

Acumulação Curatorial Strategy

Luis Gil

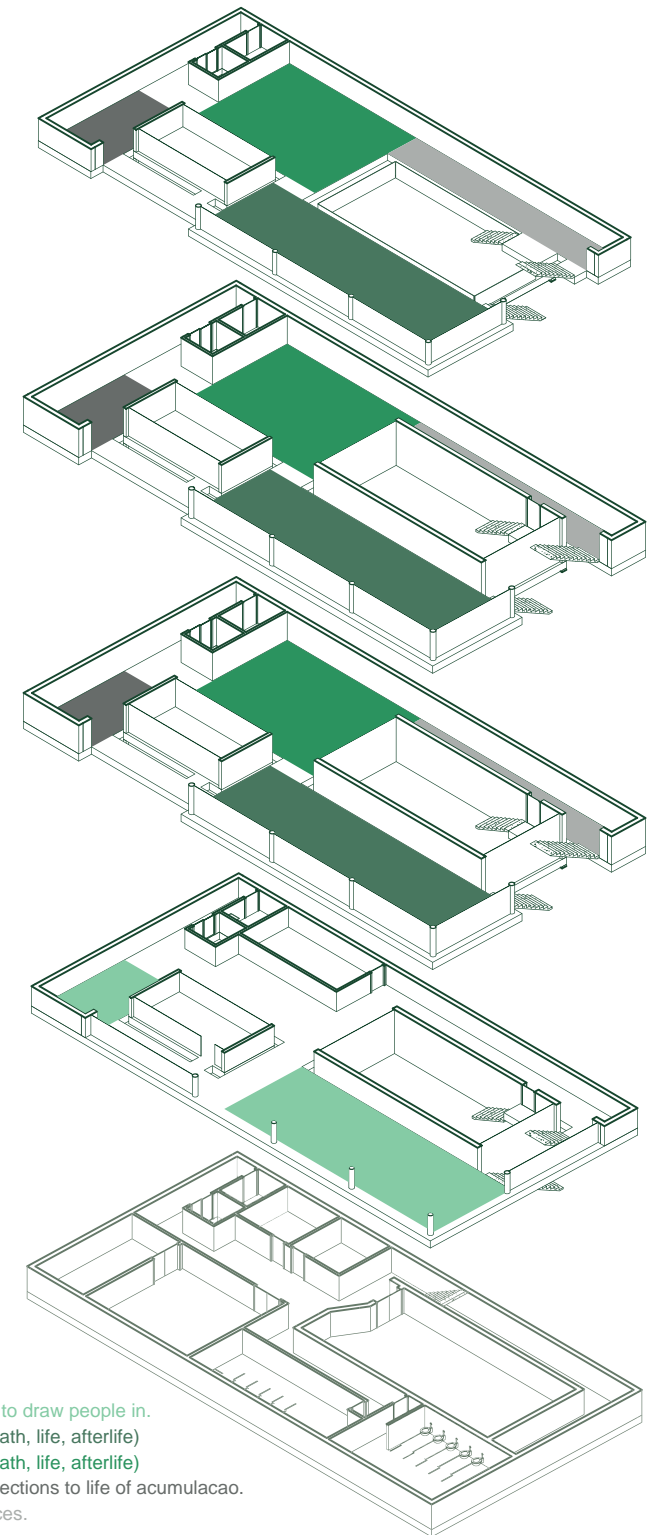
The idiosyncrasy of the proposed collection for the Acumulação museum creates inherent difficulty in establishing a coherent, overall curatorial strategy. Disconnected from any tangible anthropological similarities, the Pre-Colombian Andean textiles, Mimbres pottery, and Moghul miniature paintings are seemingly unrelated in any significant way. While no visible connections can easily be made between the aesthetics of the various artifacts, however, these items do share a common collector as well as some common themes. A narrative curatorial strategy, then, would best suit this collection.

By connecting the collection by theme as well as through its connection to the original collector, Lygia Acumulação, the viewer would get a better sense of the relevance of the artwork. Also, to maintain a continuity between the different mediums, a white cube strategy should be used in conjunction with the narrative curatorial strategy establish these pieces' relevance now instead of their historical and anthropological differences.

The white cube method has been used frequently and serves to isolate the art from any historical context. The art seems to exist only in its own context, affected only by its immediate surroundings and not connected to its historical baggage. This method has been used well in museums such as the MOMA wing in New York by Yoshio Taniguchi built in 2004 and in Renzo Piano's addition to the High Museum in Atlanta. It is also used in the new addition to the Los Angeles Museum of Art, also by Renzo Piano.

The main narrative curatorial strategy would be better enforced with the implementation of the white cube method. The story of the art could be told in a way that relates it to other art of similar themes in the exhibit. A good example of a narrative museum is the Holocaust Museum in Washington DC. Here the patron is engaged in the events of the Holocaust in such a way that the emphasis is not on the facts of the event, but in experiencing a sense of what it must have been like.

There are three major themes, then, that are evident in each of these arts and I used as elements for the narrative strategy; life, death, and the after-life. These themes, along with the artwork's overall connection to Lygia Acumulação will serve as the basis for my narrative strategy. Knowing where I wanted to go with the curatorial strategy, I broke up the plan into two main exhibit areas along with one ancillary exhibit space on each





_exhibit level 3 (after-life)



_exhibit level 3 (after-life)



_exhibit level 2 (life)

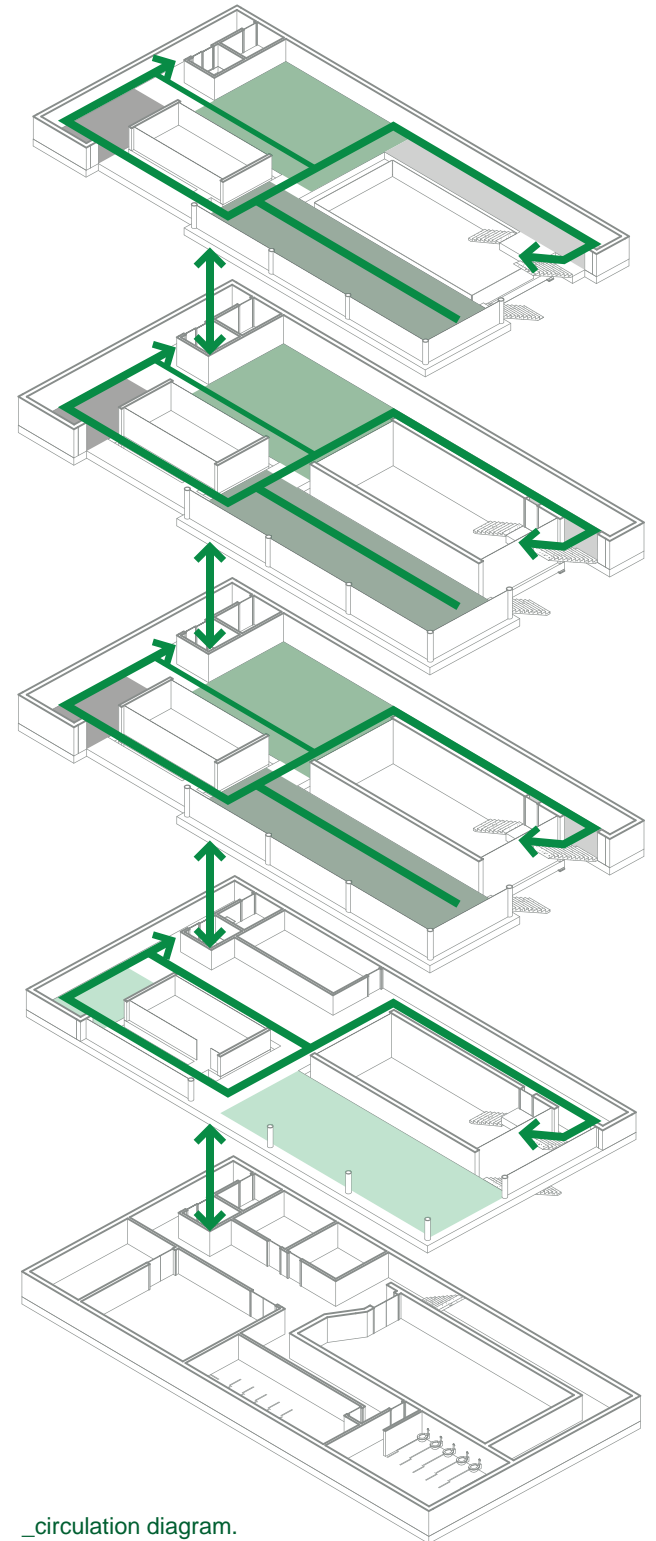


_exhibit level 1 (death)

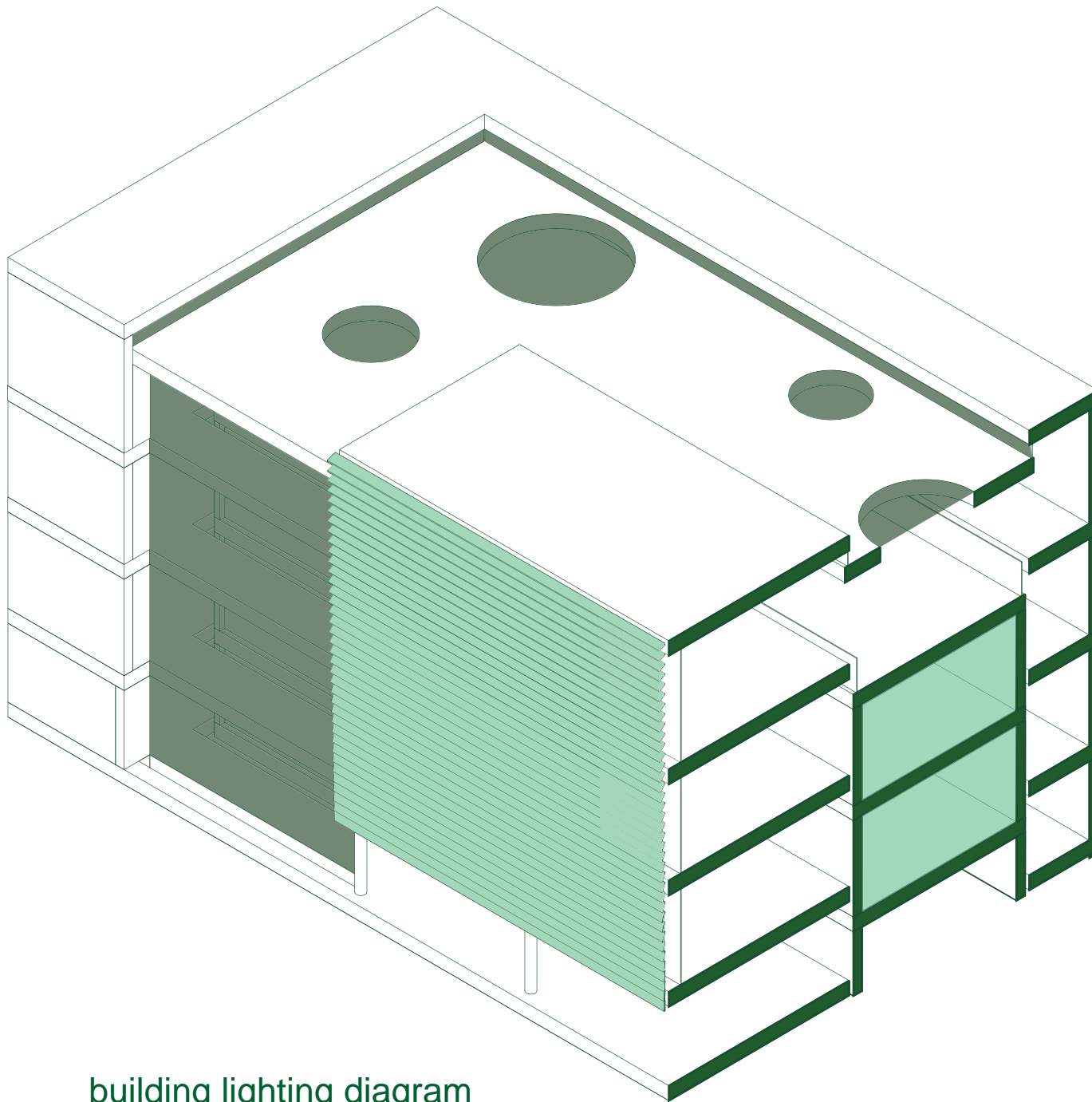
level above grade. Because there are three levels above grade, each level, then, can be host to a theme. The lowest level will be where the pieces having to do with death will be located. Next up would be the level about life, and the top floor would be dedicated to themes dealing with the afterlife beliefs of each culture. Connecting these floors is a regular floorplan used for all three, as well as the small ancillary exhibit space which will host information about Lygia Acumulação and her interest in these art pieces.

Shrouding one of the main exhibit area is a skin of louvers meant to enforce the themes exhibited on the numerous levels. The louver system begins flat, but it opens up as it moves up, allowing more light in on the upper floors. This means that the level dealing with death will be the darkest level, the level of life will be well lit, and the level of afterlife will be the brightest of all. All light, however, will still be diffused to avoid damaging the artwork.

These themes are then tied together using a number of strategies. The plan of the levels, for example, does not change throughout the circulation. The two towers are evident on every level, and the Acumulação exhibit area is also there on all three levels. Also, the regularity of the circulation is something that creates a regular rhythm in the exhibition display. The major differentiation between the levels, then, is meant to be an environmental one. The atmosphere and mood of each level is vastly different. This is not only created by the lighting explained earlier, but by the way the artifacts are displayed as one moves up the museum. At the first level, death, the display is very dense and seemingly irregular, akin to Peter Eisenman's Holocaust Memorial in Berlin, meant to represent the uncertainty of death. Conversely, the top level, afterlife, is sparsely populated with artifacts. This austere space which will be bathed in light is meant to create an ethereal environment. The middle level, life is a transition between the two.



_circulation diagram.



_building lighting diagram

■ _direct solar lighting

■ _diffused solar lighting