

## REVEALING THE CONFLICT / REPRESENTING THE WAR

*War, curatorship and museum experience*

### CYCLE OF CONFERENCES AND ROUNDTABLES

How can we tell a painful war past thanks to museum activities and experiences? How to conserve and transmit our common memory preserving its authenticity? How to explore the "B sides" of the Great War and the inconvenient truth of the Twentieth Century's conflicts throughout exhibitions, artistic and visual events, and to bring to light all its forgotten contents? What strategies and good practices do enable us to involve the new generations and to pass down to them the memory of the "Short Century"?

*Revealing the conflict/Representing the war* wants to respond to these many questions.

Thanks to a series of four conferences, numerous curators and museum directors from all over the world will present their experiences in front of the necessity to represent wars and conflicts, and will look all together for good practices to share and learn.

Starting from the Great War and coming up to the Twentieth Century's conflicts, the topic of representing the war will be intertwined with that of creating innovative museum and curatorial practices, and will be the core issue of the roundtables. Bearing reference to the scientific literature on *New Museology* and *Curatorial Practices* and to real case-studies, several strategies will be explored - as adopted and put in practice by those international professionals who want to guarantee a participatory museum.

Answers will deal with three main subjects: the planning of the museum experience, starting from new frontiers such as technology; the role of the museum in the territory, with the subsequent entrance of the territory in the museum; the scope of the artistic visual and expository activities in elaborating the trauma of war.

## IODEPOSITO NGO

Founded in 2009 with the aim of contributing to the advancement of the cultural welfare and of the young people's cultural well-being, **IoDeposito** NGO works nowadays on an international scale together with a network of partners from Italy and the World (Museums, Universities, Academy, Public Institutions). It has involved around 100.000 people in its projects (workshops, laboratories, cultural events, conferences, publications). Mostly, it has developed a unique expertise in the organisation of artistic and cultural events as well as in the research field dealing with the theme of memories and legacies of the the World Conflicts.

## THE PROJECT B#SIDE WAR

**B#SIDE WAR** is an artistic and cultural festival di use in various places of Friuli Venezia Giulia, Veneto and Slovenian Istria, thanks to artistic exhibitions and installations, performing events, talks and conferences, researches and publications. Designed with the main scope of investigating the heritage that has connected the First World War to our everyday life, the **B#SIDE WAR** project has then been devoted to the analysis of the relationship between the Human Being and the Great War as well as to the examination of the kinship between our war past and the vision of the world we nowadays have.

*B#Side War* project has been realised thanks to the official patronage and sponsorship of the Region Friuli Venezia Giulia, of the Council of Europe, of the Presidency of the Italian Council of Ministers, of the Presidency of the Regional Council of the Region Friuli Venezia Giulia, of the Region Veneto, of the Provinces of Treviso, Udine, Gorizia, Trieste, Pordenone and Venice, of the Municipalities of Giavera del Montello, Vittorio Veneto, Gradisca d'Isonzo, Venice; thanks to the support of our numerous partners, among which Azienda Speciale Villa Manin, Imperial War Museum World War First Centenary Partnership Programme, Turismo Friuli Venezia Giulia, A+A - Slovenian Exhibition Center and Biennale Pavillion, Slovenian Institute of Culture Clio Zavod, The National WWI Museum at Liberty Memorial & Edward Jones Research Center (U.S.A.), Kobariski Muzej (Slovenia), Photon-Centre for Contemporary Photography (Vienna & Ljubljana), Hiroshima Peace Memorial Museum (Japan), Serpentine Gallery (Great Britain), National Australian WWI (Australia), In Flanders Fields Museum (Belgium), The World Remembers (Canada), Kigali Memorial Museum (Rwanda), Museo Emotivo della Grande Guerra, M9 - Museo del '900 and Fondazione di Venezia, Museo della Grande Guerra della Marmolada, Museo della Battaglia di Vittorio Veneto, Ca' Foscari - University of Venice, University of Udine, University of Padova, University of Trento, Italia Nostra NGO, UX for good NGO, La Grande Guerra+100, and thanks to the technical support provided by Eolo, SecYourNet and HG Trust.

*Project realised under the auspices of the Secretary General of the Council of Europe, Mr Thorbjørn Jagland*



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All events and activities of the **B#SIDE WAR** art cultural festival (exhibitions, performing, events, talks, roundtables and conferences) are open to the audience and do not require any fee for participation.

The conferences will be both in Italian and in English (contributions will be translated).

Booking for the conferences is not required, but it is gladly welcome.

*B#SIDE WAR presents*

# REVEALING THE CONFLICT / REPRESENTING THE WAR

*War, curatorship and museum experience*



*Cycle of conferences and roundtables*



## GIAVERA DEL MONTELLO (TV)

saturday

03.12.16 2:30

At the *Theatre of Villa Wassermann* (via della Vittoria 180), *Giavera del Montello*

Experiencing a new museum: the role of the territory in planning museum experiences / how to involve new generations in the museum connecting past to present

PANELISTS:

Pierluigi Sanzovo / Creator and curator of the *Museo Emotivo della Grande Guerra* (*Giavera del Montello* / Italy)

*A new model of user experience: the museum in the territory – the territory in the museum*

Robert H. Thomson / Creator of the project *The World Remembers* (*Toronto* / Canada)

*Is it really just a name? Connecting people around the world through the common memory of the fallen ones from a war that killed millions*

Giuliana Boscheri / Coordinator of the *Museo della Marmolada Grande Guerra* (*Rocca Pietore* / Italy)

*How to re-build humanity through the history of the metres*

Robyn van Dyk / Head of the *Australian War Memorial's Research Centre* (*Canberra* / Australia)

*Private memories connecting the war of yesterday to Connections" project*

Jason Larkin / Artist and author of the project *Past Perfect* (*Egypt, Isreal & Great Britain*)

*choices of museums in presenting the past*

4:00

Concluding remarks thanks to Professor Antonella Pocecco (*University of Udine* / Italy)

Following the conference, exclusively for the participants: tour to the **British Cemetery** in *Giavera del Montello*, and

## GRADISCA D'ISONZO (GO)

saturday

04.09.16 4:00

At the *Council Room* /

The *human* in the museum: how to put the visitor at the centre of the museum / how and to preserve collective memory while transmitting humanity

PANELISTS:

*Kobariski Muzej* (*Kobarid* / Slovenia)

*planning of the visit*

Maria Cristina Scalet / Director of the *Museo della Battaglia* di Vittorio Veneto (*Vittorio Veneto* / Italy)

*memory through the visitor's eyes*

Jonathan Casey / Chief archivist and curator of the *National WW1 Museum at Liberty Memorial & Edward Jones Research Center* (*Kansas City* / U.S.A.)

*services provided for the visitors*

Piet Chielens / Coordinator and curator at the *In Flanders Fields Museum* (*Ieper* / Belgium)

*project at the In Flanders Fields Museum*

Edith Desrousseaux de Medrano / Commissioner for the new opening of the *Memorial de Verdun* (*Verdun* / France)

*to tell the legacies of the Great War, and to pay homage to both French and German people caught up in the torment of the battle*

6:30

Concluding remarks thanks to Professor Gustavo Corni (*University of Trento* / Italy)

Following the conference, exclusively for the participants: visit to **Galleria Regionale d'Arte Contemporanea Spazzapan**

## VILLA MANIN DI PASSARIANO, CODROIPO (UD)

thursday

04.21.16 4:00

In the *Conference Room* (*barchessa di levante*) of the *Villa*

New generations of curators and visitors: innovative curatorial experiences / how to create participative and involving museum contents on the topics of war and memory

PANELISTS:

Nicola Lees / Curator at the *Serpentine Gallery* (*London* / Great Britain)

*overlaps and interactions between artistic practice and and Ai Weiwei)*

Pierluigi Sanzovo / Creator and curator of the *Museo Emotivo della Grande Guerra* (*Giavera del Montello* / Italy)

*New model of user experience: Grande Guerra in Giavera del Montello*

Miha Colner / Art historian and Chief curator of the *Photon - Center of Contemporary Photography* (*Vienna* / Austria)

*&*

Livio Karrer & Michelangela di Giacomo / Historians and content editors at the *M9 Museum* (*Venice* / Italy)

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Roberta Tassi / UX for Good Design Fellow & *Kigali Memorial Museum Designer* (*Kigali* / Rwanda)

*learnings from the Kigali Genocide Memorial*

Mirygul Erekeeva / Head of Department "Public Relations and Education" - *Savitsky Museum* (*Nukus* / Uzbekistan)

*culture by saving artworks during the Cold War*

5:30

Concluding remarks thanks to researcher Elisa Mandelli (*University of Venice* / Italy)

Following the conference, exclusively for the "The Invisible Front"

## THE ROUND OF CONFERENCES REVEALING THE CONFLICT / REPRESENTING THE WAR

Bearing reference to the idea that visual arts, images

delicate and a privileged mean to transmit memory, the round of conferences *Representing the war*

*Representing the war*

museum curators or directors, coming from several

have a twenty-minute time slot to outline some good museum and curatorial practices, thanks to

Chiara Isadora Artico (*Ca' Foscari University* / Italy), expert management and curating ssa Ilaria Zamburlini (*University of Trieste* / Italy), contemporary historian.