



Capturing the Ephemeral

A Framework Proposal for
Saving Temporary Exhibitions in the Digital Age

Presented by **Laura TRAVAGLINI**
Supervisor Prof. Sofia PESCARIN
Co-supervisor Dr. Marcello MASSIDDA



“Curating, after all, produces **ephemeral constellations** with their own limited career span. There's relatively little literature on exhibitions, and there is also an extraordinary amnesia about exhibition history.”

Ways of Curating, Obrist (2014)



RESEARCH QUESTION

How can we effectively
preserve and **safeguard**
the legacy of temporary
exhibitions in the digital age?

INTRODUCTION

METHODOLOGY

Current preservation techniques,
projects, and technologies
+
Questionnaires
+
One-on-one interviews

RESULT

FRAMEWORK PROPOSAL



The Other Renaissance

Ulisse Aldrovandi and the wonders of the world.

Palazzo Poggi Museum
8 December 2022 - 28 May 2023



Digital Catalogues

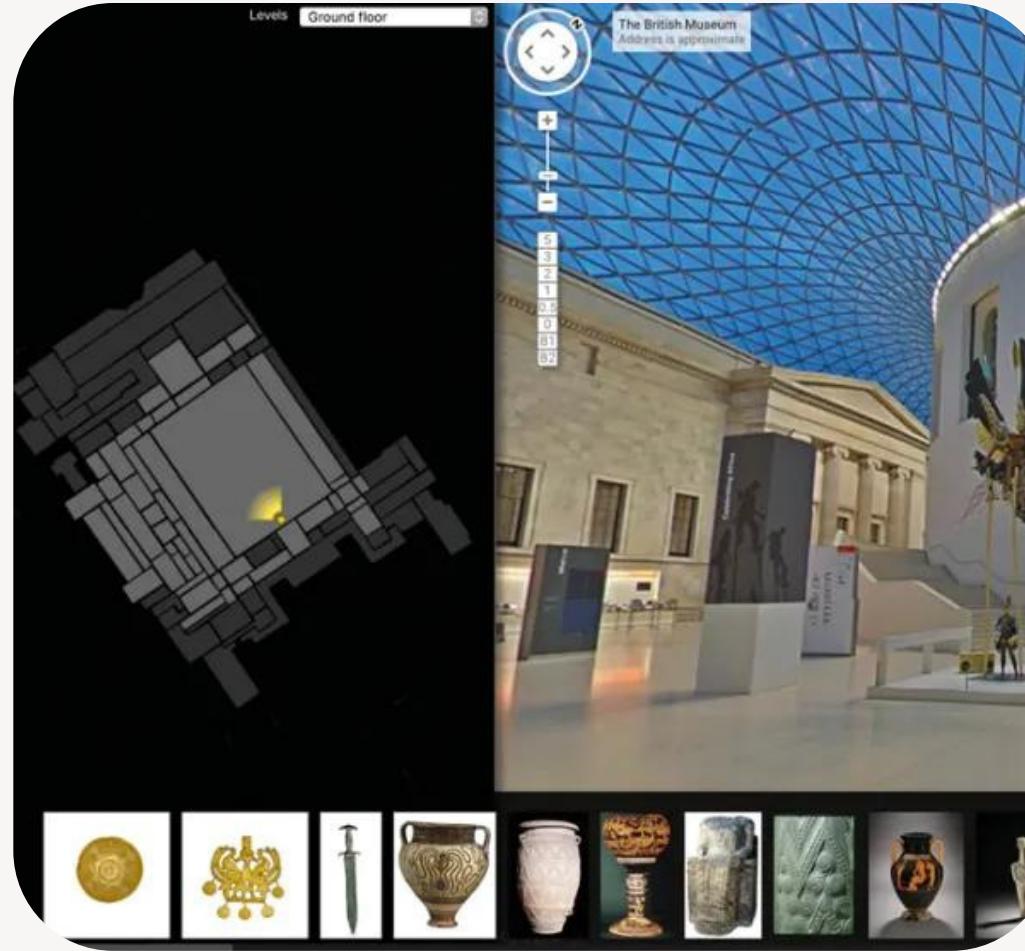
2010s



OSCI Framework

Virtual Tours and Virtual Exhibitions

2020s



Google Arts&Culture, Centrica, ...

Tools and Platforms for exhibiting art

today



OWW, VR-All-Art, ATON, ...

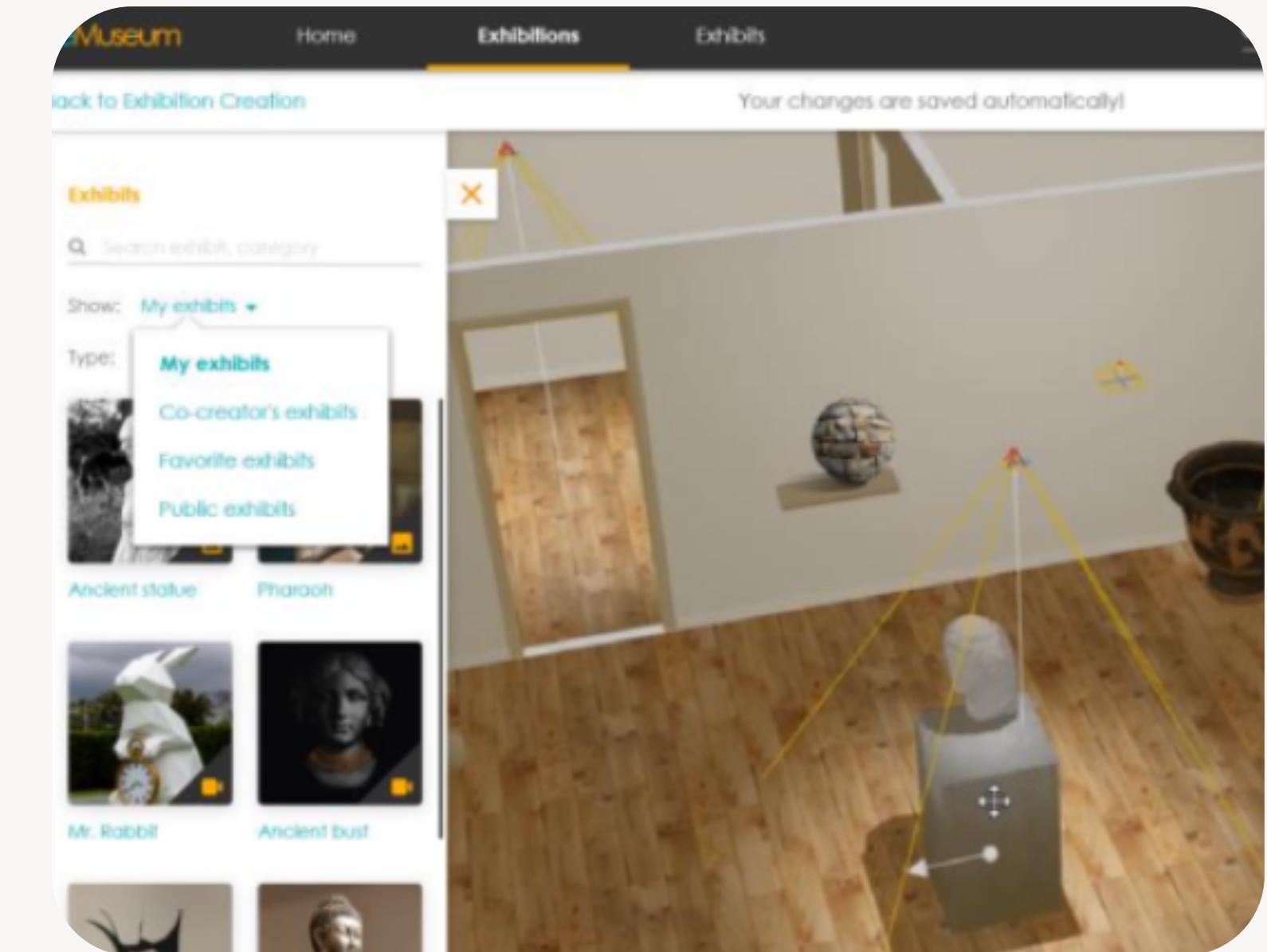
Digital Archive of Temporary Exhibitions

2012-16



Invisible Museum

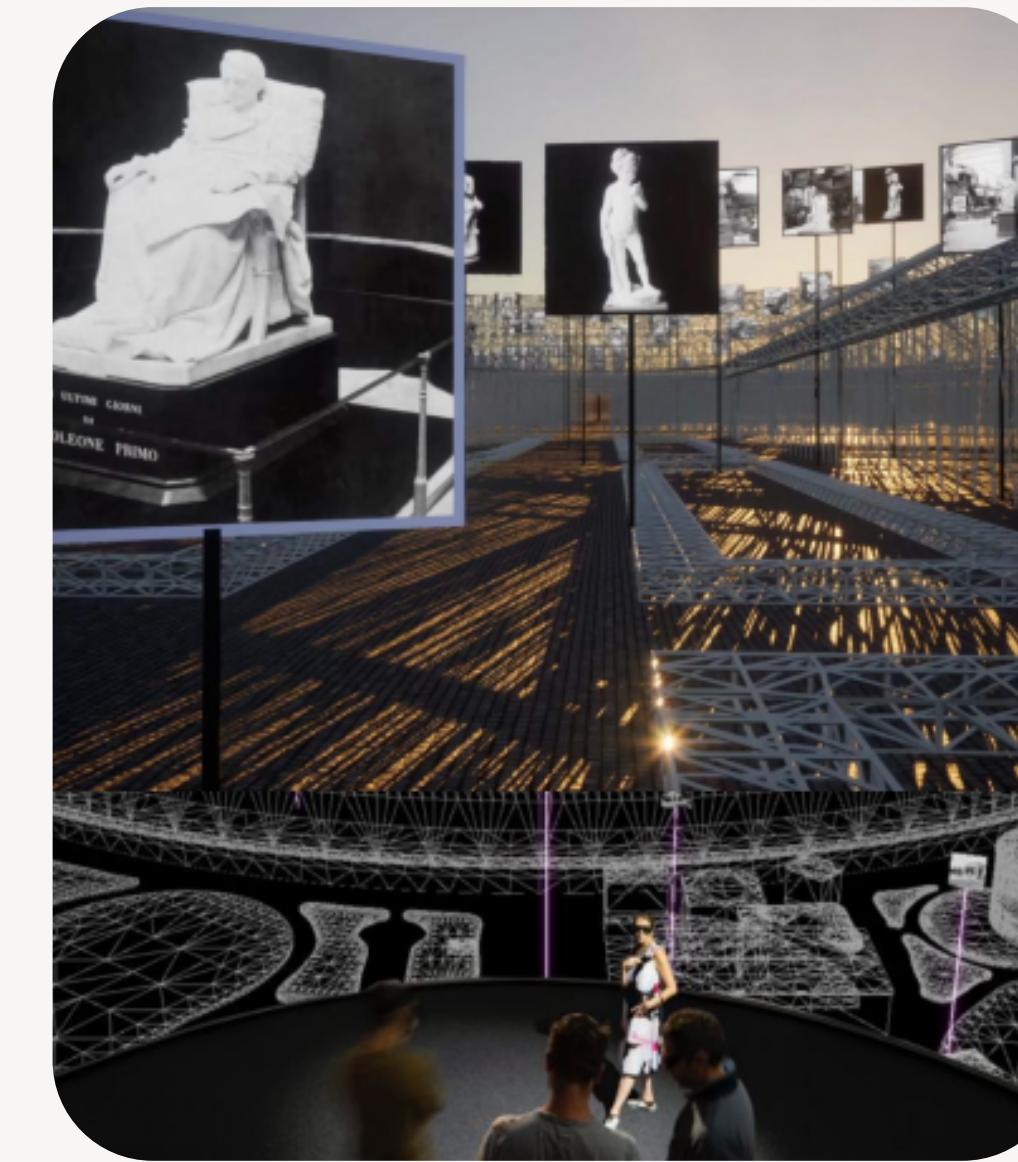
2021-22





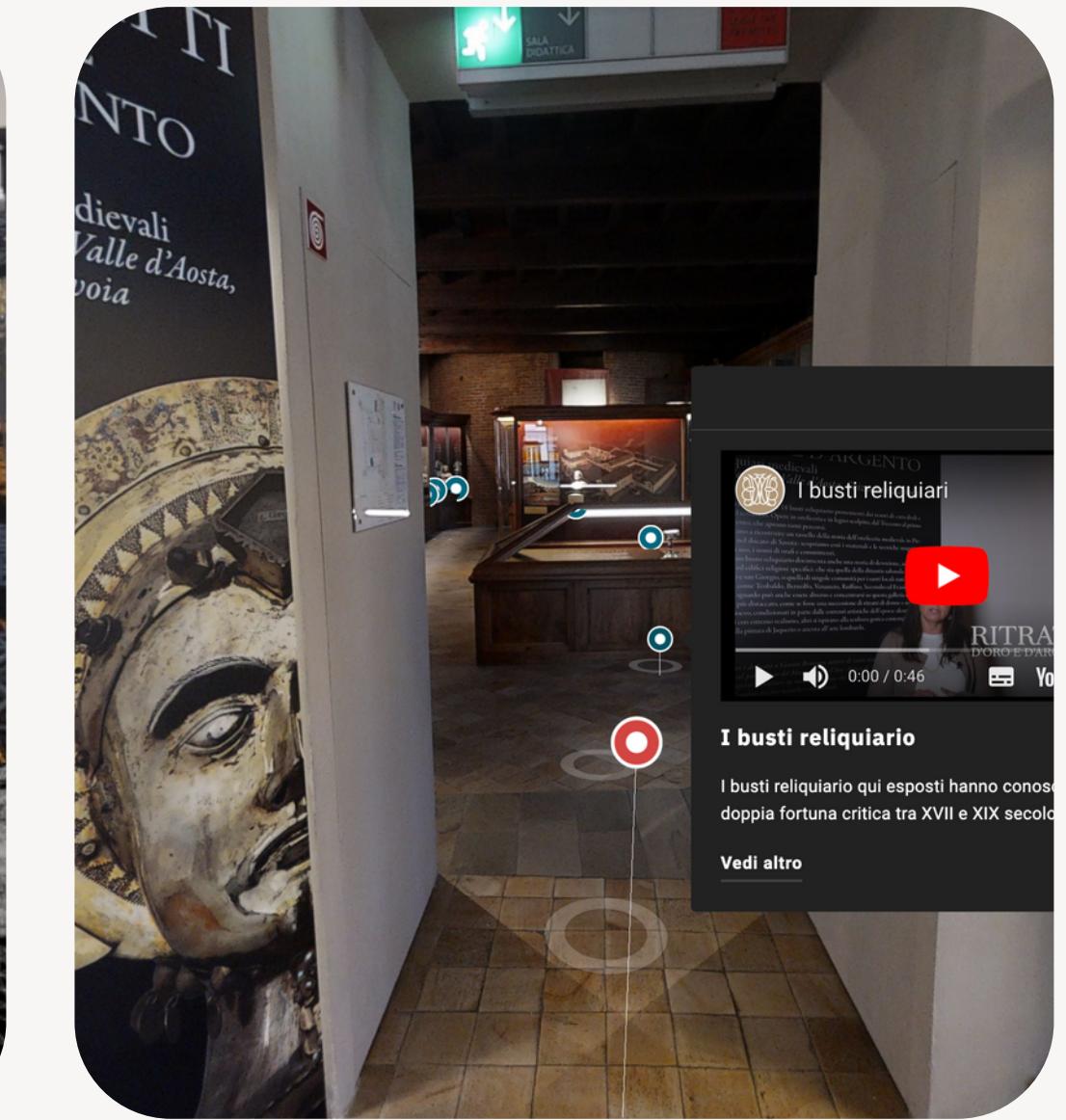
Seeing
Ireland

2022



Stereo
Spectacular

2023



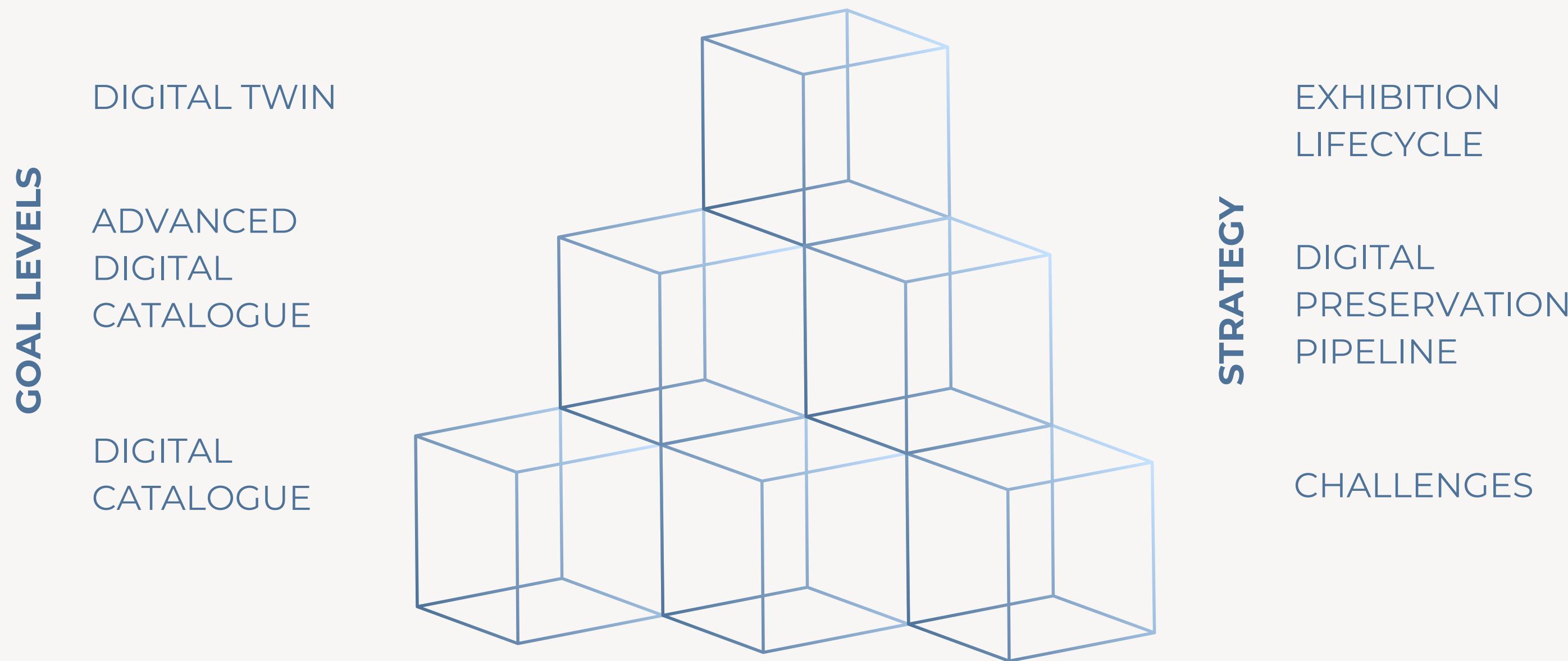
Palazzo
Madama

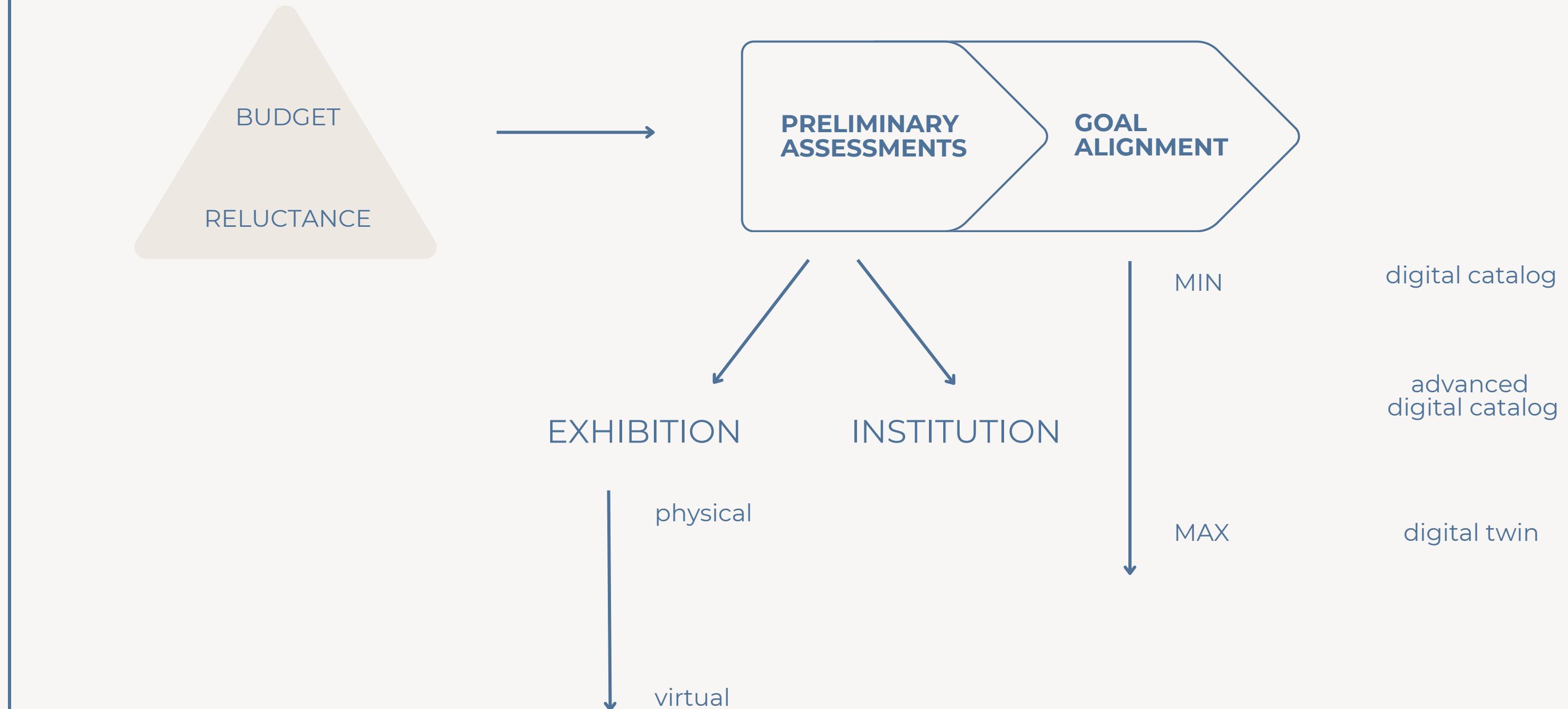
2023

Examples of specific reconstructions of past exhibitions

Abstract methodology that institutions can customize to their unique objectives and resources.

It proposes three different levels of preservation **goals**, with a defined **pipeline** and a thorough exploration of possible **challenges** within each step of the way and associated viable solution.





CHALLENGES

MATERIALS
LOGISTICS

DATA
MANA-
GEMENT
AND
OPTIMIZATION

ACCES-
SIBILITY
MAINTANENCE
AND UPDATE

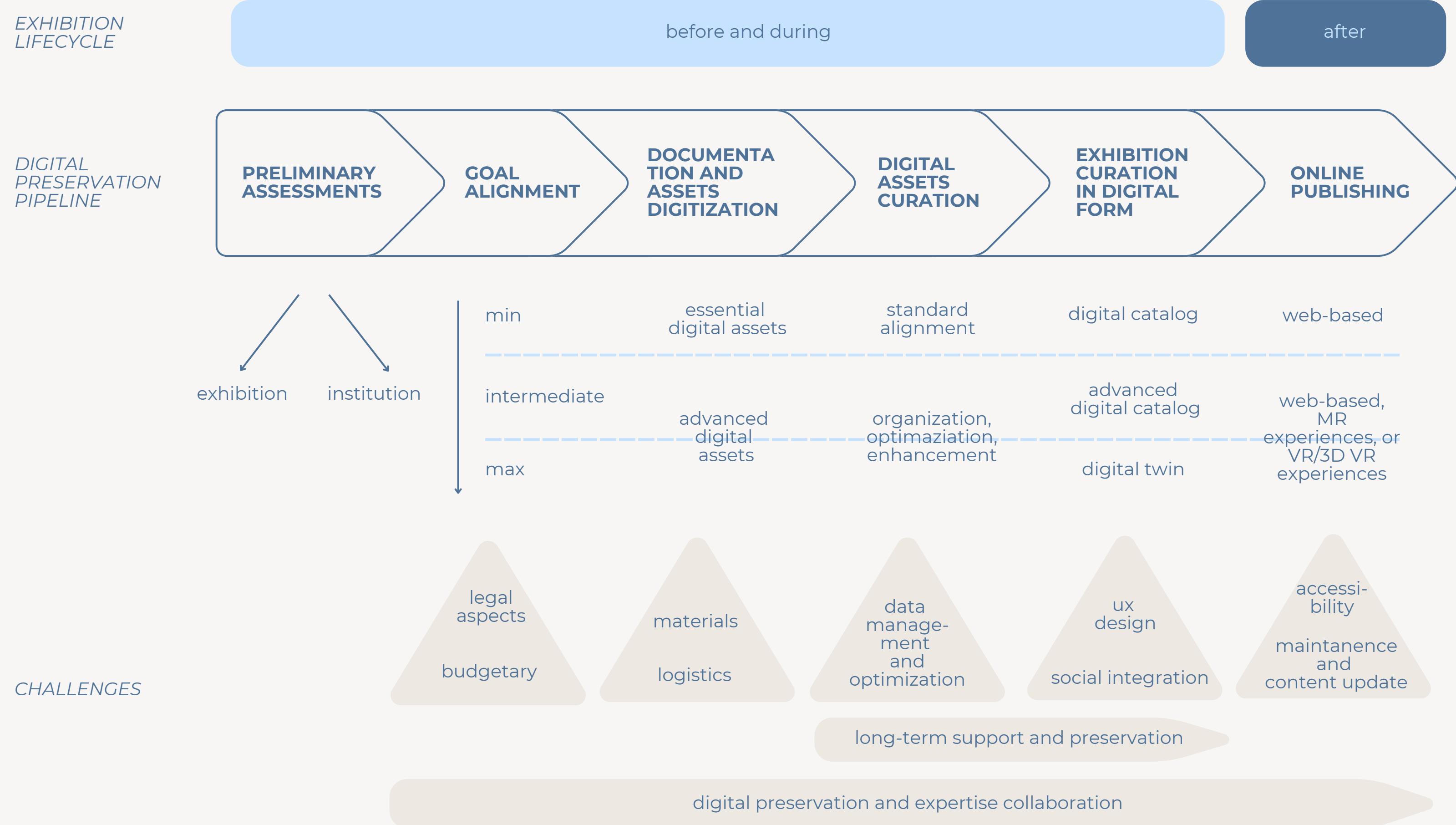
LEGAL
ASPECTS
BUDGETARY

LONG-
TERM
SUPPORT
AND
PRESERVATION

UX
DESIGN
SOCIAL
INTEGRATION



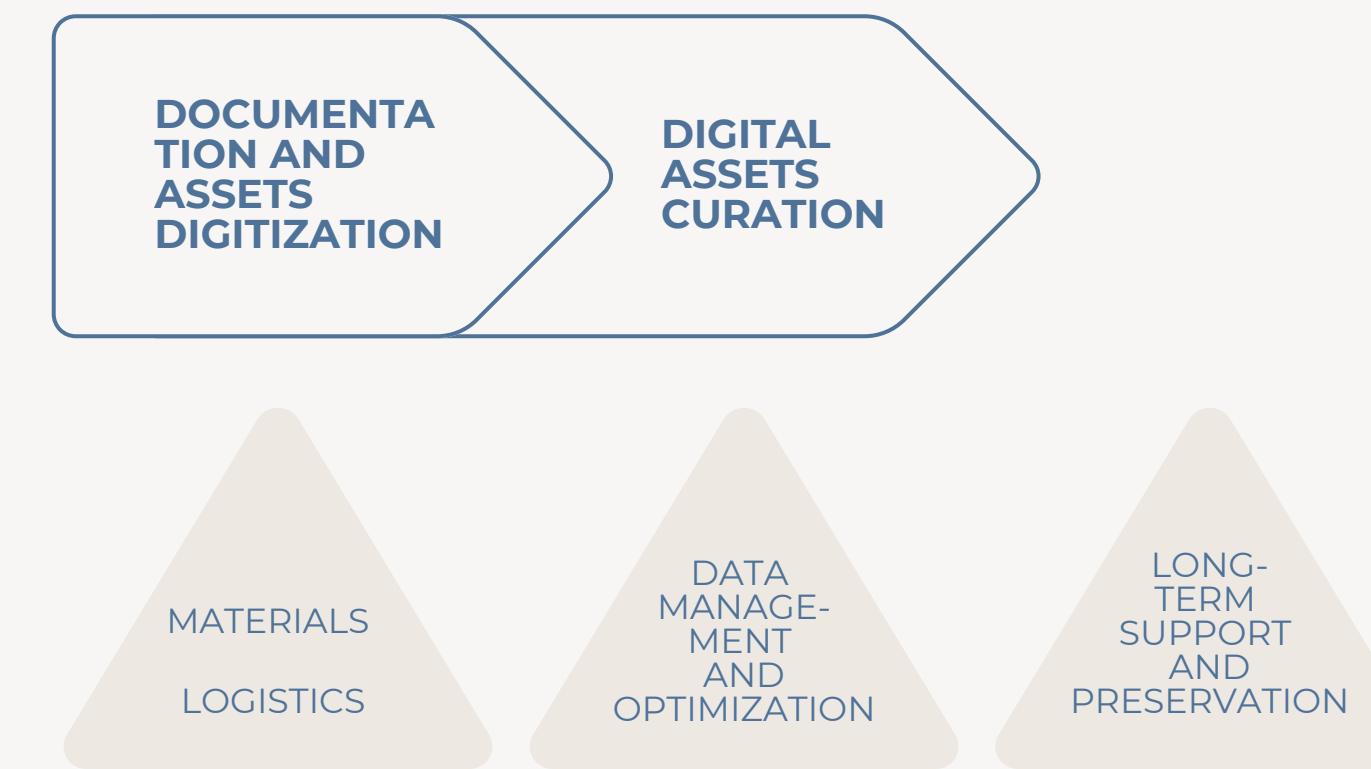
FRAMEWORK



intermediate



max



CHANGES
CULTURAL HERITAGE ACTIVE INNOVATION FOR NEX-GEN SUSTAINABLE SOCIETY
EXTENDED PARTNERSHIP



GCH23
Salento



**EXHIBITION
CURATION
IN DIGITAL
FORM**

L'ALTRO RINASCIMENTO
Ulysse Aldrovandi e le meraviglie del mondo

Premi "Inizia" e rivivi la mostra di Palazzo Poggi

Inizia

C. Plinii Naturalis Historia

ΕΛΙΣ ΤΑΚ ΕΠΙΦΡΑΓΜΑΤΩΝ ΛΙΒΡΗ ΣΤ ΛΙΒΡΕ ΣΤΙΣ Ε ΑΝΙΜΑΣ ΛΙΒΡΙ Β

Ritratto di Ulysse Aldrovandi

C. Plinii Naturalis Historia

ne rimane stupefatto... gli alberi erano tanto differenti dai nostri frutti, le erbe, le pietre ed ogni cosa.
...The trees are as different from those of our country... The fruits, the weeds, the stones and everything else can be said of the fruit, the weeds, the stones and everything else.

(Girolamo Colonna)

TORNA ALLA MOSTRA

Ritratto di Ulysse Aldrovandi

OGGETTO: dipinto

MATERIA E TECNICA: tela/ pittura a olio

DIMENSIONI: 79 cm x 62 cm

DATA: 1584/1586

- **ATTRIBUZIONI:** Agostino Carracci

ALTRÉ ATTRIBUZIONI: Ludovico Carracci, Carracci Agostino, Attribuito: Bartolomeo Passarotti

LUOGO DI CONSERVAZIONE: Accademia Carrara - Museo, Bergamo

Dal Catalogo
(pp. 23-27)

"Chi era Ulysse Aldrovandi?"
di Giuseppe Olmi

L. Fuchs, K. Gesner, P. Belon, P.A. Mattioli, etc., uno dei grandi rinnovatori dello studio della natura nel

*Thank you
for your attention*

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