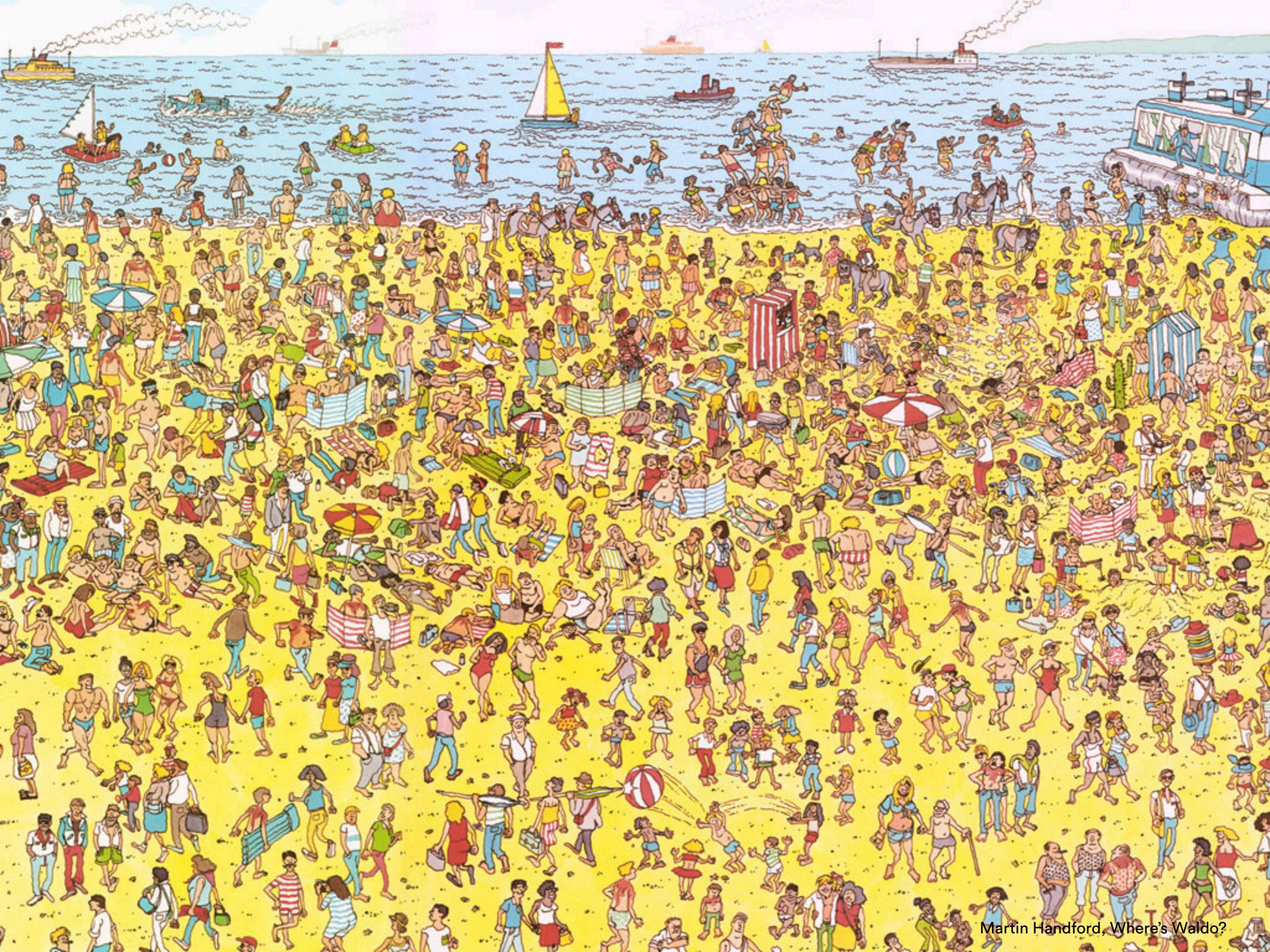
photo credit: newyorker.com

National Museum of African American History, Washington DC

Interrogativi

[5/7]





Le identità sono frastagliate.

Identity politics

Esasperano il concetto
di comunità omogenea
dunque gli stereotipi?



**Diversità chiave
per l'innovazione**
ma non se la
teniamo segregata in
nicchie omogenee



**Ogni gruppo
sociale difende le
proprie istanze**

IGLYO



Intersectionality
Toolkit

Giudizio morale alle intenzioni



photo credit: bostonglobe.com

Museum of Fine Art, Boston



photo credit: Keystone/Hulton Archive/Getty Images

Identità vs competenze



Yekaterina Barbash
ASSOCIATE CURATOR OF
EGYPTIAN ART



Susan L. Beningson
ASSISTANT CURATOR OF ASIAN
ART



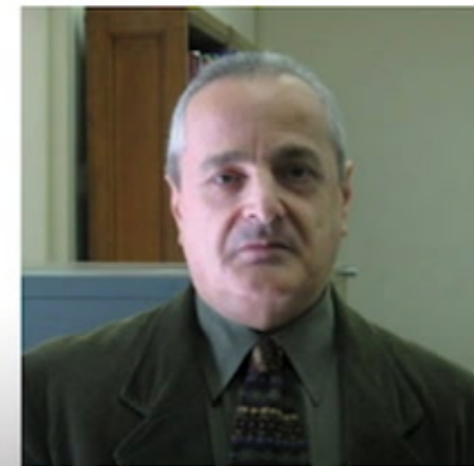
Edward Bleiberg
SENIOR CURATOR, EGYPTIAN,
CLASSICAL, AND ANCIENT NEAR
EASTERN ART



Ian Cummins
CURATOR OF ASIAN ART



Susan Fisher



Barry R. Harwood

*Many pointed to the problems
of diversity within the museum,*

Safe space vs Critical thinking



photo credit: Elisabetta Brian

“You need to change”

Divisivo. Polarizzazione degli stereotipi. Carico di pregiudizi.
Esaspera le tensioni sociali; per alcuni improduttivo sul lungo termine.

DEAR ART GALLERY/MUSEUM...

Your label for _____ needs improvement.

Currently, it is:

- Racist
- Colonialist/Imperialist
- Classist
- Homophobic
- Sexist
- Trans-Erasing
- Gender Essentialist
- Ableist
- Totally Impenetrable

ADDITIONAL COMMENTS:

I'm sure you didn't think this through.

“You need to change”

Divisivo. Polarizzazione degli stereotipi. Carico di pregiudizi.
Esaspera le tensioni sociali; per alcuni improduttivo sul lungo termine.

What can we change?

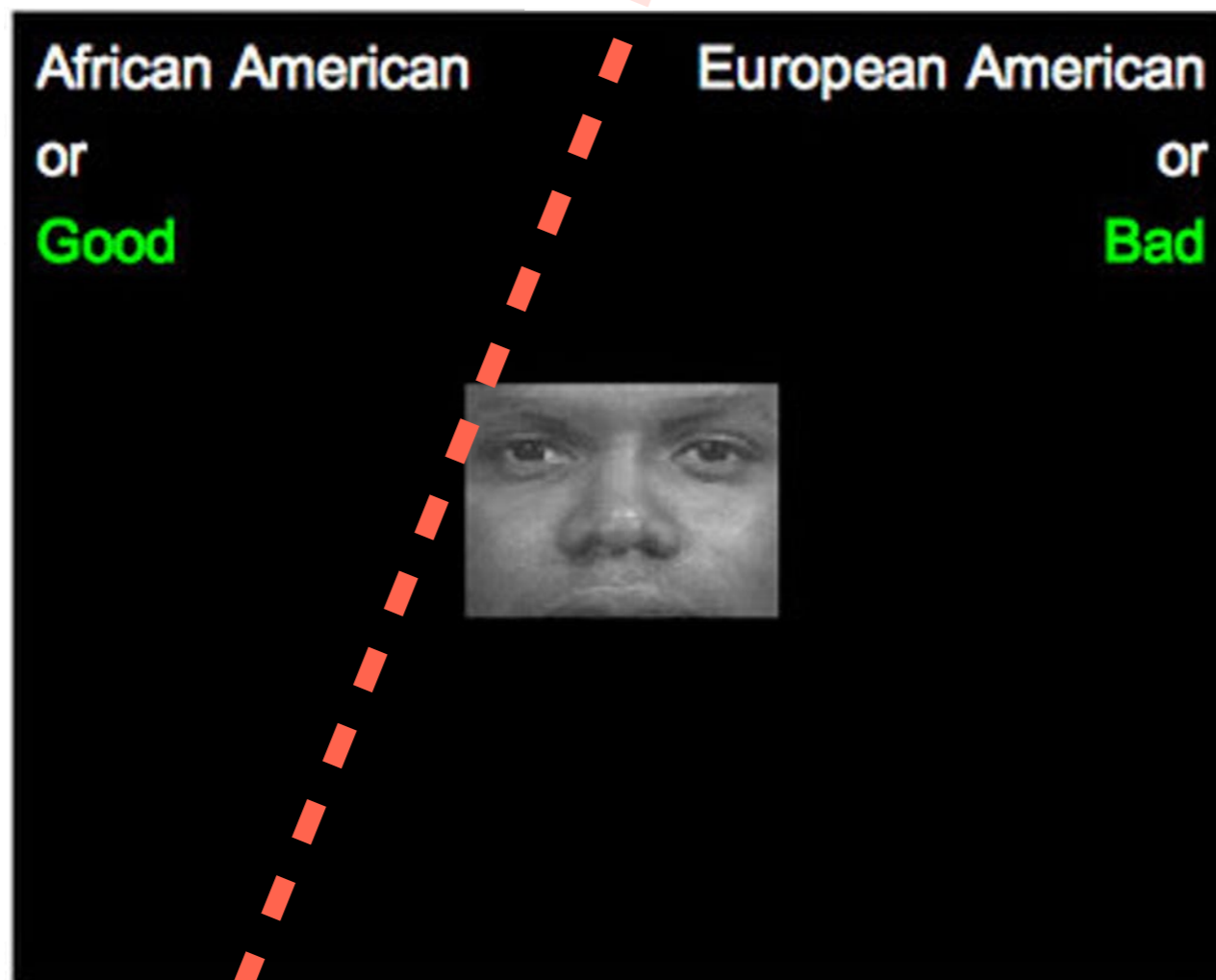
**L'impegno costruttivo della
maggioranza e delle minoranza
muove per abbattere il “noi” e il
“voi”, contro ogni discriminazione.**

Indicazioni

[6/7]



Mettere a fuoco pregiudizi impliciti e privati



Implicit Bias Test
(online) Harvard

Strutturare le pratiche all'interno di una dimensione di sistema.

Valore culturale (Holden, 2013)

INTRINSECO

ISTITUZIONALE

STRUMENTALE

Leadership
è centrale

Sfuggire
approccio
incrementalista
a favore di
cambiamenti
sostanziali

Eppure: il museo
non può essere
solo strumentale

Lasciarsi ispirare da modelli stranieri
e formularne di nuovi a partire da

una prospettiva critica

necessario



rischioso

Esempi

Coinvolgere differenti
comunità interpretative

Dare valore al diritto
all'autodefinizione

Valutare gli impatti
della rappresentazione

Offrire interpretazioni multiple

Definire programmazione
strategica e sul lungo termine

Considerare l'accessibilità primaria

[...]

necessario



Considerare solo i fenomeni
e non le intenzioni

Dare la precedenza all'identità
rispetto alle competenze

Considerare solo le istanze
strumentali del museo

Moralismo radicale

[...]

rischioso

**Pluralism is not easy—
it is about collective
resilience.**

projectpluralist.com

Per approfondire

[7/7]





ipregiudizichesiamo.it

museumsandstereotypes.org

Gordon Allport, *The nature of prejudice*, Basic Books, 1979

Ruben Pater, *The Politics of Design: A (Not So) Global Design Manual for Visual Communication*, BIS Publishers, 2016

Maura Reilly, *Curatorial Activism. Towards an Ethics of Curating*, Thames & Hudson, 2018

Richard Sandell, *Museums, Prejudice and the Reframing of Difference*, Routledge, 2006

Carole Talon-Hugon, *L'arte sotto controllo. Nuova agenda sociale e censure militanti*, Johan & Levi, 2020