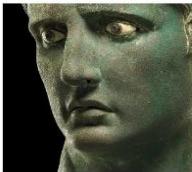


## The British Museum



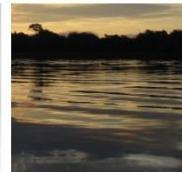
THE  
ANDREW W.  
**MELLON**  
FOUNDATION

## Can the ‘Curatorial’ extend to the Digital Space?

Dominic Oldman & Diana Tanase

SFMOMA

October 5th, 2018



# A Keeper's Perspective

What processes  
were involved in its  
creation

What was its  
original function?



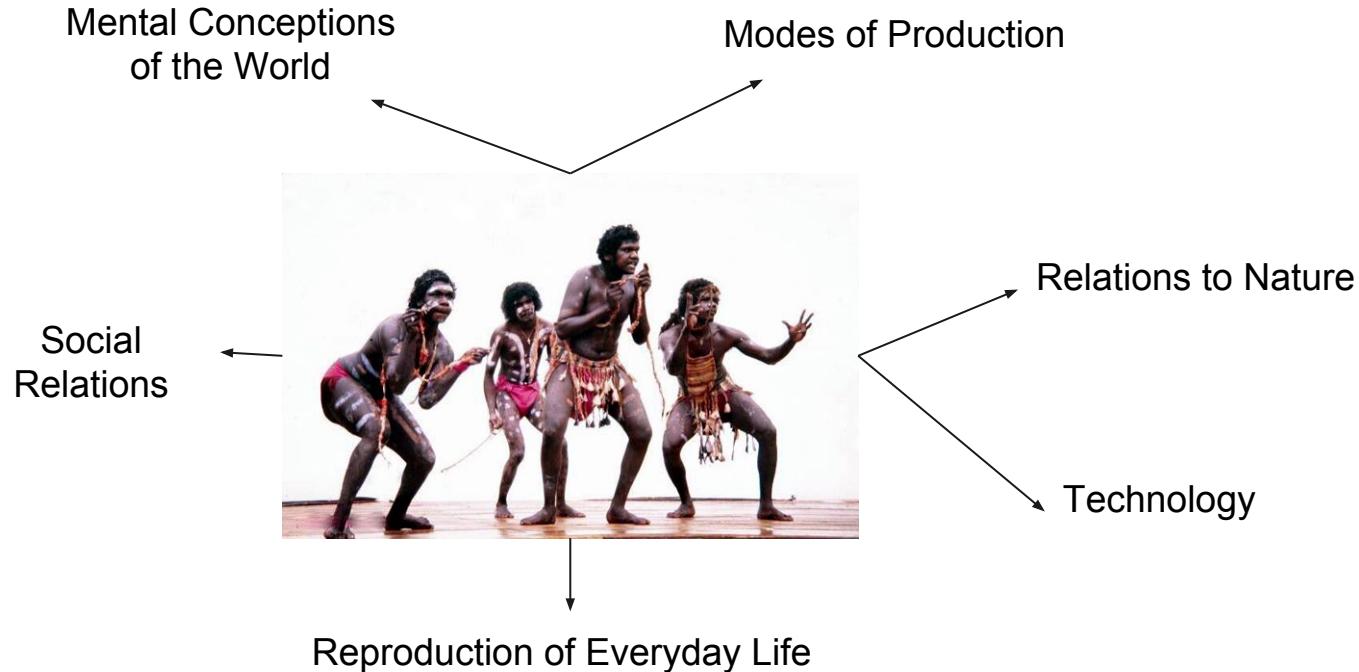
What does it tell us about the  
past, present, and future?



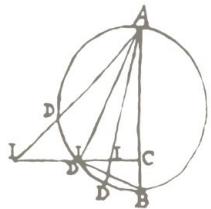
What is its  
significance today?

# Framing Conceptions of Reality

*“These ritual performances gave them an understanding of themselves in the interplay of social, geographical and environmental forces.”*



# History of Science in ResearchSpace



MAX-PLANCK-INSTITUT FÜR WISSENSCHAFTSGESCHICHTE

Max Planck Institute for the History of Science

Project (2015-)

The Sphere: Knowledge  
System Evolution and the  
Shared Scientific Identity in  
Europe



DEPARTMENT I

V. COSMOLOGICAL KNOWLEDGE FROM THE MIDDLE AGES TO THE EIGHTEENTH CENTURY

# Art History in ResearchSpace



## Demonstration of Japanese woodblock print production at the British Museum

Photo ©  
Benedict Johnson Photography  
(2 June 2017)



# Society



*The Four Estates of Moral Purity* (1823)

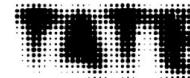
# From a Curatorial Perspective

*We have a number of spaces for contemporary art. The thing that I think is missing, and this might be a funny thing for a contemporary curator to say, **is that I think we have a shallow understanding of history**, and I always worry that there is always a tendency to **concentrate on the contemporary, abandoning the historical**. If you don't look to the past then your contemporary work will look vapid.*

**Juliana Engberg, Curator and Maverick**



# Re-evaluating Museum Structures

[ART & ARTISTS](#)[EXHIBITIONS & EVENTS](#)[PLAN YOUR VISIT](#)

PROJECT

## Reshaping the Collectible: When Artworks Live in the Museum

January 2018 – June 2021

It will contribute to theory and practice in collection care, curation and museum management, and will focus on recent and contemporary artworks which challenge the structures of the museum with a particular focus on time-based media, performative, live and digital art.

# Reality within the Museum Walls

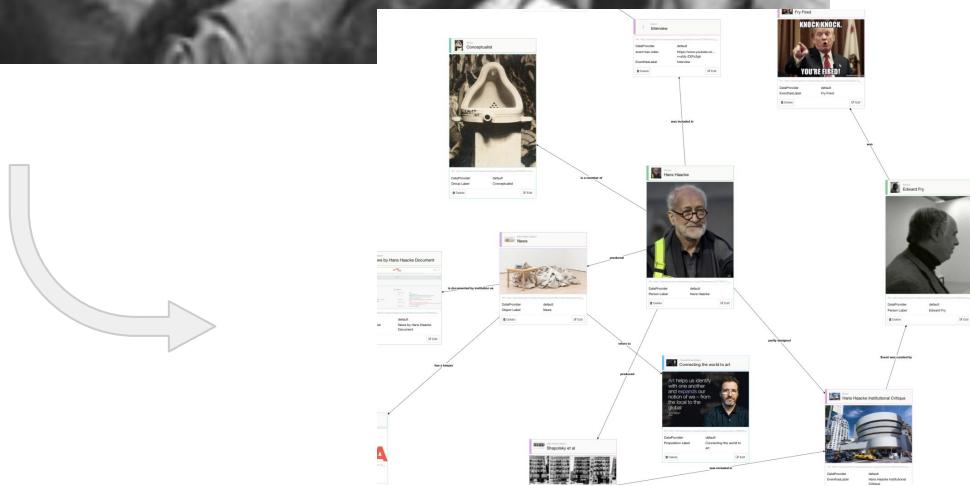


# Expressing the Curatorial as a Knowledge Map



September 3, 2016

# Biting the Hand that Fed Him: Hans Haacke's Method of Institutional Critique



<input checked="" type="radio"/> Thing		
created at		Place
found or acquired at		
from		
is referred to at		
is/was located at		
refers to		
used at		
was created/produced by person from		



# The Promise of the Digital



**Edward Fry, Andrew W. Mellon**  
Distinguished Professor of Art History

## A vision for computer systems in Cultural Heritage (Museum and Computers, 1968)

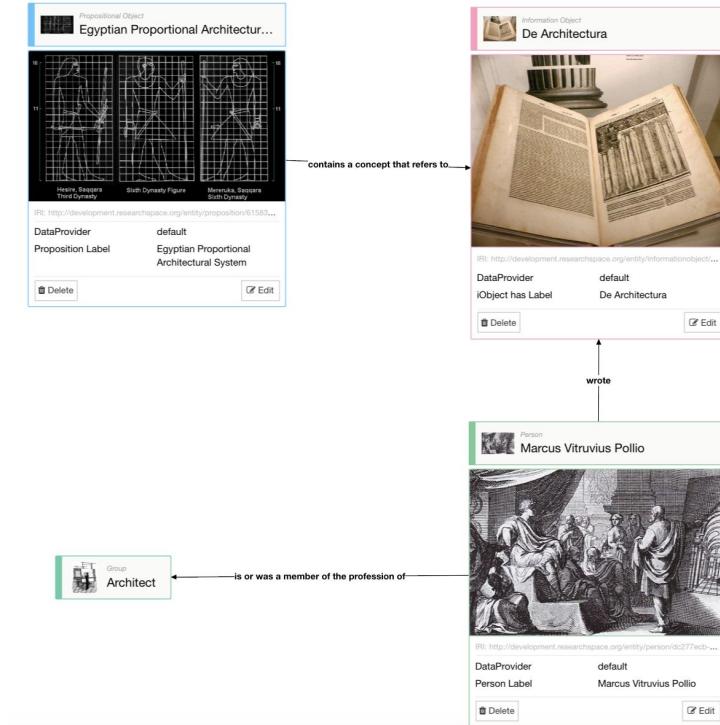
- Flexible representations
- Unify knowledge across disciplines
- Enable discoveries
- Integrate biographical materials  
(biographies of places, people, objects, etc.)

# Architects of Changing Knowledge

*“Architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance.*

*But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.”*

Marcus  
Vitruvius Pollio

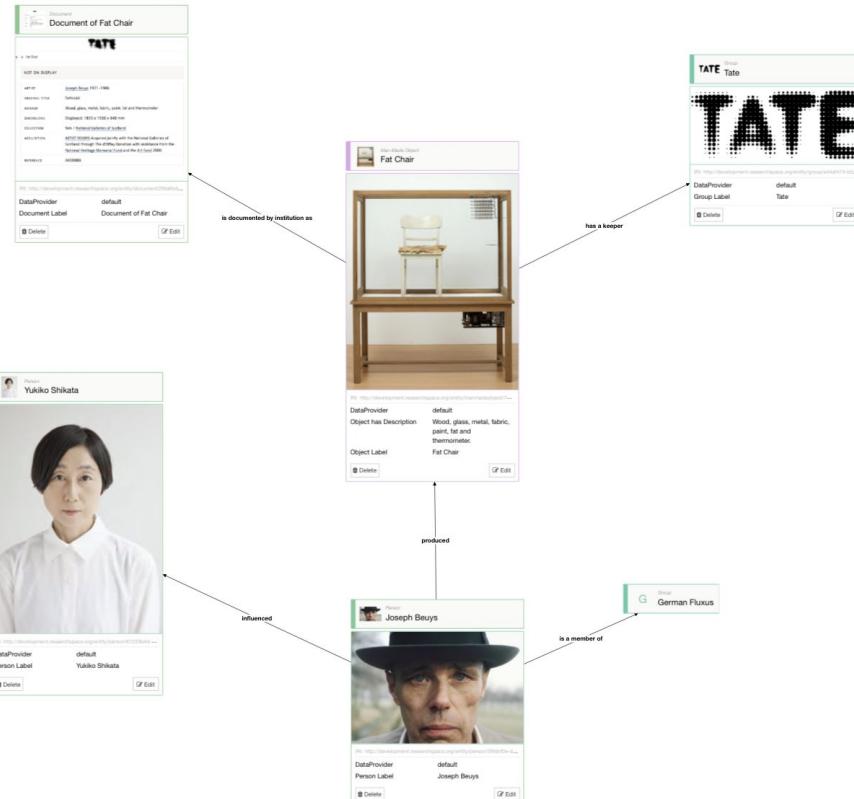


# Digital Representations with Context

Tate → Fat Chair

NOT ON DISPLAY

ARTIST	<u>Joseph Beuys</u> 1921–1986
ORIGINAL TITLE	Fettstuhl
MEDIUM	Wood, glass, metal, fabric, paint, fat and thermometer
DIMENSIONS	Displayed: 1830 x 1550 x 640 mm
COLLECTION	Tate / <u>National Galleries of Scotland</u>
ACQUISITION	ARTIST ROOMS Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008
REFERENCE	AR00088



# Against Mindsets of Technologists

*The whole notion and system of "archive" should be reconsidered beyond cultures and countries, and there will be no one, universal state of "archive", but there will be more **de-centralized, multi-perspective approaches** to the archive.*



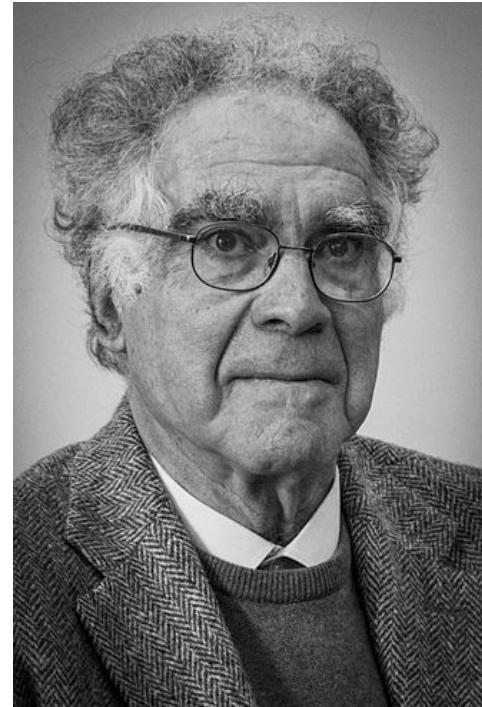
*The digitally networked archive with social tagging by people's participation would be one of the actual, significant forms of archives.*

Yukiko Shikata

# A Web of History

*I take culture to be those webs and the analysis of it to be ... not an experimental science in search of law but an interpretive one in search of meaning.*

Carlo Ginsberg



# Keeping Knowledge Alive



*Nothing that has ever happened  
should be regarded as lost for  
history.*

Walter Benjamin



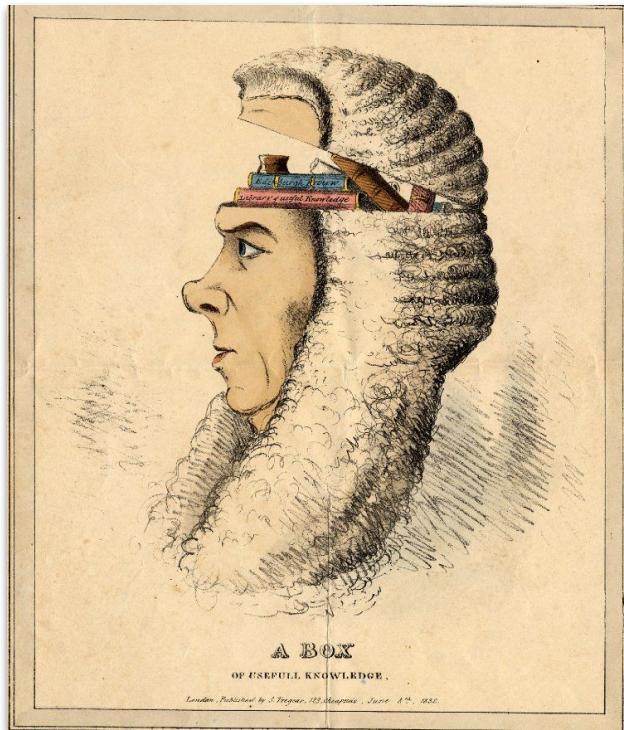
Event



# Arguments



# Closing Messages



A Box of Useful Knowledge  
[Caricature of Brougham] 1832

# Questions?

Get in touch: *researchspace@britishmuseum.org*