

Any museum lending to or borrowing from Italy may find the process a daunting one. Issues include communications, bureaucracy, changing government positions, delays, logistics in ancient buildings and towns, along with couriers, customs procedures, public bids, insurance, and private exhibition organizers. This session aims to be a user's manual to help deal with Italy and its many current problems and to explain why such problems exist.

Vancouver, 04.11.2017

# Shipping Tales

## Italian museum reforms: case study the Pinacoteca di Brera

Arteria International Conference



Dr. James M. Bradburne  
Direttore Generale Pinacoteca di Brera  
e Biblioteca Braidense

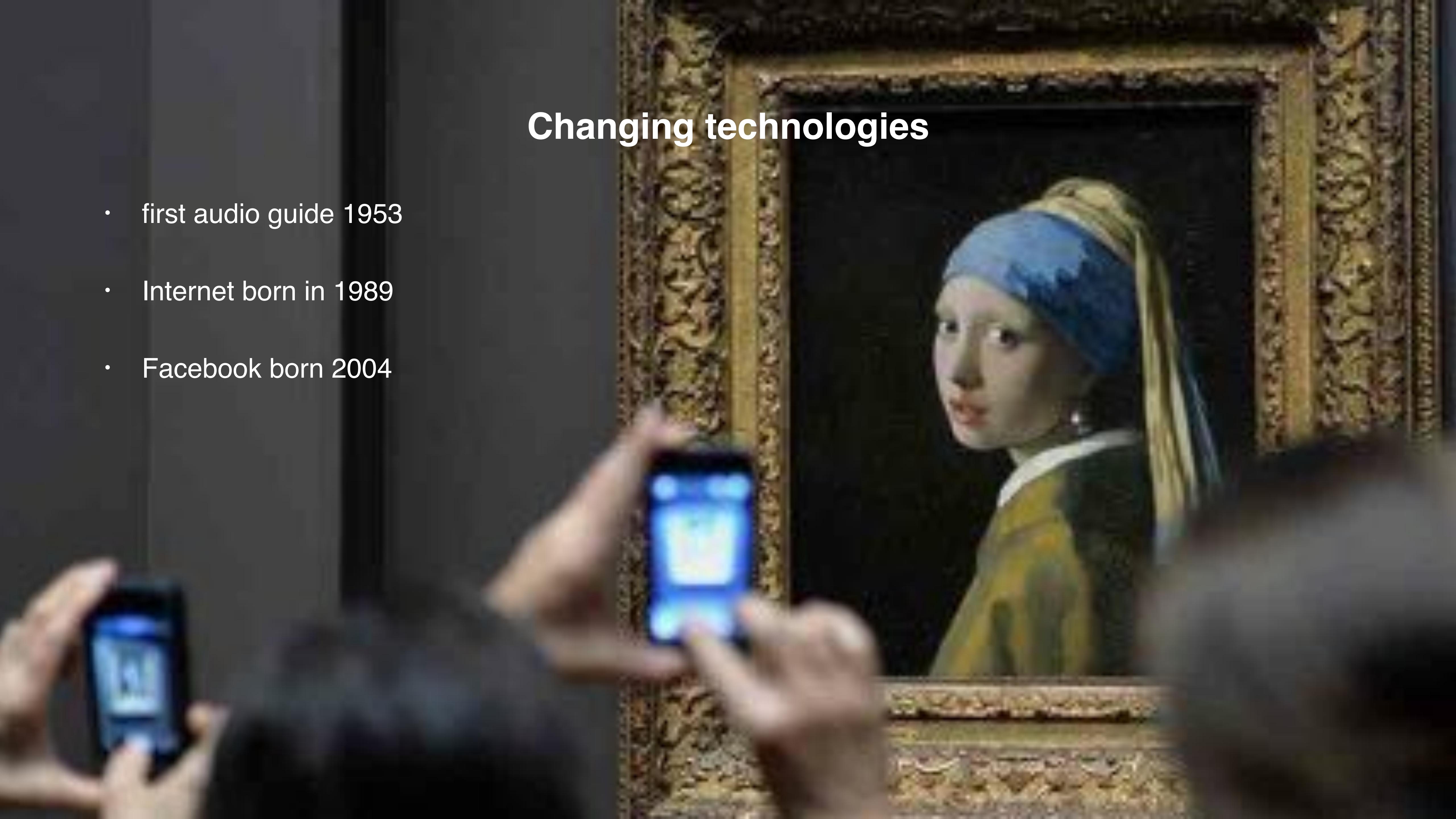
[www.bradburne.org](http://www.bradburne.org)  
[jmb@circlessquared.org](mailto:jmb@circlessquared.org)

# Tempora mutantur ...

- 1999 - 2003 Museum für Angewandte Kunst, Frankfurt
- 2003 - 2006 Next Generation foundation, London
- 2006 - 2015 Palazzo Strozzi, Florence
- 2015 - Brera

## Changing technologies

- first audio guide 1953
- Internet born in 1989
- Facebook born 2004



A wide-angle photograph of a large, diverse crowd of people in what appears to be a grand hall or museum. The crowd is looking upwards and to the right, towards a point of interest that is not visible in the frame. The architecture is classical, with tall columns and framed artworks on the walls. The lighting is bright and even.

# Changing cultural practices

- from practice to one-off event
- from the gaze to self-situation

# *What is an autonomous museum?*

- An autonomous museum is one that can identify its audience, define its own mission, and develop a strategy to meet its needs without external interference
- this does not mean the total absence of constraints: an autonomous museum must be economically viable, institutionally robust, and remain relevant to its users
- autonomous governance ideally - although not necessarily - means all key stakeholders have an equal voice in the strategies developed by the museum, and have the right to implement them
- autonomous financial support means that the museum's income streams are balanced to reduce the risk of any single funding stream having disproportionate influence
- an autonomous mission mean the museum can respond to the needs of a diverse and representative community to give access to shared cultural property

# *Where can we find autonomous museums?*

- Autonomous museums exist in the Netherlands, in the UK, in America, and in many other European countries. Autonomous museums are generally self-standing foundations, with a mix of revenue from public and private sources. Often the museum collections (and museum buildings) continue to belong to the State, but are managed by an independent institution according to a series of guidelines.
- Few serious museums pay all their costs from earned revenue, and few are fully private - even the Metropolitan receives 30% of its budget from the City of New York, and American philanthropy - based on tax deductibility - is a form of self-directed taxation.

# *Two models of autonomy*

## **The Dutch experience: The Van Gogh Museum *inter alia***

Made a public foundation in 1993, along with all national museums formerly administered by the Ministry of Culture, with a non-political Board and five-year guaranteed funding at previous level.

## **The Italian experience: Palazzo Strozzi**

Italy's first public-private autonomous foundation, created 2006, with a Board comprised of three publicly-appointed, three privately-appointed members. Public funding guaranteed for three years at at least 30% of the operating budget. The Egyptian Museum in Turin is also an independent public-private foundation.

# *Cultural management in Italy*

- the Ministry of Culture (MiBAC, later MiBACT) was created in 1974, in order to concentrate the management of Italy's heritage in Rome, depriving major state-owned museums of the autonomy they enjoyed under the Ministry of Education and the close relationship they had to their host cities
- the Ministry functions as a 'Soviet-style' bureaucracy, where decisions are made in Rome about the needs of museums throughout Italy
- The country is divided into regional 'soprintendenze', 'poli museali' (clusters of museums and heritage sites) and since 2014, semi-autonomous museums and archaeological sites of two levels (one level reports directly to the Secretary General, the second, to the Director General of Italy's museums)
- non-State cultural heritage sites are managed by: the Church, public, private and public/private foundations, regions, counties, cities and individuals.

# *The distressing reality of state museums ...*

- in the 1980s, the decision to concentrate on conservation led to all ‘non-core’ activities being outsourced: ticketing, catalogues, exhibitions, object handling
- this means that in Italy, few museums make their own exhibitions, limiting international collaboration except in terms of loans - Italy is used as a bancomat to withdraw masterpieces
- a second consequence is that exhibition-making has become a thriving private sector activity, dominated by publishers: Skira, Mondadori, Sole 24, plus a number of specialised companies: MondoMostre, Artemisia, Linea d’ombra
- this in turn means that Italian museums lack key professional profiles, notably that of registrar, but also object handlers, exhibition and graphic designers, educators, press officers, fundraisers
- almost all major competences needed in a modern museum are absent from Italian state museums - notably registrars and educators

# Towards autonomy - from conservation to valorisation

Freedom from external control or influence; independence:

The right or condition of self-government: the ability to make your own decisions without being controlled by anyone else:

From Greek autonomia ‘independence’ from autonomos ‘independent, living by one's own laws.’

**Autonomy means not having to ask permission, as long as relevant laws and guidelines - transparently agreed to - are followed**

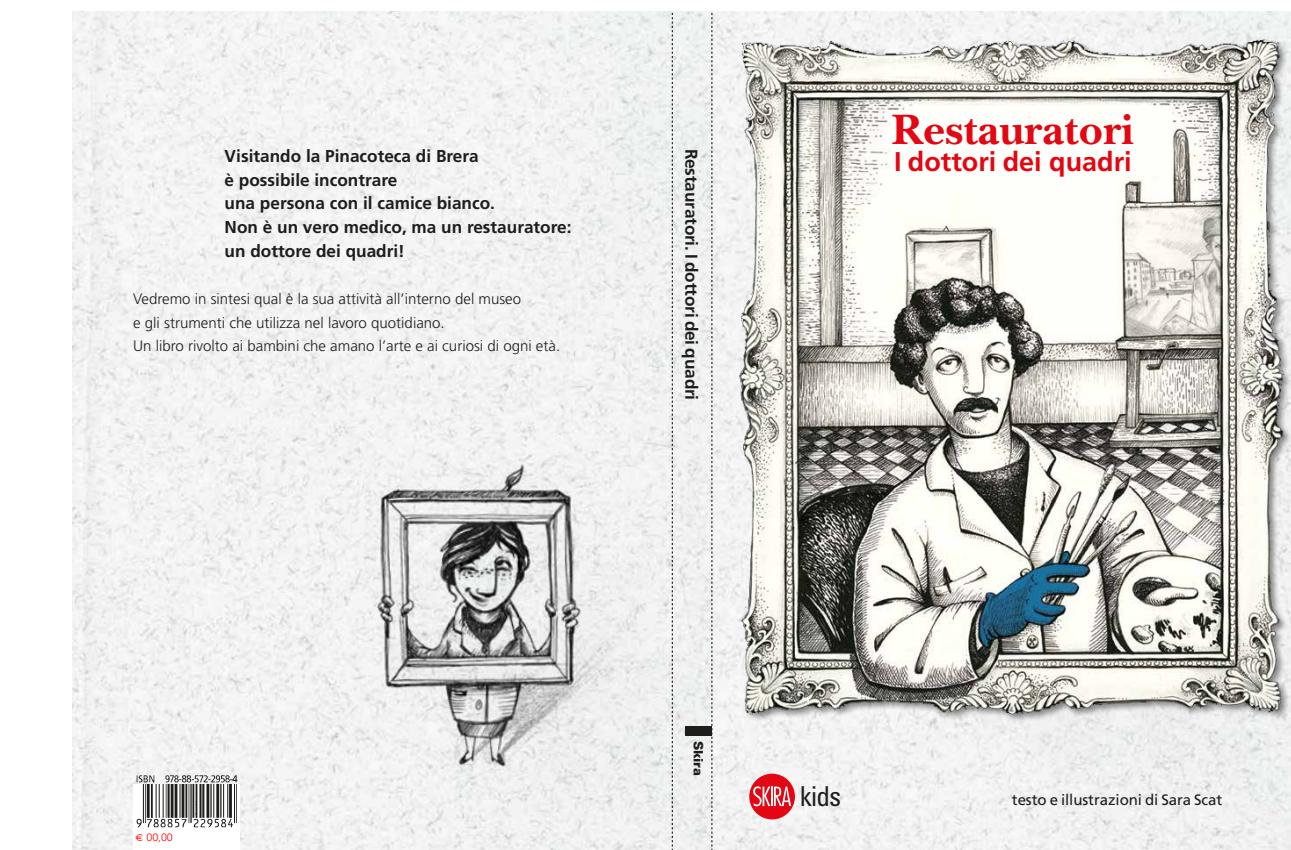
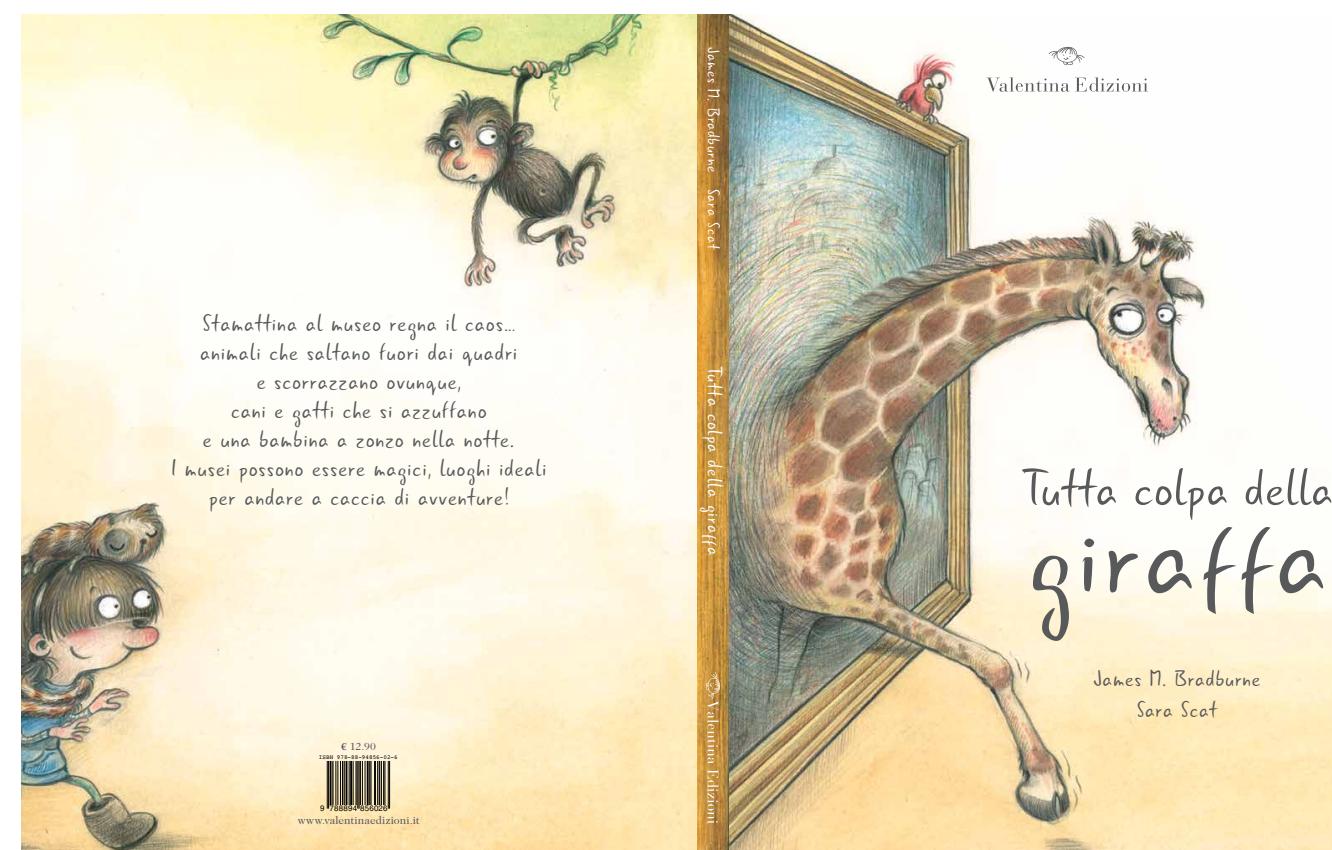
# *Listening: from protection to responsibility*

*"The first step is to listen to employees to understand their passions and skills. Ideally, in order to grow people, they should be entrusted with activities that give more satisfaction and therefore are encouraged to develop new skills. The top-down state system is completely contrary to the principle of gardening because people often find themselves doing their job solely as an obligation, without any pleasure of. This is counter-productive and at the end the job suffers. My goal is to help release the potential of every staff member through an intelligent and agile organization. "*

# *Flowers, not wheels; a garden, not a machine*

"The director of a museum should act as a good gardener. Organisations are not machines and the manager is not a mechanic with pieces to fix and replace. I like to compare it to those who cultivate different flowers - they have to value them, making them grow in the best ways so they come to work with enthusiasm and motivation.

If this does not happen, it is seldom the fault of people, but of the manager who does not have the necessary sensitivity. If a rose does not grow well in the full sun it is not his fault but his nature. Bad flowers are really rare: in my view, 99% of the organisations that work badly depend on managers, not by people. "



# The architecture of autonomy

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Statutes  
Previsional budget 2017  
Three year strategic plan  
IBAN

## Trustees

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*Presidente:* Rosanna Tirone  
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Giovanni Agosti  
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# Paying for autonomy

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Autonomy means economic independence, but the new autonomy needs to be supported by the private sector as well

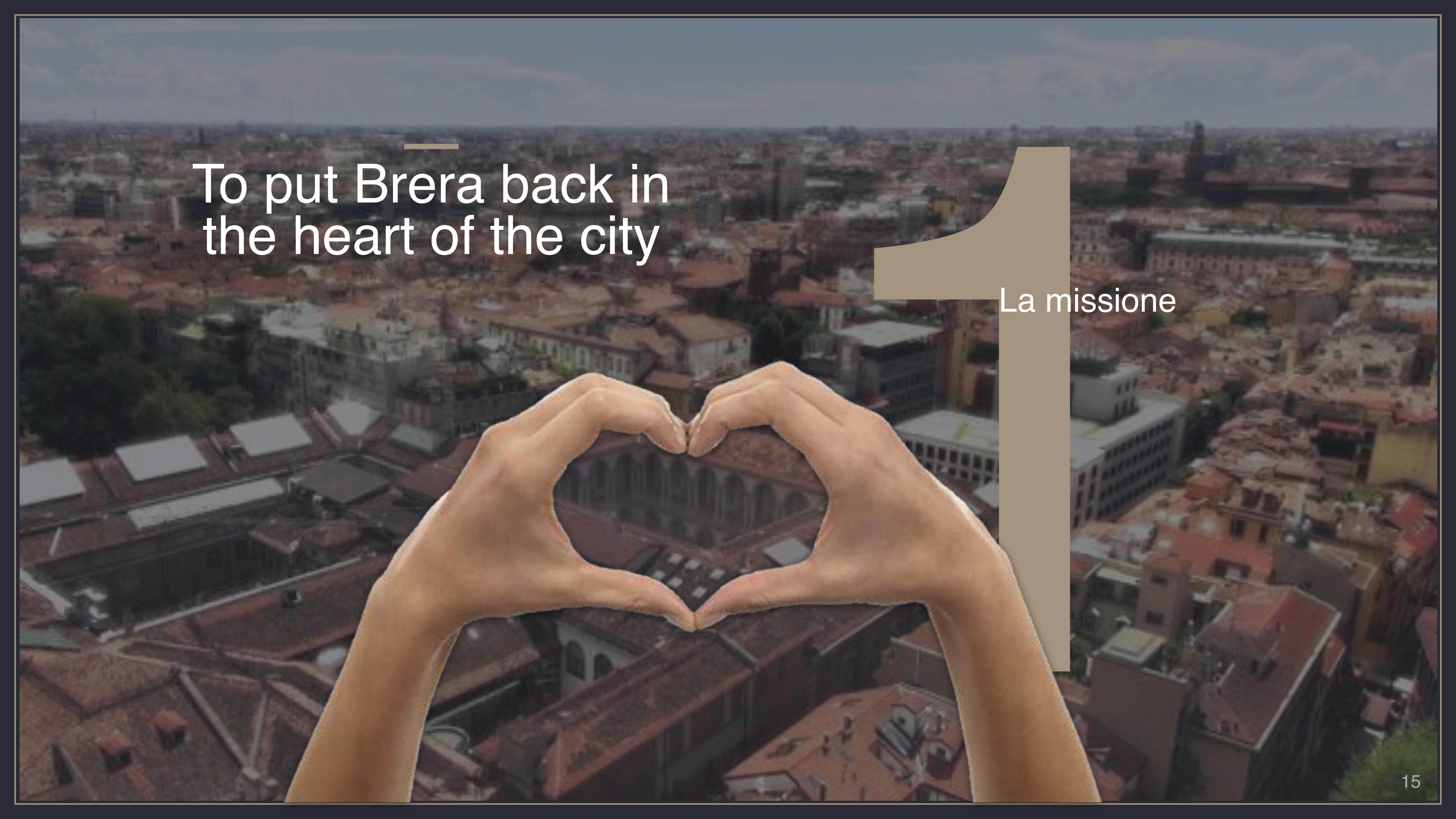
## PRIVATE SPONSORS

**AMICI DI BRERA**

**AMERICAN FRIENDS OF BRERA**

**ASSOCIATION PARTNERS BRERA**

ART BONUS in Italy  
Deductibility in America  
Crowdfunding: Un caffè sospeso per l'arte



To put Brera back in  
the heart of the city

La missione



# New information signage

TOTEM



TUTTI I GIOVEDÌ / EVERY THURSDAY



Trascorri i giovedì sera  
alla Pinacoteca a **2 euro!**  
*Enjoy the Thursday night  
at the Pinacoteca for **2 euro!***

dalle 18.00 alle 22.15 (chiusura biglietteria 21.40)  
*from 6.00 p.m. to 10.15 p.m. (ticket office closes at 9.40 p.m.)*



[www.pinacotecabrera.org](http://www.pinacotecabrera.org)



Pinacoteca di Brera / MuseoCity 17

# New ticketing and entry VIDEOWALL

**In prestito  
On loan**

"Stango nella stanza  
della madre,  
Gli ammalati di Palazzo 1790  
del XVIII al XX secolo"

Città d'arte di Palazzo 1790,  
Milano - Spazio 1790



Pietro Bonnard  
Ritratto di donna  
Galleria Bonnard  
1912-1913

Il maestro  
Ritratto di Francesco  
Ritratto di Alberto Morro  
1943





Rimaneteggiornata con tutte  
le iniziative e le novità della Pinacoteca.  
Keep Up-to-date with all the latest news.

**Visita il sito  
della Pinacoteca di Brera**  
**Visit the Pinacoteca  
website**

[www.pinacotecabrera.org](http://www.pinacotecabrera.org)

**In prestito  
On loan**

"Belluno e Bassano.  
Un viaggio in le loro"

Gallerie d'Italia, Milano  
1790 anni di bellezza



Bernardino Bellotto  
Veduta di Villa Pisani per Michel e Giacomo  
1744



Bernardino Bellotto  
Veduta di Cesenatico  
1744



Francesco Guardi  
Alessandro Magnasco sotto il Lissentino  
Paesaggio con due fiumi

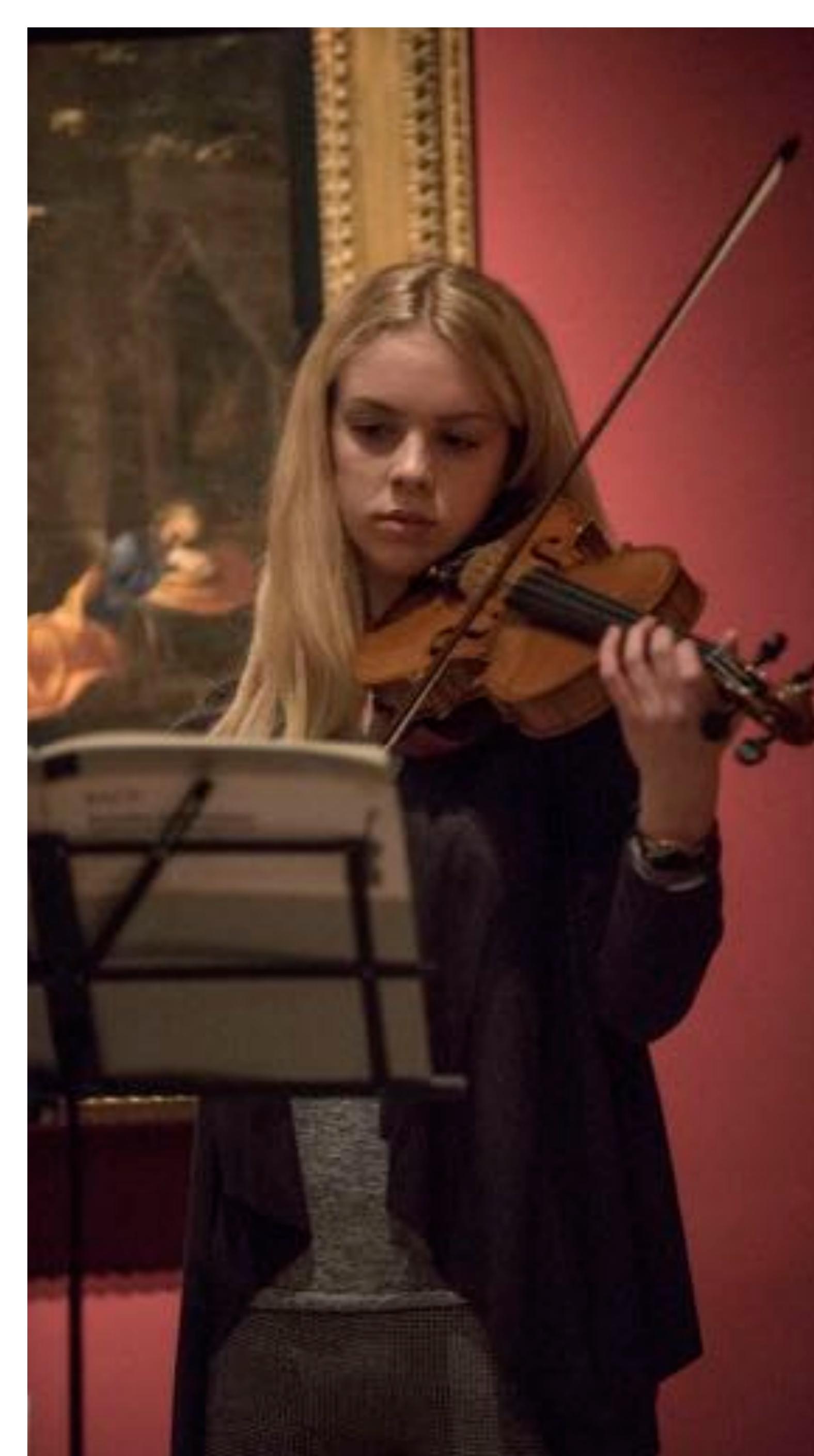


Francesco Guardi  
Alessandro Magnasco sotto il Lissentino  
Paesaggio con tre fiumi

A close-up detail from a painting, likely a portrait of a musician. It shows a person's face in profile, looking down at their hands which are positioned on the keys of a harpsichord. The person has dark hair and is wearing a red garment. The harpsichord has a light-colored wooden case and black keys.

Thursdays  
open until 10.30pm

# Brera MUSICA



Brera MUSICA

Rimettere Brera  
nel cuore  
della sua città

Creando un'identità Brera  
coerente e riconoscibile

# Brera MUSICA

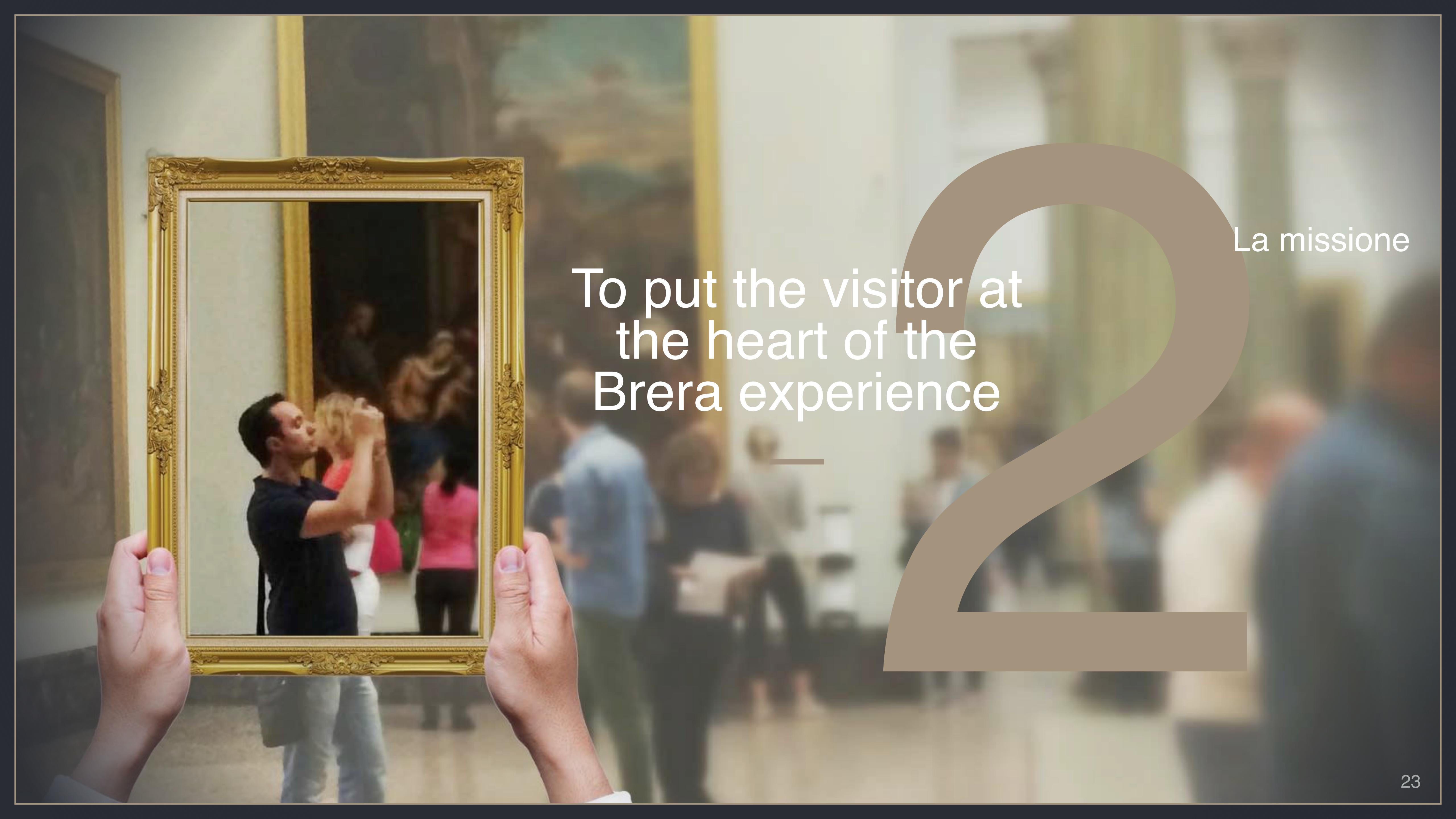
Directed by Maestro Clive Britton,  
in collaboration with Philippe Daverio and Michael Nyman

1. Private concerts for openings
2. Every Third Thursday for €3
3. Concerts for families and children
4. Support for young musicians



*Brera by flashlight*



A photograph of a person's hands holding a small framed picture. The picture shows two people in a museum setting, one man and one woman, looking up at a painting. In the background, there are other people and paintings in a gallery.

La missione

To put the visitor at  
the heart of the  
Brera experience

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... and not only

# *The Brera as a cultural laboratory*

- 1) to encourage visitors to **look longer**
- 2) to create the context in which to **see more**

**The goal of all museum installations is to enhance visitor engagement with the objects in the museum's care**



Rimettere il fruttore  
al centro  
del nostro lavoro

aumentando  
l'accessibilità  
e l'attenzione per  
il visitatore

# Re-install the permanent collection in two years

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*No temporary exhibitions -  
Every new installation based on a 'dialogue'*

KEYWORDS:  
**accessibility**  
**welcome**  
**listening**

01  
New uniforms by Trussardi

02  
New lighting

03  
New labelling

04  
New audio guides

# *Beyond blockbusters: from “exhibition” to “inhibition”*

- ▶ we need to trust our collections and give them new value
- ▶ we need to create the expectation of change, not permanence
- ▶ we need to create contexts that permit multiple narratives, not just a single storyline
- ▶ we need to travel objects to enrich our collections and create new knowledge with them, not as self-contained experiences detached from the permanent collection



Dialogue Nr. 1

## *Our first “inhibition”*

17  
march

1

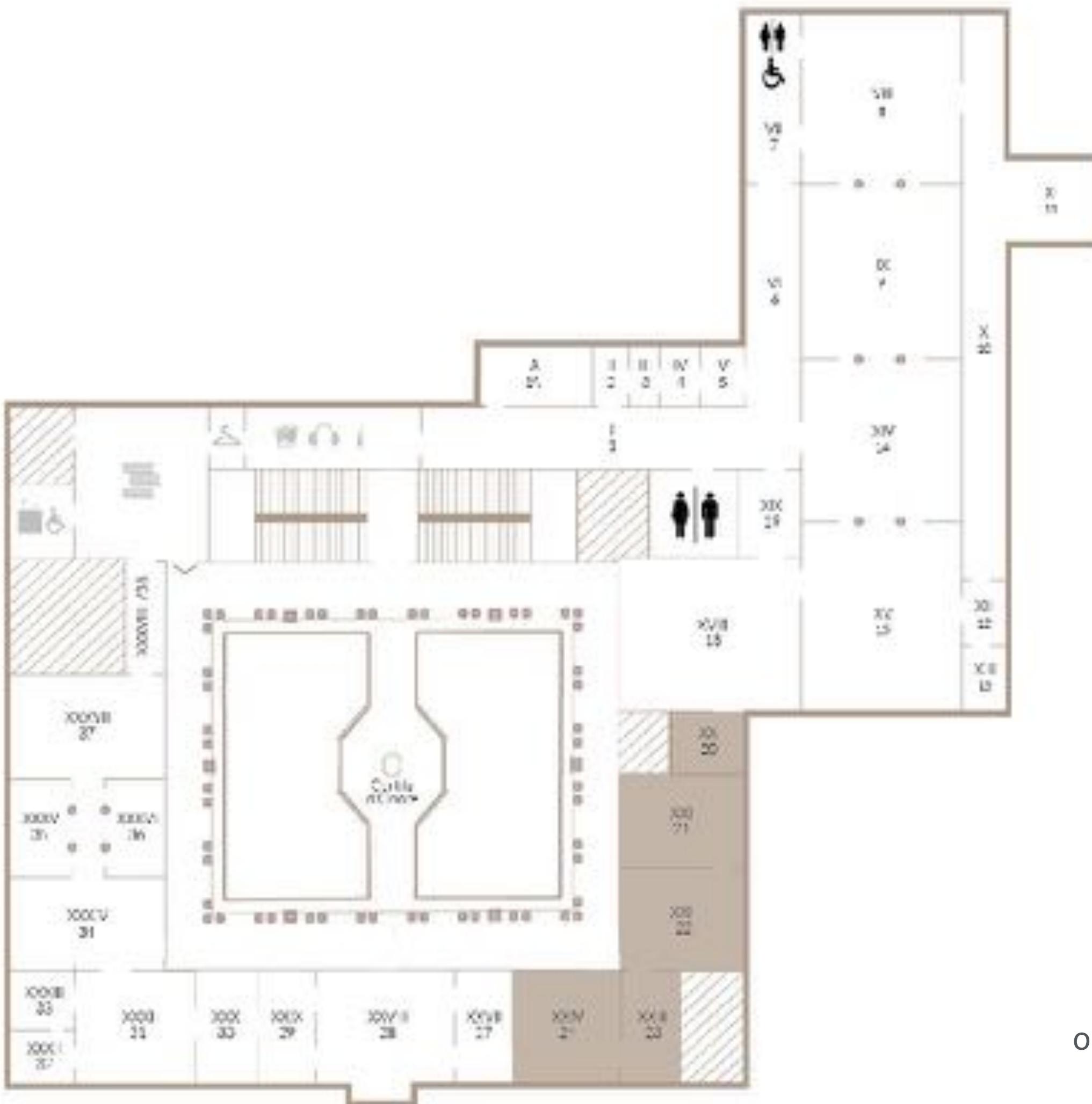
16 june  
2016

2

10  
november

3

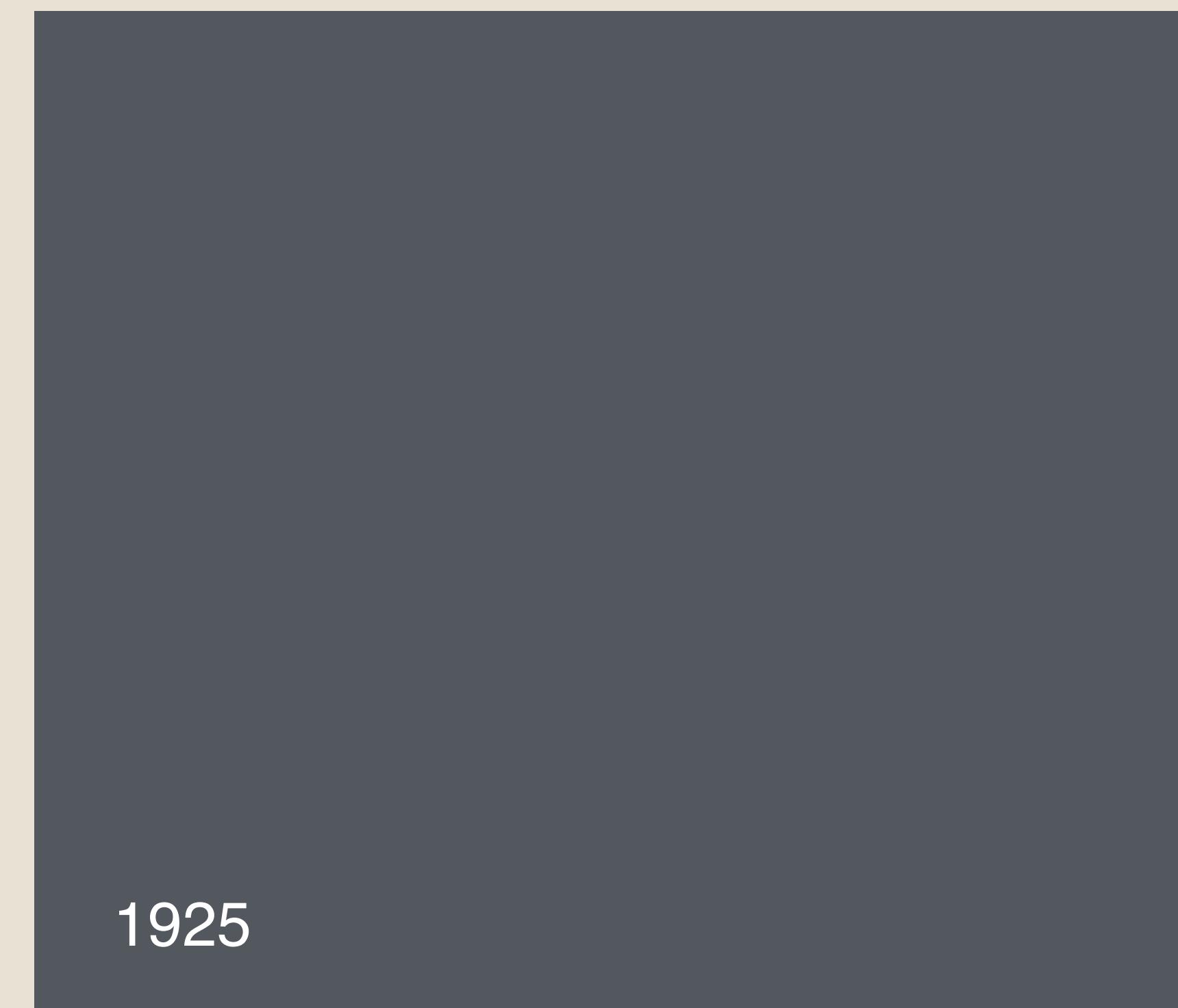
# Perugino & Raphaël



Raffaello Sanzio,  
*Sposalizio della Vergine*  
1504  
olio su tavola  
cm 170 × 118  
Milano  
Pinacoteca di Brera

Perugino  
*Sposalizio della Vergine*  
1501-1504  
olio su tavola, cm 234×186  
Caen  
Musée des Beaux-Arts





1943



1950





Tempora mutantur  
nos et mutamur in illis

2016

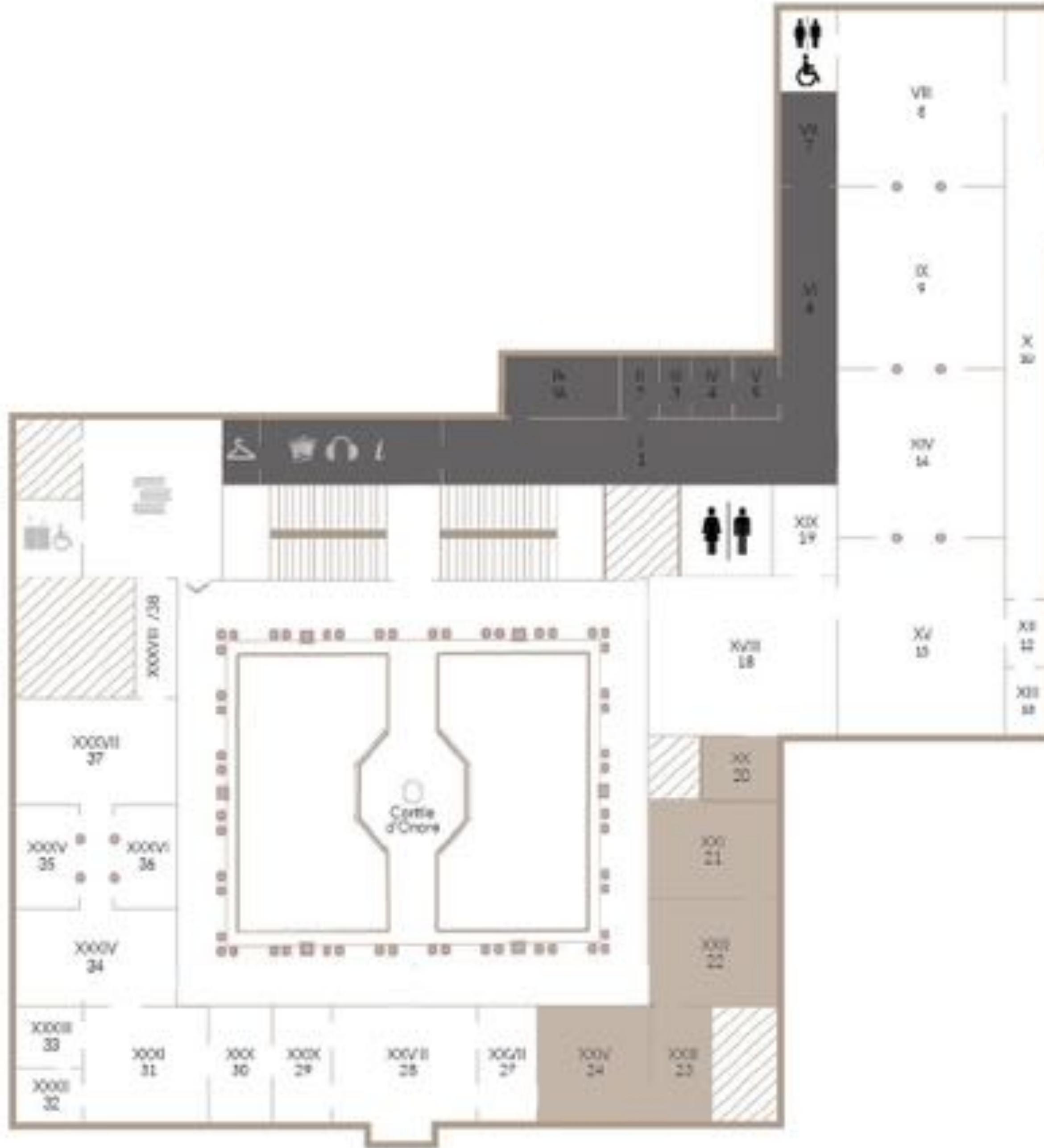
New  
installation  
Rooms 20-23

# *The second dialogue 2016*

16 june  
2016

10 novembre  
2016

# Mantegna









Tempora mutantur  
nos et mutamur in illis

2016

New  
installation  
Rooms 1-7

Rimettere il fruttore  
al centro  
del nostro lavoro

aumentando  
l'accessibilità  
e l'attenzione per  
il visitatore

## Third dialogue - a question of attribution

17 marzo  
2016

1

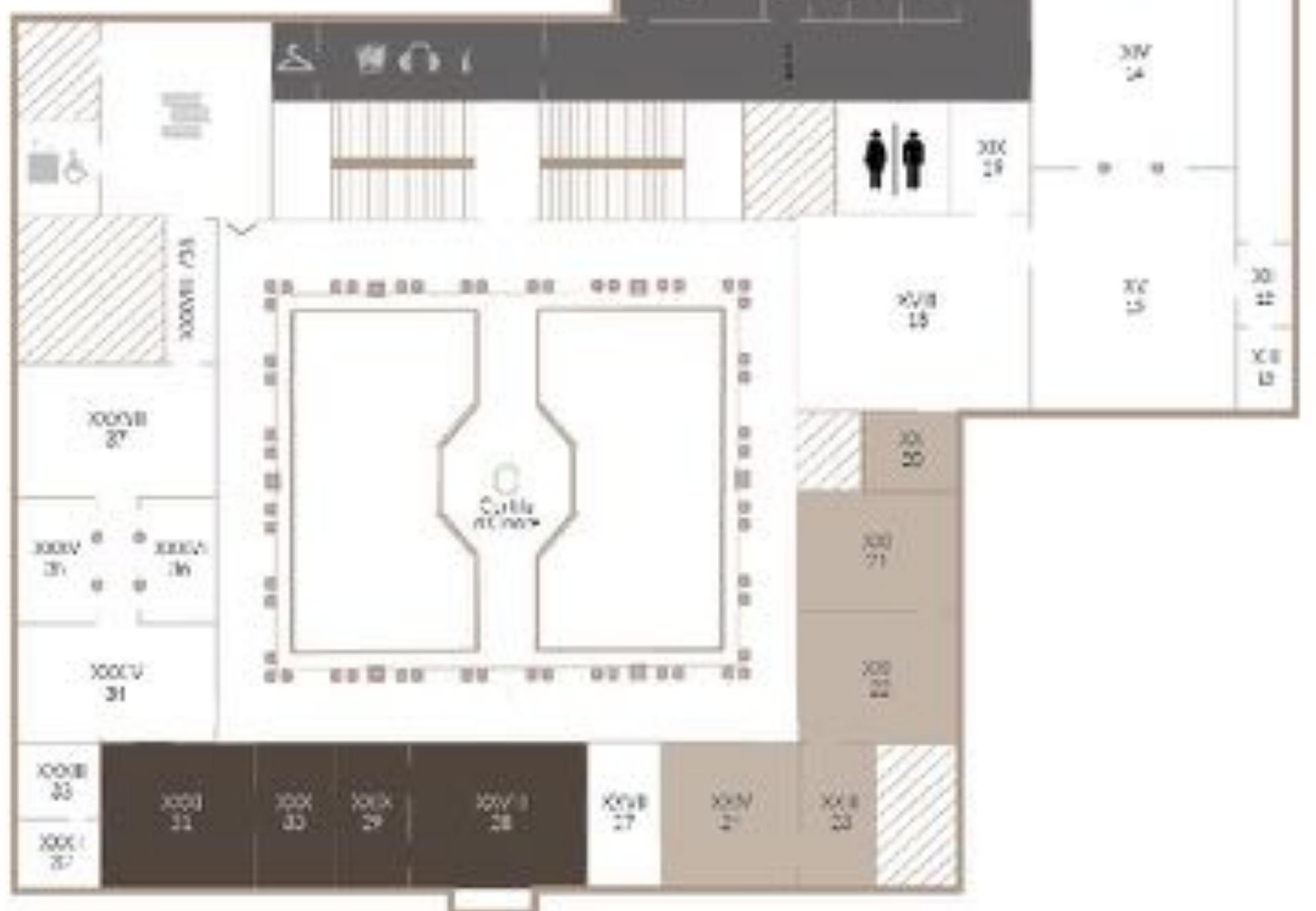
16 giugno  
2016

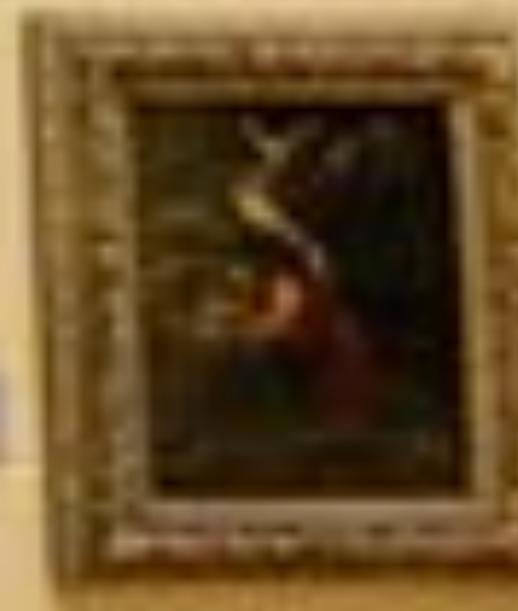
2

10 novembre  
2016

3

# Caravaggio











New  
installation  
Rooms 27-33

Rimettere il frutto  
al centro  
del nostro lavoro



# Fourth Dialogue - Lorenzo Lotto

30 marzo  
2017

8 giugno  
2017

1

2

# Lorenzo Lotto







New  
installation  
Room 19

Rimettere il fruttore  
al centro  
del nostro lavoro

aumentando  
l'accessibilità  
e l'attenzione per  
il visitatore

# Five dialogues - re-installations 2016-2017



Sale 34-37





XXXV



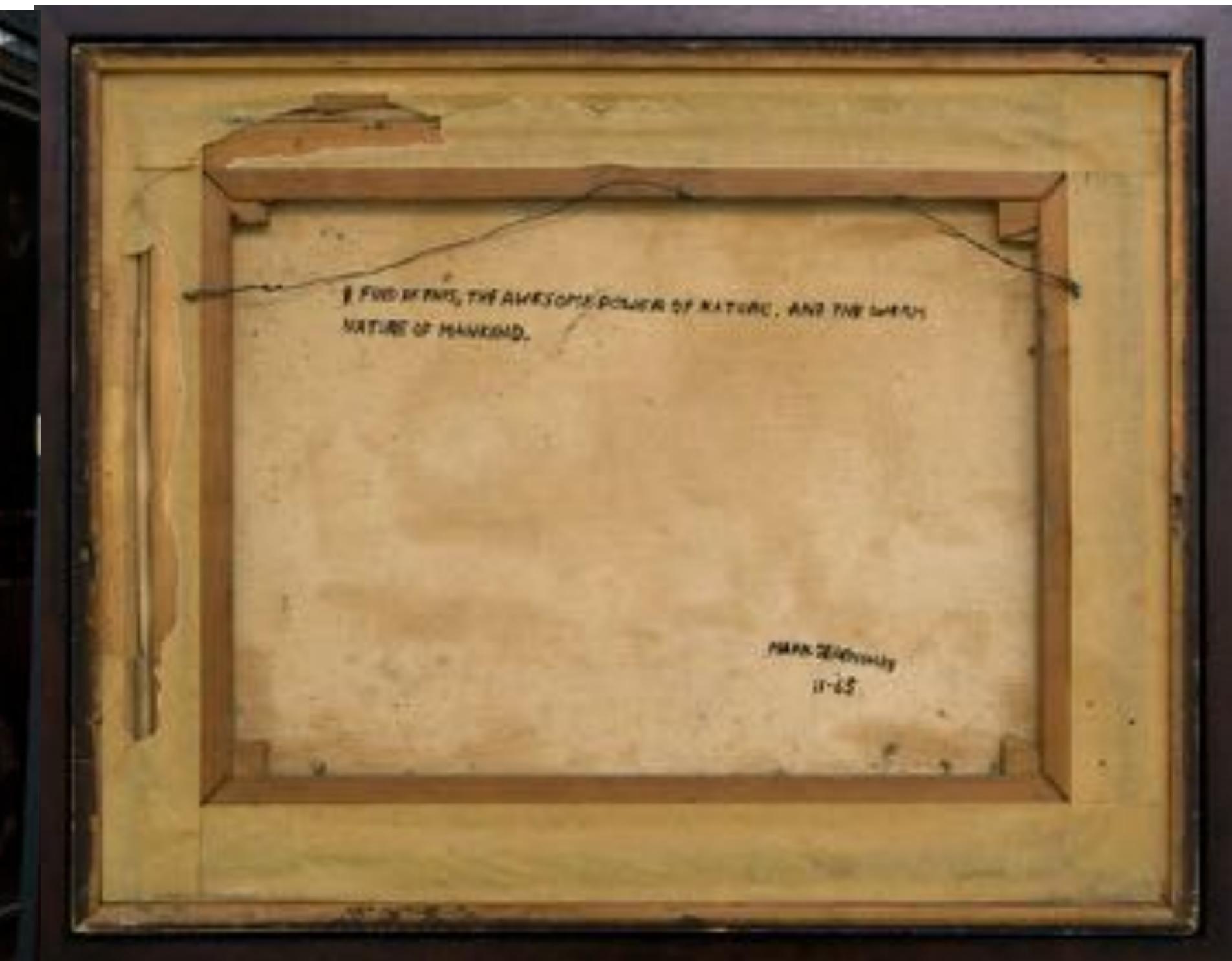
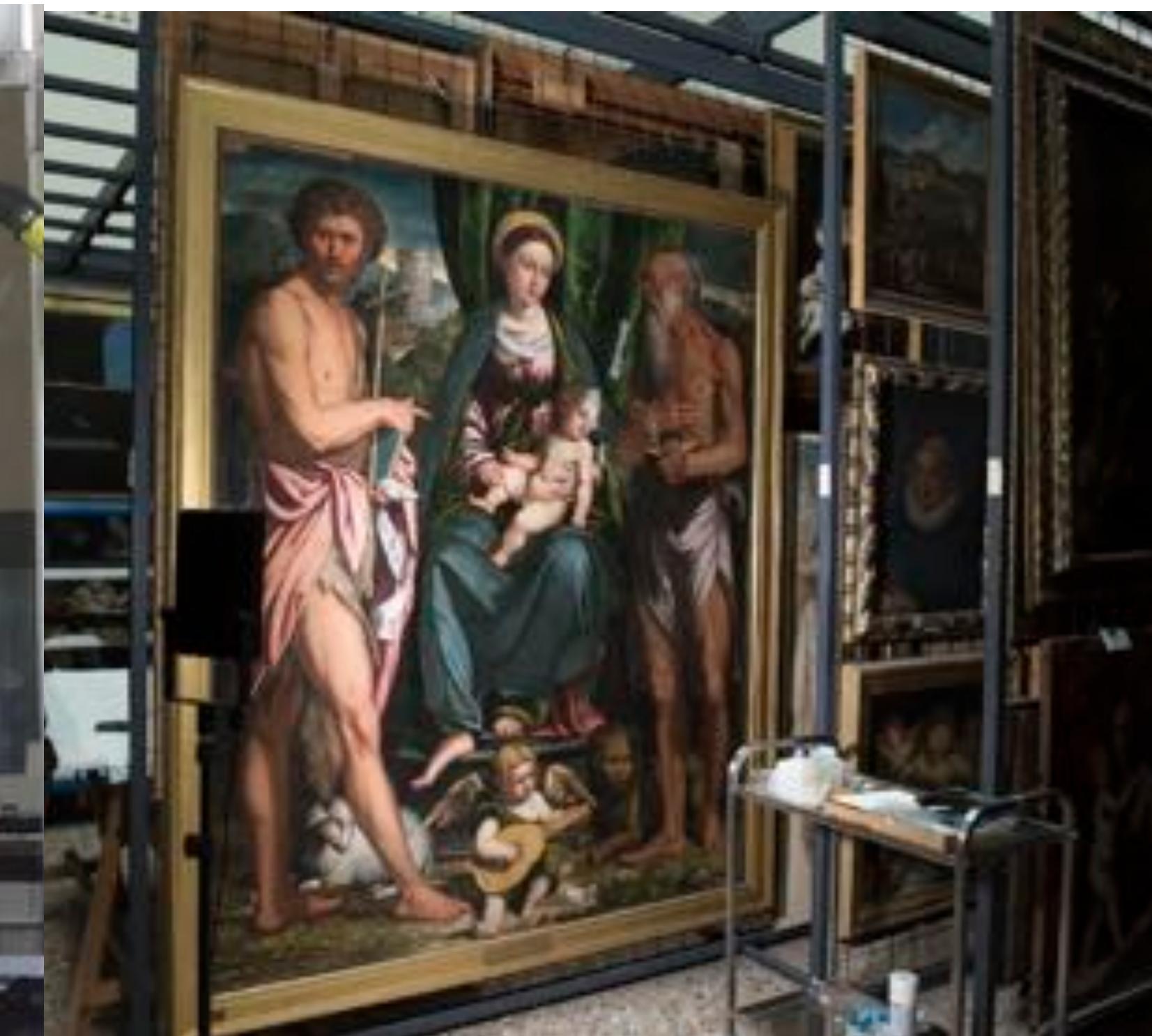
# The visible museum

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SALA 5  
OPEN RESTORATION  
LABORATORY

SALA 23  
VISIBLE STORAGE  
(VERSO)

SALA 38  
VISIBLE STORAGE  
(RETRO)





*Conservation, restoration, study*



Bramante, *Christ tied to the column*, 1489/90



# Other voices in the museum

## RE- READINGS

Labels written famous  
artists, poets, writers

## THE ART DOCTORS

Art restoration in a public  
setting

## HIDDEN BRERA New purchases

Discovering the  
masterpieces in storage

# “FAMILY FRIENDLY” interactivity, families and children

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## STROLLER TOURS

Tours for parents with children  
under 18 months old

## THE BRERA BAG

Family kits and tours  
for the whole family

## TOP TEN

The favourite paintings  
selected by children  
every month



# Three kinds of labels

Al centro dell'arte cristiana c'è l'immagine del Cristo morto, assai più comune del Cristo risorto perché proprio nella morte si rivela pienamente la sua umanità. La figura drammaticamente scorciata di Mantegna amplifica il potenziale meditativo dell'immagine e lo scorciò estremo – inteso in passato come pura dimostrazione di talento artistico – fa subito della sua opera un punto di riferimento importante quanto la *Pietà* di Michelangelo in San Pietro.

## Andrea Mantegna

Isola di Carturo 1431-Mantova 1506

At the centre of Christian art is the image of the dead Christ – far more common than the resurrected Christ—as it was in death that the humanity of Jesus was fully revealed. Mantegna's dramatically foreshortened figure powerfully augments the meditative potential of the image, and the extreme foreshortening—previously understood as a mere demonstration of artistic accomplishment—instantly established his painting as a reference point as significant as Michelangelo's *Pietà* in Saint Peter's.

## CRISTO MORTO NEL SEPOLCRO E TRE DOLENTI

1483 circa  
Tempera su tela  
Acquisto 1824

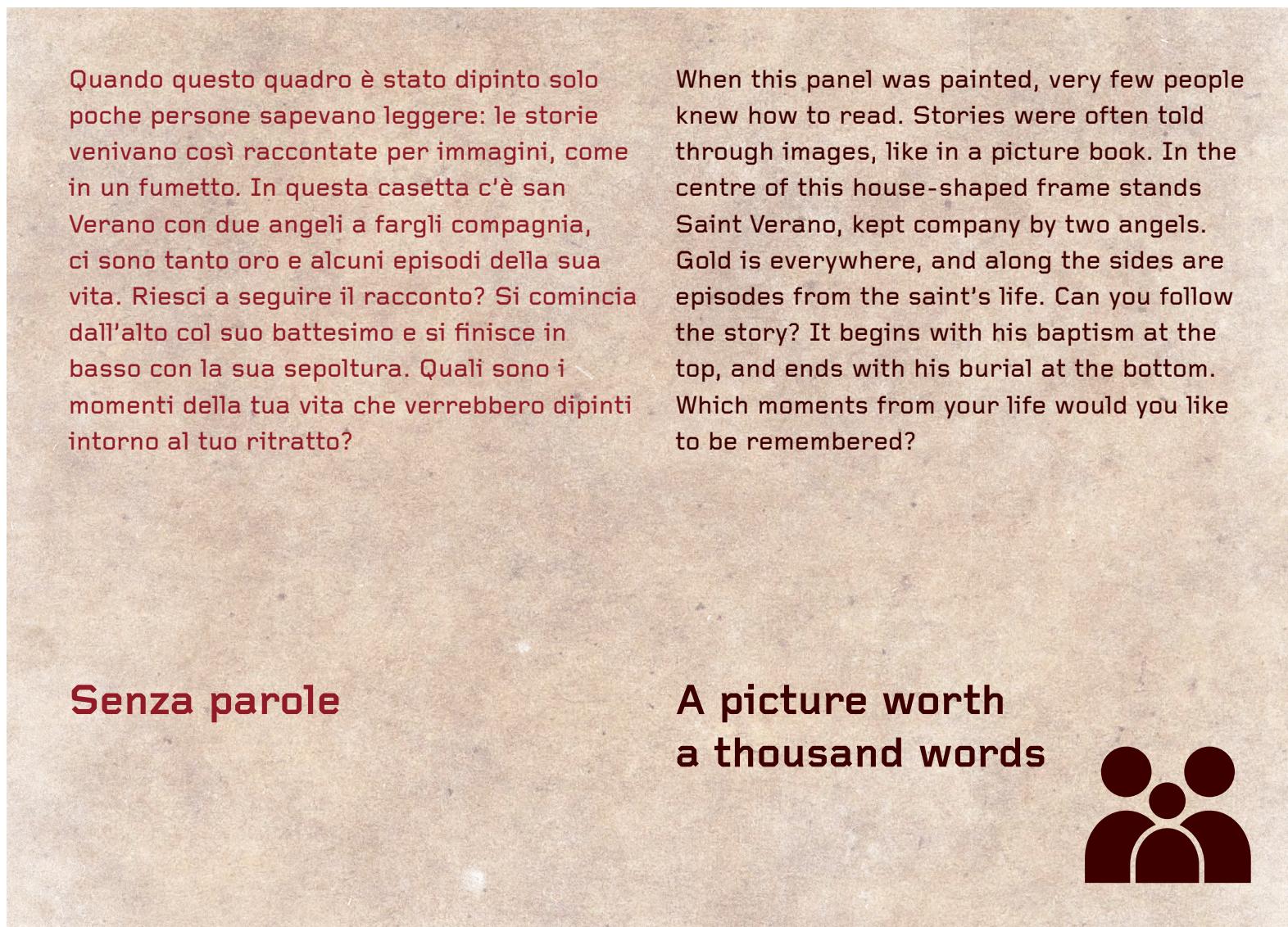
## LAMENTATION OVER THE DEAD CHRIST

c. 1483  
Tempera on canvas  
Purchased 1824

CURATORS'

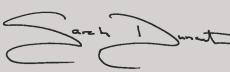
FAMILY LABELS

AUTHORS' LABELS



Avete mai visto un Cristo così? L'estremo scorci prospettico del corpo è sconvolgente, quasi blasfemo. Non c'è speranza di resurrezione su quel tavolo freddo da obitorio. Eppure la Sua presenza è molto intensa: le mani contorte, le ferite ormai secche, i lineamenti forti e le pieghe scolpite del sudario. Almeno Maria può piangere, mentre noi ci sentiamo intrusi, guardoni. Vi pare strano che questo dipinto non abbia mai lasciato lo studio di Mantegna? Chi avrebbe potuto comprarlo? E lui, come avrebbe potuto lasciarlo andare?

Sarah Dunant



Have you ever seen Christ like this? The extreme foreshortening of his body is shocking, even irreverent. No hope of resurrection here on this cold mortuary slab. Yet His presence is so intense; the cramped hands, the dried wounds, his powerful features and those sculpted folds of the shroud. Mary at least can cry, but we feel like uninvited voyeurs. Is it any surprise this painting never left Mantegna's studio? Who would take it? How could he let it go?

A few feet or breath apart, two monkeys  
climb the slope to their new village, clinging  
closely to the stalks of rice. They are coming  
from afar as they near the river and village  
below.

David Jerome is alone, his paintbrush in his left  
hand. He's alternately sketching, either reading  
or writing – he never seems to rest. It isn't  
clear how many Rice people and we monkeys to  
translate the scriptures into Latin.

How did Saint Jerome meet the Lion? Look  
for the answer in the other paintings here at  
Rice.

Quanto manca  
ancora?

Are we  
there yet?



Il cammino  
dal  
monaco  
allo  
scrittore

A photograph of four women standing side-by-side, all wearing dark-colored blazers over white shirts and colorful, patterned scarves. They are all smiling and looking towards the camera. The background is slightly blurred, showing what appears to be an indoor setting with warm lighting.

A great team

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# Fieri di Brera

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The last word  
Grazie!

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# Brera

EYES WIDE OPEN

// Questions?

