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TENSION BETWEEN EVERYDAY PRACTICE AND THE NEW MUSEOLOGY THEORY: A CASE OF THE NATIONAL GALLERY OF ART IN VILNIUS

Summary. This article aims to present the main aspects of the New Museology theory and discuss the possibilities of its adaptation in Lithuanian museum practice. To date, the New Museology theory, which was formed in the 1980's and places the emphasis on the contextual presentation of artworks and the social role museums play in public cultural life, is not widely used in Lithuanian museum practice and a comprehensive survey of art museum permanent collection displays has not been carried out in regards to this particular framework. The first part of this article presents the New Museology theory and its historiography, including main authors, who have contributed to the formation and development of the 'new' theory. The second part presents an overview of different methods of display, including aesthetic, contextual/educational and white cube models. The third part shows how a recent establishment of the National Gallery of Art (NGA) in Lithuania completely ignored the New Museology theory and was based on the modernist view of art history, made popular in the Soviet period. Thus, it comes as no surprise, that the permanent collection display at the NGA has received a lot of criticism from various cultural and art historians and other academics. It is expected that the presentation of the main aspects of the New Museology theory and an assessment of a permanent collection display at the National Gallery of Art will help inform Lithuanian museum practice and form a basis for further studies in Lithuanian museological research.

Keywords: New Museology, the National Gallery of Art in Vilnius, Lithuanian art, permanent collection display, modernism, Soviet modernism.

Museology, or museum studies, is a relatively new discipline, where practice and theory go hand in hand. Although museums have existed as long as the first civilizations¹, the study of museums was only formed in the first half of the 20th century. For a long time, museums were not a subject of academic research, to be studied in depth, consistent and systematic manner. The field of research in museology is both extensive and includes many different aspects of museum work. Perhaps due to such a wide spectrum, museology as a field of academic study only formed in the first half of the 20th century, and in Lithuania, museology as an academic subject was accepted only in the 1930's². As a result, there exists a large gap in the documentation of museum theory and practice. In the West, this issue is being addressed by numerous museologists, sociologists, anthropologists, philosophers and historians. In Lithuania, museology – as a subject of academic

study is, in essence, a neglected field of study that is only occasionally supplemented by observations and discussions from various historians, cultural theoreticians or art critics. Moreover, the ideas of the New Museology theory are not yet fully examined on either theoretical or practical level.

In the 1980's, with the rise of interdisciplinary studies in humanities and social sciences, the foundations of the New Museology theory were simultaneously formed in different parts of Europe – France, Germany and Great Britain – although each school of thought was independent of each other. According to the museologist Peter van Mensch, “in 1980 the term ‘*muséologie nouvelle*’ was introduced in France.”³ At the same time, the New Museology theory that was formed in Germany as well as Great Britain “relies heavily upon French structuralist and post-modernist thinking.”⁴ The New Museology theoreticians were influenced by the writings of

Walter Benjamin, Jean Baudrillard, Michel Foucault, Roland Barthes and Pierre Bourdieu. Although the German academics, such as Wolfgang Ernst, Gottfried Korff, Gottfried Fliedl, Eva Strum, Wolfgang Zacharias, and Klaus Weschenfelder⁵, did not form an official group, their thinking, participation at the same conferences, citation of each other's ideas in various publications⁶ formed a certain ideology of the New Museology. Meanwhile, the British New Museology group was mainly formed of the lecturers at the University of Leicester: Susan Pearce, Eilean Hooper-Greenhill and Gaynor Kavanagh⁷.

The New Museology theory established a new way of thinking about the role of museum in society as well as its function and purpose. The turning point was the publication of an anthology of texts, edited by the art historian Peter Vergo, titled *The New Museology*⁸. The book launched a controversial debate about the role of museums in society and contributed to a new understanding of museum knowledge, highlighting the main issues in 'traditional' museology: poor application of the theoretical discourse in practice, tendencies in the formation of museum collections and ways of exhibiting (signification of artworks), specific functions of (national) museums and the lack of self-reflection. In the 1990's, *The New Museology* was followed by a number of other key texts, such as *Museums and the Shaping of Knowledge*⁹ by Eilean Hooper-Greenhill, *Exhibiting Contradiction*¹⁰ by Alan Wallach and *Civilizing Rituals*¹¹ by Carol Duncan, which aimed to further develop and address the issues raised in P. Vergo's publication. Based on semiotic, aesthetic, sociological, poststructuralist and postmodernist theories by the French scholars each publication examined the changed relationship between museums and society in which they function.

The aim of the New Museology theory is not to emphasize the functions of museums, including collecting and displaying, but rather their purpose. As noted by P. Vergo "what is wrong with the 'old' museology is that it is too much about museum *methods*, and too little about the purposes of museums".¹² What the art historian is emphasising is the shift in focus from the internal workings of a museum to a more open debate on its role in society

and a more holistic approach to its purpose. He goes on to say, that a key aspect of the New Museology "is not to renew the museum institute, it rather advocates a completely new perspective to community development by putting the people in the centre of consideration."¹³ In light of this, it could be said that a certain shift occurs, moving away from the aspects of collecting, keeping and displaying into a more philosophical focus on the purpose of museum, examining the relationship between the public and the institution. The New Museology academics "focused on the expression of power relations in museums and how the museum neutralises social as well as historical contexts, in which it actually participates."¹⁴ Thus, in the New Museology theory it has become important to maintain a critical outlook on the museum work in relation to its social, cultural and political display of history.

As mentioned above, in Lithuania, the New Museology theory, same as the study of museums, is a neglected field of study. Rather than being consistently and systematically developed and analysed by the Lithuanian academics it is simply adapted or commented on in their texts, mainly those written by cultural historians and art critics. Recently, research has been carried out in museum history by Nastazija Keršytė¹⁵ and various studies have been conducted in the context of the Lithuanian art history by Skaidra Trilupaitytė¹⁶, Linara Dovydaitytė¹⁷, Kęstutis Šapoka¹⁸, Odeta Žukauskienė¹⁹ and Giedrė Jankevičiūtė²⁰. However, these academics do not directly deal with the issues in museology theory, but rather comment on it in the historical and art-historical context. Museum historian N. Keršytė has noted that in Lithuanian studies a museum has become an object of academic study in fields other than museology, ie. history, sociology, anthropology, art history, etc. According to N. Keršytė, the impression is that "museological studies in Lithuania are attributed to the fields of history and culture studies."²¹ The contribution of art studies with a specific focus on museology is certainly insufficient, although extremely necessary and relevant.

COLLECTIONS AND METHODS OF DISPLAY

One of the key aspects of the New Museology theory is the assessment of the purpose of the presentation of artworks through institutionalised collections. There are three major issues to note here: collecting policies, sacralisation of art and modernist approach to display. Firstly, the majority of museums have inherited collections that have previously belonged to rich individuals. For example, most of the Louvre art collection belonged to the French royal family and then was later supplemented by Napoleon's plundered treasures. These collections "dominate museum collections, due to past collecting policies which reflected the priorities and tastes of the ruling bodies within a community."²² Thus, modern art museum collections usually consist of works by famous and well-known artists, while the issues of historical or cultural art representation remain on the sidelines. This gives rise to the sacralisation of art, the cult of its "worship" with a strong emphasis on aesthetic quality. Thus follows a widespread practice where permanent collection displays in museums are based on a notion of linear, historical progress, a museum concept that was formed in the modernist era (middle of the 19th century – end of 20th century). This practice is normally referred to, in museological terms, as 'traditional'.

In traditional museology, museum collections are treated as sets of objects, classified according to certain aspects and traits. For example, works of art can be divided according to their form of expression (painting, sculpture, drawing, etc.), movements (Impressionism, Surrealism, Conceptualism, etc.), types (portrait, landscape, still life, etc.) and other aspects, and are mainly displayed based on their aesthetic quality. In addition, traditional permanent collection displays presuppose the idea that "artefacts can be, and should be, divorced from their original context of ownership and use, and redisplayed in a different context of meaning, which is regarded as having a superior authority."²³ Thus, it could be argued, that museums provide artworks with a certain value compared to non-museum artworks and, moreover, museum has the power to shape the context of displayed artworks. As Charles

Saumarez Smith observes, "museums themselves often change and adapt an art object in their collection <...>, and it is important to understand that museums are not neutral territory."²⁴ An artwork included in a permanent collection display automatically acquires new and/or different meaning and value. For example, C. Saumarez Smith uses a sculpture of the Saxon god, Thuner, on display at the Victoria and Albert Museum (V&A) in Great Britain, to make his point. Originally, the sculpture was designed to decorate the gardens at Stowe, however, upon its arrival at the museum in 1985 and its inclusion in the permanent collection display at the V&A's British sculptures galleries the object seemed to "fall out" of context amongst other clean and polished busts, because for a long time it was standing outside and was covered in moss²⁵. Moreover, when cleaning and conservation works were completed, it had lost its original purpose and acquired a new meaning and value in the context of British sculpture gallery at the museum.

The methods of display of permanent collections are a major question facing contemporary museums today. It is an issue of communication and a certain narrative museum aims to present. In museological terms, there are two methods of display – aesthetic and contextual²⁶, which can also be referred to as educational²⁷. Aesthetic method of display is when an "object itself – usually, though not always, a work of painting, sculpture or graphic art – is of paramount importance."²⁸ Often art museums adapt the aesthetic method of display, where descriptions, informative texts or other interpretative materials are renounced in light of the artworks' aesthetic qualities. The other, contextual, method of display when artworks' "presence within the exhibition is justified by its importance as a token of a particular age, a particular culture, a particular political or social system."²⁹ Often contextual display is followed by various interpretative material, including comprehensive descriptions or informative texts, audiovisual information or even photographs showing an enlarged element of an object. According to C. Duncan, "[i]n the educational model, works of art are framed as historical or art-historical objects, while in the aesthetic model, their unique and

transcendent qualities are primary”³⁰, in which case the museum supports the idea of art sacralisation.

However, curators should be aware of the faults in both methods of display. For example, the contextual method of display, as George Brown Goode notes can become “a collection of instructive labels, each illustrated by a well-chosen specimen.”³¹ On the other hand, aesthetic method – where works of art are usually displayed without any informative texts – “takes no account of the fact that such works are, for most visitors, remarkable taciturn objects”³², and visitors have to have prior knowledge in order to understand the meaning of these works. This opinion is also supported by the cultural sociologist Živilė Gaižutytė-Filipavičienė, who has argued that “research has denied the myth that objects “speak for themselves”. The value and meaning of artwork depends on the visitor’s knowledge and context.”³³ Thus it is important to find a balance between the museum narrative and the display. In the context of the New Museology theory, an open relationship between the artwork and the visitor should be present, where the narrative constructed by the museum can be supplemented by the prior knowledge of the visitors themselves as well as contextual information about the artworks on display.

CASE STUDY OF THE NATIONAL GALLERY OF ART

In Lithuania “the importance of museums grew in the 1980’s as a result of a nationalistic movement across the Eastern European countries after the fall of the Iron Curtain. A museum, as an institution of cultural memory, had to develop and assert the identity of the people, make relevant their historical and cultural heritage, rethink the historical past.”³⁴ After the reestablishment of Independence in 1990, national museums “became very important institutions, strengthening the national cultural roots, consolidating state power and justifying the policy.”³⁵ Thus, it is evident that in Lithuanian studies the greatest attention is paid to national museums, which are analysed in various contexts starting with historical³⁶ and ending with art-historical³⁷ surveys.

Currently, the National Gallery of Art, which was opened in 2009, is the only museum in Lithuania

that presents an overview of the 20th and 21st century Lithuanian art. Until the opening of the NGA, only fragmented displays of 20th and 21st century Lithuanian art existed in other Lithuanian art museums, mainly the M. K. Čiurlionis National Museum of Art. The chosen narrative for the permanent collection display at the NGA is based on a chronological-thematic approach and presents the Lithuanian history of art as a set of thematic galleries, each with its own historical and cultural issues. The permanent collection display begins with a gallery entitled *At the Crossroads of Epochs*, which presents art created at the intersection of 19th and 20th centuries. An important part of this display is the question of nationality, since, after the lift of the Tsar’s decree over the creation of professional associations, Lithuanians, Poles, Jews and Belarusians had to decide on their national identity if they wanted to join a particular art society. For example, only Lithuanians were allowed to become full members of the Lithuanian Art Society. The second gallery, *Teachers and Students* presents artworks by the teachers and students from the Kaunas School of Art, founded in the early 1920’s, showing the beginnings and development of artistic scholarly tradition in Lithuanian art history. This is followed by *The New Art*, which uses as its starting point the 1929 protest by the Kaunas School of Art students and the resulting formation of an artist group, who named themselves Ars. The display shows the different ways in which Lithuanian artists sought to adapt Western modernism approaches in their works. In contrast, *The Great Tradition* gallery highlights those artists, who in the 1930’s started producing works of revived historical tradition and formed a distinct school of European neo-traditionalism. Thus there appears a great tension between artists looking for new forms of expression and those, turning back to traditions of medium and art history.

The NGA narrative continues with the *Art and Ideology* display that illustrates the political (ideological) suppression of the Lithuanian artists during the first part of the Soviet occupation of Lithuania, starting in the 1940’s until 1960’s. The gallery houses some of the most highly praised and valued works of art of that time, which followed the principles of socialist

realism. The next gallery *The Importance of Form* presents Lithuanian art in the 1960's and 1970's. The artworks on display show a clear move away from socialist realism in search of new forms of art, although the subject matter of nostalgia and emotional romanticism still remain. Moreover, *Between Myth and the Mundane* presents artists, who pushed the boundaries of art during the Soviet period and searched for a new symbols and icons, choosing the ugly over beautiful, the insignificant over important and the mundane over myth. *Borders of Reality* shows the unofficial development of the Lithuanian art during the 1960's and 1970's, what was later referred to as "silent modernism". The works on display are an exploration of formalist expression, abstract or photo-realistic, rather than direct representations of reality. And, finally, in *Open Works* gallery we see works created since the late 1980's by artists, who sought to embrace the beginnings of Lithuania's Independence (1990–1991) and explored the international art movements, emphasizing concept, critique and media.

From a representative point of view, when analysing the contents of the permanent collection display at the NGA, it can be said that the display is "based on a clear hierarchy of genres – dominated by painting, which is complemented by graphic art, sculpture and a couple of, it may seem, accidentally included photographs"³⁸. It becomes clear that in the permanent display hang, the priority is given to the medium of painting, highlighting the curators' preference compared to graphic art, photography and other forms of expression. In addition, the display is also dominated by artworks grouped in sections according to their medium – paintings are displayed alongside other paintings, graphic art next to graphic art and sculptures are presented in small 'islands' in the corners of the galleries (see Fig. 1, Fig. 2 and Fig. 3). The art critic G. Jankevičiūtė notes that "the spatial relationship between painting and sculpture in the galleries dedicated to the second half of the 20th century bring to mind the painful images of the so-called "national exhibitions"³⁹. Thus, although the chronological-thematic narrative of the NGA permanent collection display is a good and manageable way to show the vast history

of the 20th and 21st century Lithuanian art, focusing on a particular political or cultural issue in each of the themed galleries, from a representative point of view the display is dominated by the out-dated view and separation of different mediums.

The main vision and structure of the NGA permanent collection display was formed by the NGA chief curator Lolita Jablonskienė and art historian and critic Jolita Mulevičiūtė. Before the opening of the NGA, in 2007 L. Jablonskienė and J. Mulevičiūtė, with the help of art historian Erika Grigoravičienė, experimented by putting together an exhibition from a collection of artworks that belong to the Lithuanian Art Museum (LAM), one of the two biggest national art museums in Lithuania⁴⁰. Although the exhibition was received well by the art critics⁴¹ and seemed to suggest a vision by the curators for the permanent collection display at the NGA (a sub-unit of the LAM), unfortunately, its realisation in 2009 was very different. Since its opening, the NGA 20th and 21st century Lithuanian art permanent collection display has received a lot of criticism from the Lithuanian art and culture historians as well as modern and contemporary art critics⁴². The art critics Giedrė Jankevičiūtė⁴³ and Linara Dovydaitytė criticized the out-dated compositions of exhibited artworks, with L. Dovydaitytė stating that in this way the museum is not an open cultural institution that contributes to the public's understanding of art but rather an authoritarian space, where ideological constructs of art unfold⁴⁴. Taking into account, the widely criticized permanent collection display at the NGA, an open table discussion between the permanent collection display creators L. Jablonskienė and J. Mulevičiūtė and the art critics L. Dovydaitytė, Viktoras Liutkus and Agnė Naryštė took place. In the discussion the lack of historical and cultural context, the Soviet concept of art history and the main vision of permanent collection display were all put to question⁴⁵.

Firstly, according to L. Dovydaitytė there is a lack of historical and cultural context in the permanent collection display at the NGA. The art critic argues that "the manner in which the artworks have been hung does not follow the dialectical logic of the structure <...>, but rather an aesthetical principle



Fig. 1. The National Gallery of Art permanent collection display Teachers and Students. Foto by Neringa Stoškutė, 2017



Fig. 2. The National Gallery of Art permanent collection display The New Art. Foto by Neringa Stoškutė, 2017

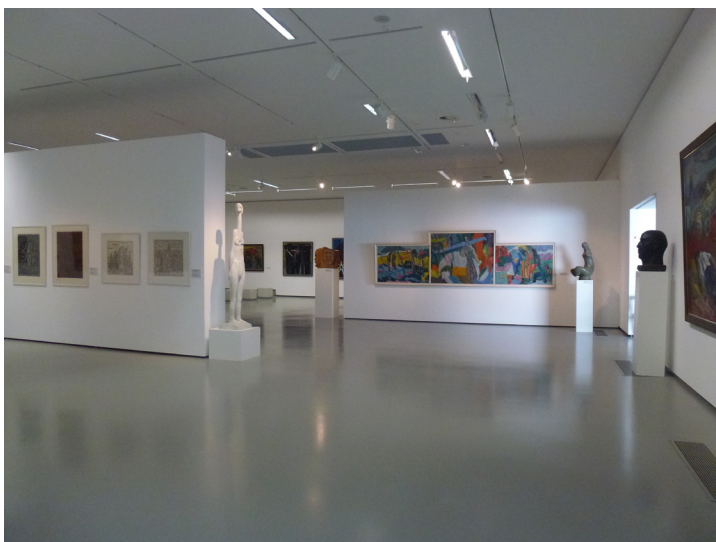


Fig. 3. The National Gallery of Art permanent collection display The Importance of Form. Foto by Neringa Stoškutė, 2017

that puts together works from different historical contexts simply on the basis of their visual similarity”⁴⁶. Here, L. Dovydaitytė is referring to the artworks by Kęstutis Zapkus, Kazimieras Žoromskis, Juzefa Čeičytė and Kazimiera Zimblytė⁴⁷ on display in the NGA permanent collection display gallery entitled *Borders of Reality*. From an aesthetic point of view, such a parallel between these artists could be justified if the permanent collection display was considered in terms of traditional museology and the context of artworks was not important. However, since the historical and cultural contexts of these artists are completely different, a

purely aesthetic presentation is, firstly, insufficient and, secondly, highly inappropriate for the presentation of their artworks (see Fig. 4 and Fig. 5). As discussed earlier, in traditional museology, artworks are detached from their original and placed within a new context, illustrating or emphasising museum’s narrative based on institution’s authority, power and knowledge.

Secondly, many of the critics have commented on the Soviet concept of art history presented in the permanent collection display at the NGA. L. Dovydaitytė said that “the visual narrative [of the

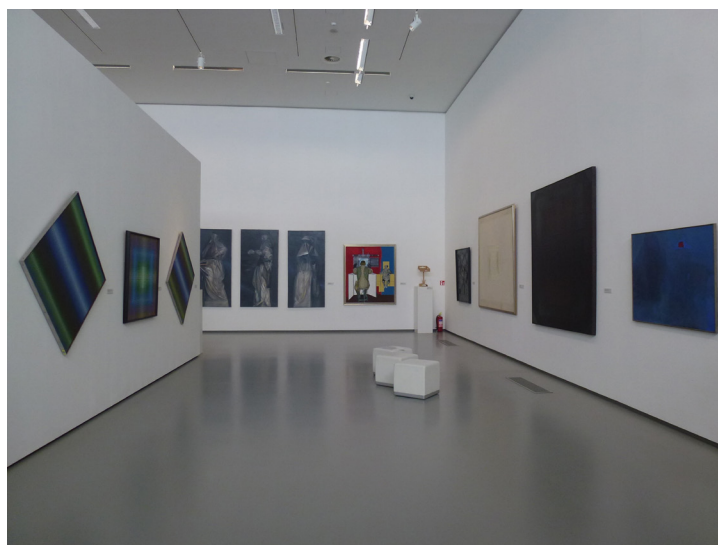


Fig. 4. The National Gallery of Art permanent collection display *Borders of Reality*. The works by Kazimieras Žoromskis (left) displayed opposite medium format painting by Juzefa Čeičytė, two large format paintings by Kazimiera Zimblytė and medium format painting by Rūta Katiliūtė (right). Foto by Neringa Stoškutė, 2017



Fig. 5. The National Gallery of Art permanent collection display *Borders of Reality*. From left to right: two large format paintings by Kazimiera Zimblytė, medium format painting by Rūta Katiliūtė and large format painting by Kęstutis Zapkus. Foto by Neringa Stoškutė, 2017

permanent collection display] is clearly based on modernist, or more precisely – socialist modernist canon⁴⁸, formed and widely used in museum displays during the Soviet period. The art critic not only points to a traditional linear display of art history, but also emphasises an out-dated narrative in which it is presented. In addition, other experts have argued that this is a much wider issue. According to art critic Skaidra Trilupaitytė, “in Lithuania the practice of “modernist collection” is linked to both the general cultural policy of the late Soviet era <...>, and the period of Independence⁴⁹. Another observation by K. Šapoka is that the NGA was founded on the basis of local specificity, which “resulted not only from ideological leadership as much as heavy-weight and centralised institutional “tradition”⁵⁰. It becomes evident that in Lithuanian museum practice there is a well-established tradition of exhibition making based on ‘traditional’ museological methods. K. Šapoka goes even further in saying that at the NGA “the peculiarities of representations of modern and contemporary art largely remained dependent on the Soviet museological traditions, both in structural and symbolic meanings”⁵¹. Here, the art critic is referring to a point made earlier by C. Saumarez Smith, that artworks inserted into a particular structure or narrative will take on a different meaning and thus will be interpreted by the visitor in that context.

Additionally, supporting the other’s criticism of ideology, the art critic G. Jankevičiūtė emphasises the “overload” of the display of permanent collection, the relationship between different types of artworks (landscapes and portraits) or art forms (mainly, painting and sculpture), arguing that there are two distinct approaches to the representation of the Lithuanian art history in the permanent collection display: “despite a persistent logical and convincing thematic breakdown, the attempts are overshadowed by the same [familiar] insight into the history of Lithuanian art”⁵². The art critic Alfonsas Andriuskevičius has also noticed the difference in approaches to the presentation of the Lithuanian art history⁵³. The chronological-thematic approach, which as it has been established is based on the modernist ideology of the history of art, forms the

foundation for the basic structure of the permanent collection display used at the NGA and, evidently, informs the relationship between the artworks and the narrative.

Finally, the biggest issue most of the critics tried to highlight in their texts was the distinct miscommunication between the permanent collection display, based on a modernist canon, and the vision of the NGA which aims to “present to Lithuanian and foreign visitors the 20th and 21st century Lithuanian art as a part of the world’s modern art culture”⁵⁴. Since the NGA has inherited the Lithuanian Art Museum 20th and 21st century Lithuanian art collection, the gallery’s permanent collection display had to adhere to it. Nonetheless, K. Šapoka points out that in the permanent collection display even “contemporary art can be as “naturally” included into the general “progress” narrative”⁵⁵. He criticizes the lack of attempts of finding a meaningful relationship between the artworks and institution, when the museum curators effortlessly add artworks into the framework of the Soviet art narrative. By inserting artworks into a linear, acontextualised, modernist narrative of a nation, curators are only concentrating on the objects in “the collections displayed to illustrate and authenticate the story rather than being at the epicentre of the story being told.”⁵⁶ Again, we are facing the main issue in traditional museology – the display of permanent collections regardless of the context in which the artworks were created and used.

With regards to arguments about the lack of historical and cultural context, the Soviet concept of art history and the main vision of permanent collection display at the NGD, it is also worth noting, that a museum’s collection is never static and is in a constant state of flux. According to G. Jankevičiūtė, a collection “can insert itself (or be inserted) into different contexts – from regional to global”⁵⁷. The prevailing idea in the New Museology theory that the context is the most important part of a permanent collection display clearly illustrates that collections are always open to new interpretations. In view of this it can be argued that there is no foundation on which collections or even museums themselves are built on⁵⁸. “Identities, aims, functions and

object positions are volatile and uneven. Not only is there no essential identity of a museum, <...> but the identities that are created are constantly changing”⁵⁹. Only on the basis of such ideas contemporary art museum and galleries will begin to develop into more open and accessible public cultural institutions.

CONCLUSION

In conclusion, the rise of the New Museology theory in the 1980's has resulted in a more critical outlook on the museum practice and, more generally, the evaluation of the role of museum in society. The New Museology theory emphasises the context of artworks as well as the social role of the institution. Often, the cultural and historical value of objects is undermined by the authoritative stance of the museum institution. Most art museums adapt the aesthetic method of display, and the National Gallery of Art is no exception. Opened in Lithuania in 2009 it was supposed to become a contemporary, open and social institution in which the history of the 20th and 21st century Lithuanian art was to be displayed. However, it has received a number of critical remarks about the lack of historical and cultural context as well as distinct approaches to the representation of modern Lithuanian art history. Thus it can be concluded that the permanent collection display at the National Gallery of Art completely ignores the New Museology theory and is based on the modernist view of art history, made popular in the Soviet period. However, to put everything into a wider context, the critics' (G. Jankevičiūtė, L. Dovydaitytė, K. Šapoka and others') arguments were based on the fundamental aspects of the New Museology theory – more emphasis on contextualised displays and the rejection of hierarchy of genres and Soviet modernism-based display method, which gives hope that in the future the New Museology methods will not only be applied in theory, but perhaps will begin to appear in contemporary art museum practice.

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- ³ Peter van Mensch, "Towards a Methodology of Museology" (PhD thesis, University of Zagreb, 1992).
- ⁴ Ibid.
- ⁵ Ibid.
- ⁶ Ibid.
- ⁷ Ibid.
- ⁸ *The New Museology*, ed. Peter Vergo (London: Reaktion Books Ltd., 1989).
- ⁹ Eilean Hooper-Greenhill. *Museums and the Shaping of Knowledge* (London: Routledge, 1992).
- ¹⁰ Alan Wallach. *Exhibition Contradiction* (University of Massachusetts Press, 1998).
- ¹¹ Carol Duncan. *Civilizing Rituals* (London: Routledge, 1995).
- ¹² Vergo, 3.
- ¹³ Mensch.
- ¹⁴ Odeta Žukauskienė. "Muziejų kultūra: kintantys diskursai ir institucinė kritika" in *Lietuvos kultūros tyrimai 2: Muziejai, paveldas, vertybės*, ed. Rita Repšienė (Vilnius: Lietuvos kultūros tyrimų institutas, 2012), 15.
- ¹⁵ Nastazija Keršytė, "Muzeologija Lietuvos mokslo kontekste", *Knygotyra* (2003), 10–23.
- ¹⁶ Skaidra Trilupaitytė, "Pamąstymai apie auksinę kolekciją", *Dailė* (2010), 4–6.
- ¹⁷ Linara Dovydaitytė, "Which Communism to Bring to the Museum? A Case of Memory Politics in Lithuania", *Meno istorija ir kritika* (2010), 80–87.
- ¹⁸ Kęstutis Šapoka, "Antimuziejus kaip procesuali atmintis: Alytaus avangardizmo atvejis" *Lietuvos kultūros tyrimai 2: Muziejai, paveldas, vertybės*, ed. Rita Repšienė (Vilnius: Lietuvos kultūros tyrimų institutas, 2012), 32–46.
- ¹⁹ Žukauskienė, 14–31.
- ²⁰ Jankevičiūtė, G. "Writing Art History of the Vanished States: Estonia, Latvia and Lithuania in the 1940s". *Kunsteadaslikke Uurimusi (Studies on Art and Architecture)* (2010), 86–104.
- ²¹ Keršytė, 18.
- ²² Graham Black, *Transforming Museums in the Twenty-first Century* (2012), 210.
- ²³ Charles Saumarez Smith, "Museums, Artefacts, and Meanings" *The New Museology*, ed. Peter Vergo (1989), 9.
- ²⁴ Ibid., 12.
- ²⁵ Ibid., 10–11.
- ²⁶ Vergo, 48.
- ²⁷ Duncan, 4.
- ²⁸ Vergo, 48.
- ²⁹ Ibid.
- ³⁰ Duncan, 4.
- ³¹ George Brown Goode, "The Museums of the Future" cited in Vergo, 49.
- ³² Vergo, 49.
- ³³ Živilė Gaižutytė-Filipavičienė, "Meno muziejai ir medijos" *Lietuvos kultūros tyrimai 2: Muziejai, paveldas, vertybės*, ed. Rita Repšienė (2012), 51.
- ³⁴ Gaižutytė-Filipavičienė, 50.
- ³⁵ Žukauskienė, 16.
- ³⁶ Nastazija Keršytė, "Nacionalinis tapatumas ir nacionalinių muziejų situacija. Muziejų politikos problemos". *Liaudies kultūra* (2012), 20–29.
- ³⁷ Austėja Čepauskaitė, "Nacionalinis tapatumas Lietuvos dailės muziejuje: dvi dailės istorijos versijos". *Acta Academiae Artium Vilnensis* (2010), 153–164.

Notes

- ¹ An institution founded by Ptolemy I Soter, which included the famous Library of Alexandria with its own study collection could be considered as the first museum.
- ² Nastazija Keršytė, "Nacionalinis tapatumas ir nacionalinių muziejų situacija. Muziejų politikos problemos", *Liaudies kultūra* (2012), 21.

³⁸ Dovilė Aleksandravičiūtė, and Vaida Markevičiūtė, „Apie tikrovės ribas ir dailės santykį su ideologija“, *Kultūros barai* (2010), 38.

³⁹ Giedrė Jankevičiūtė, „Nacionalinė dailės galerija: pirmieji išpūdžiai“. *Naujasis Židinys-Aidai* (2009), 282.

⁴⁰ The other being M. K. Čiurlionis National Museum of Art.

⁴¹ Giedrė Jankevičiūtė, „Paroda „Eksperimentas“ – nuolatinės NDG (MMM) ekspozicijos bandymas?“. *Šiaurės Atėnai*. / Jurijus Dobriakovas, „Eksperimentas“ – daugiau nei sėkmingas“.

⁴² Linara Dovydaitytė „Post-Soviet Writing of History: The Case of the National Gallery of Art in Vilnius“, *Kun-stiteaduslikke Uurimusi (Studies on Art and Architecture)* (2010b), 105–120 / Virginijus Kinčaitis „Muziejinio laiko dramaturgija ir lankytojo nerimas“. *Dailė* (2010), 8–9.

⁴³ Jankevičiūtė, 279–282.

⁴⁴ Linara Dovydaitytė, „Nacionalinė dailės galerija: atminties ir nesantaikos vieta“. *Dailė*. (2010a), 4–10.

⁴⁵ Aleksandravičiūtė and Markevičiūtė, 36–45.

⁴⁶ Dovydaitytė (2010b), 118.

⁴⁷ Kęstutis Zapkus (b. 1938) is an expatriate artist, who has lived in Paris and New York, creating abstract works of art. Kazimieras Žoromskis (1913–2004) was an artist, who was forced to emigrate from Lithuania. During his forced emigration the artist had lived and worked in Italy, Spain, Columbia and the USA, before his return to Lithuania in 1986. Juzefa Čeičytė (b. 1922) creates abstract works of

art as well as theatre and film sets. Kazimiera Zimblytė (1933–1999) was an abstractionist painter, creator of collages, assemblages and installations. Both J. Čeičytė and K. Zimblytė lived and created under the difficult conditions in Lithuania, occupied by the Soviet Union. Both artists were better known for their theatre work, rather than as abstract painters. On the other hand, having lived abroad since 1944, K. Zapkus had experienced the complete freedom of expression, prevalent in Europe and the USA. He became well-known for his abstract paintings and has held a number of solo shows and participated in various group exhibitions around the world.

⁴⁸ Aleksandravičiūtė and Markevičiūtė, 37.

⁴⁹ Skaidra Trilupaitytė, „Pamąstymai apie auksinę kolekciją“. *Dailė* (2010), 4.

⁵⁰ Šapoka, 36.

⁵¹ Ibid., 37.

⁵² Jankevičiūtė, 282.

⁵³ Alfonsas Andriuškevičius, „Dailės galerija – ne enciklopedija“. *Šiaurės atėnai* (2009).

⁵⁴ Jablonskienė.

⁵⁵ Šapoka, 38.

⁵⁶ Black, 90.

⁵⁷ Giedrė Jankevičiūtė, „Paroda „Eksperimentas“ – nuolatinės NDG (MMM) ekspozicijos bandymas?“, *Šiaurės Atėnai*.

⁵⁸ Hooper-Greenhill, 191.

⁵⁹ Ibid.

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ĮTAMPA TARP KASDIENĖS PRAKTIKOS IR NAUJOSIOS MUZEOLOGIJOS TEORIJOS: NACIONALINĖS DAILĖS GALERIJOS VILNIUJE ATVEJIS

Santrauka

Šiame straipsnyje siekiama pristatyti Naujosios muzeologijos teoriją ir aptarti jos pritaikymo galimybes Lietuvos muziejų praktikoje. Iki šiol išsami Naujosios muzeologijos teorija, suformuota XX a. 9 dešimtmetyje ir akcentuojanti kontekstinį meno kūrinių pristatymą bei socialinį muziejų vaidmenį visuomenės kultūriniame gyvenime, Lietuvos muziejininkystėje taikoma mažai, o dailės muziejų ekspozicijų analizė šios teorijos rėmuose taip pat dar neatlikta. Pirmoje straipsnio dalyje pristatoma Naujosios muzeologijos teorija ir istoriografija, kartu su pagrindiniais autoriais, kurių pastangomis susiformavo ir buvo išplėtotas naujas požiūris į muziejaus instituciją. Antroje dalyje aptariami muziejinių kolekcijų eksponavimo principai, įskaitant estetinį, kontekstinį/edukacinį ir baltąjį kubą. Trečioje straipsnio dalyje pristatomos Nacionalinės dailės galerijos (NDG) įkūrimo aplinkybės ir, taikant Naujosios muzeologijos teoriją, analizuojama nuolatinė šio dailės muziejaus ekspozicija, kurioje ignoruojama Naujosios muzeologijos teorija ir nuolatinės kolekcijos pristatymas remiasi modernistiniu sovietiniu diskursu. Taigi, nenuostabu, kad Nacionalinės dailės galerijos nuolatinė ekspozicija susilaukė nemažai kritikos iš įvairių meno ir kultūros atstovų. Tikimasi, kad supažindinimas su Naujosios muzeologijos teorijos pagrindiniais aspektais bei Nacionalinės dailės galerijos nuolatinės ekspozicijos vertinimas padės suformuoti pagrindus naujiems Lietuvos muzeologijos tyrimams.

Reikšminiai žodžiai: Naujosios muzeologijos teorija, Nacionalinė dailės galerija Vilniuje, Lietuvos dailė, nuolatinė ekspozicija, modernizmas, sovietinis modernizmas

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