

COMUNICATO STAMPA

#MuseumsinShort: premio internazionale per “corti” museali targato musil
Vince “L’avanguardia russa a Belgrado” del Museo della Storia Jugoslava.
Menzione speciale per un’installazione video del Museo Mondrian.

La quarta edizione di *Museums in Short*, concorso dedicato ai video prodotti da musei ideato dal musil – Museo dell'Industria e del Lavoro, è stata vinta dal Museo della Storia Jugoslava grazie al video: “L’avanguardia russa a Belgrado”. *Museums in Short*, promosso anche da EMA – European Museum Academy e Fondazione Brescia Musei, ha potuto contare quest’anno sul decisivo sostegno del Forum of Slavic Cultures, istituzione con sede a Lubiana finanziata dai ministeri della Cultura di Russia, Polonia, Serbia e di altri Paesi del mondo slavo. Per questa ragione la cornice della serata di premiazione è stata una magnifica piazza di Pirano, una delle più belle località dell’Istria, e ha visto la partecipazione di numerosi cittadini e turisti. Non sono mancati, ovviamente, gli esperti del settore museale, a partire da Ann Blokland, senior curator del Van Gogh Museum, che ha presentato le attività del famosissimo museo olandese nell’ambito della produzione video. Nel corso della serata, una menzione speciale è stata assegnata al Museo Mondrian per la suggestiva installazione video dedicata al soggiorno di Mondrian a New York. Il riconoscimento per il video preferito dal pubblico è andato al Museo Archeologico di Pella, in Grecia, per il racconto della storia di questa importante città della regione macedone. Il voto popolare è stato molto partecipato: nel giro di pochi giorni sono stati più di tremila i voti raccolti, quasi 9.000 gli accessi al sito da 70 nazioni diverse (solo il 7% provenienti dall'Italia).

Museums in Short è l’unica iniziativa in Europa esclusivamente dedicata al rapporto tra musei e comunicazione visiva, come confermato dal crescente successo di partecipazione

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e interesse: ben 40 i musei partecipanti in rappresentanza di 15 Paesi. Dalla Grecia al Portogallo, dalla Serbia alla Germania, quello che si è venuto a comporre è un ricchissimo mosaico, visibile nella sua integralità consultando l'apposita piattaforma per il voto online del sito www.museumsinshort.eu.

La piattaforma, gestita dal **musil**, mette liberamente a disposizione di esperti ed appassionati già oltre cento opere di respiro internazionale e di grande qualità, tra cui i lavori di realtà di prestigio quali il Victoria & Albert Museum, il Museo dell'Acropoli, il Museo Egizio e il MUSE.

VINCITORE MUSEUMS IN SHORT 2017
“L'avanguardia russa a Belgrado”,
Museo della Storia Jugoslava, Belgrado (Serbia)

The film “Russian Avant-Garde in Belgrade” was made as a part of the project implemented in 2015, with an aim to mark the centenary of the creation of the painting Black Square, a masterpiece by Kazimir Malevich, which was hosted in the Museum of Yugoslavia. The narrative presented in video animation combines selection of works that were on display at the exhibition “Russian Avant-Garde in Belgrade” with most iconic artworks related to this movement. The exhibition was composed of 117 works by well-known artists such as Vasily Kandinsky, Alexander Rodchenko, Ivan Kliun, Alexander Archipenko, Alexander Vesnin and Kazimir Malevich, covering almost all movements of the Russian avant-garde and this concept is reflected in the film also.

Starting point of the film is setup for “The Last Futurist Exhibition 0.10” that was held in 1915, when Black Square was exhibited for the first time. This set up is kept throughout the whole movie in a form of canvas that serves for animation of artworks, aiming to introduce several different phenomena. The first part of the movie treats paintings that are replacing figural representation and introducing geometric forms in artistic expression, after which follows the part dedicated to constructivism, ending with a sequence representing costumes for theater play made by Sergei Eisenstein, which were part of the exhibition in the Museum of

Yugoslavia. The film has encountered a great reaction from the audience when it was played, during exhibition opening, and it represents a step forward in the local museum practice.

SPECIAL MENTION

Installazione “Mondrian a New York”, Museo Mondrian, Amersfoort (Paesi Bassi)

The Mondriaanhuis in Amersfoort was renovated to coincide with the 100th anniversary of the De Stijl art movement. Tinker imagineers created and produced the multimedia concept and the new interior design. Visitors follow Mondrian, pioneer of abstract art, on a journey along the cradles of his unique art.

Mondrian spent his last years in New York, where he made a fresh start: he got rid of the black lines and explored new spaces in his work. He discovers that lines are planes in themselves. Reinvents himself, focuses on movement. The American influence becomes clearer: boogie-woogie music, Disney films, the city that never sleeps. Everything he has created up until this point comes together. His Victory Boogie Woogie is never finished.

Visitors are involved in the artistic quest from Mondrian's New York period through an immersive video installation, in which his work, the city, and his favourite music all melt together. Mondrian went through a theosophical evolution, from reality, via dreams to spiritualisation. We put visitors in a dreamlike state, to allow them to follow in his footsteps. It's not like they 'become' Mondrian, but rather that they get to visit his dreams. They look in on those dreams, see flashes from the world outside: brief, distorted, subjective and finally experience his liberation. The squares are elongated into lines, there is no stopping. They run over the visitors, slide up the walls. Ever further, ever stronger, the rhythmic interplay of forms takes over the entire room until the whole room is turned into a swinging and dancing field of squares, of which the visitors quite literally become a part! Balance! Liberation! "I've arrived", Mondrian would say.

The multi-media concept represents a new approach to the use of film or video in museums. The carriers are part of the story in themselves. When visitors enter the New York room, they see a cube (the white canvas) with an illuminated frame. The gauze is lit and semi-translucent. The cube represents the most abstract form of

Mondrian's studio, but this spacial carrier is also showing his inner and outer world, switching seamlessly between the two. Eventually, the film leaves the canvas, enveloping the visitors and the room in an all-over immersive installation

CONTATTI STAMPA

musil – museo dell'industria e lavoro

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