

THE SCENOGRAPHY IN THE EXHIBITION ENVIRONMENT:

reviewing
research
approaches

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oistat

HISTORICAL PANORAMA

STONE AGE

prehistoric man
gathers around
himself objects
grouped in
order given.

BYZANTINE EMPIRE

Constantine VII
was an example
of the collection
and exhibition
system.

RENAISSANCE

Architecture
housing
collections;

private
collections.

HISTORICAL PANORAMA

IMPRESSIONISM

specific spatial
conceptions of
exhibition;

blurred borders
between
sculpture,
installation and
scenography.

HISTORICAL PANORAMA

ART MUSEUM



moma.org

Bauhaus;
white cube;
neutrality.



moma.org

HISTORICAL PANORAMA

SCIENCE MUSEUM



<https://collection.sciencemuseumgroup.org.uk/object/s/co48273/diorama-illustrating-graco-roman-chariot-or-wagon>.

demonstration
of scientific
processes;

educating;

Illustrating;



<https://www.exploratorium.edu/>

HISTORICAL PANORAMA

MUSEU DA IMAGEM E DO SOM



<https://vejasp.abril.com.br/cultura-lazer/fila-kubrick-mis/>

great receptivity
to scenography;

collection
theme, such as
films, for
example, already
have the
scenography
embedded in
their language.



<https://leticiaamos.art/>

EXPOGRAPHY



X

SCENOGRAPHY

- Authors concerns about EXPOGRAPHY:

DESVALÉES (1998) creator of the neologism - expression of the scientific program of an exhibition.

COUTO (2016) - preparation of space, communicational language, construction of furniture, panels, layout, safety, environmental conservation, communication & graphic production and preparation of educational activities.

FRANCO (2018) interface with the building, security conditions, knowledge of the exhibition space, identification, creation and definition of exhibition languages.

EXPOGRAPHY

X

SCENOGRAPHY

- Authors concerns about SCENOGRAPHY APPLIED IN MUSEUMS/EXHIBITIONS

THOMASSEN (2017) - scenography is architecture, but architecture that incorporates narrative techniques, narrative (itself) and dramatic composition.

GONÇALVES (2004) - any change in the project can dramatize it, becoming dramatized scenography.

GADSBY (2014) - staging, lighting, props, costumes and etc.

JENNIEFER GADSBY

Artistic License X Places of Accuracy;
Scenography can impact the visitor
value experience.



INGRID THOMASSEN 02

Equal scenography concepts

Exhibition space as stage;

Scenography shaping access;

Bodily movement and senses.



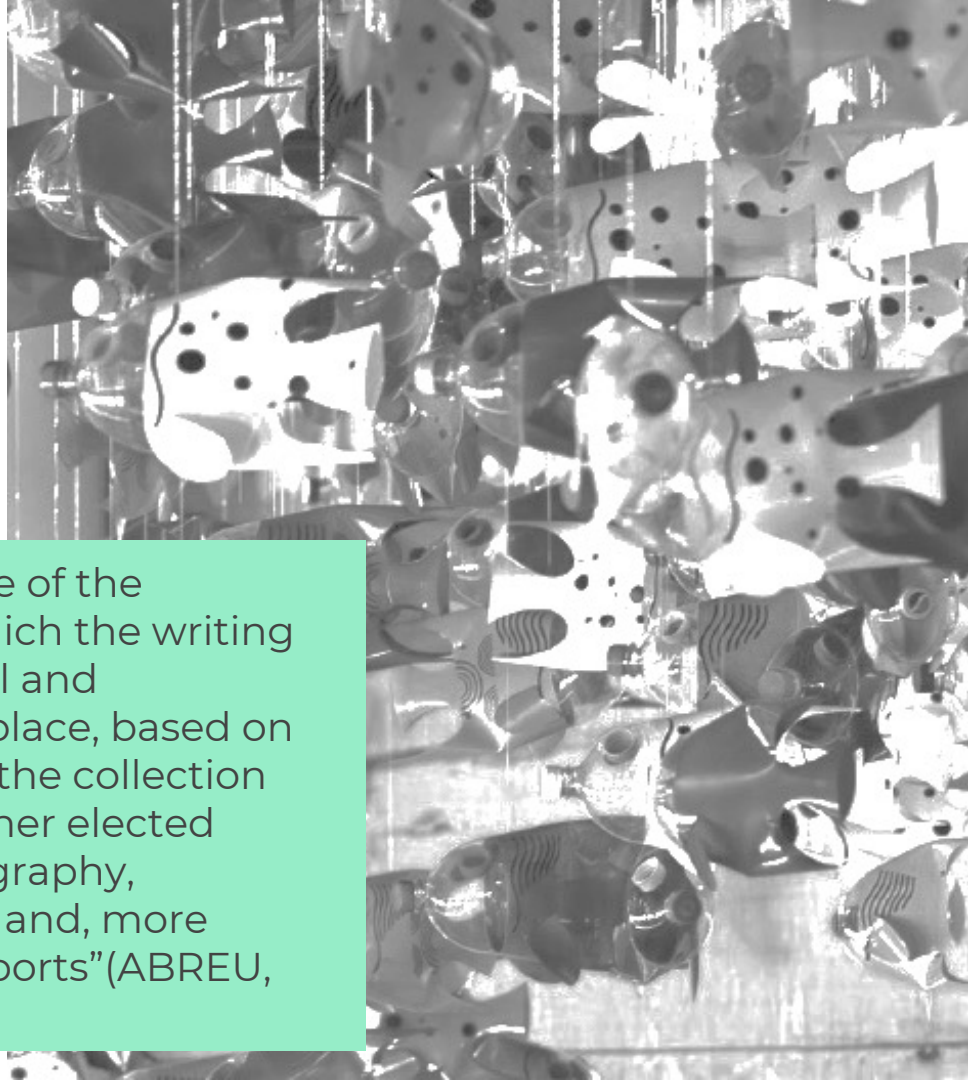
INGRID THOMASSEN 02

“At best, scenography will establish the stories through the exhibition space, and create a presence correlating to objects and text” (THOMASSEN, 2017).



BEBEU 03 ABREU

“Expography is the language of the exhibition, the way in which the writing of this three-dimensional and multisensory text takes place, based on given elements, such as the collection and architecture, and other elected elements such as scenography, graphics, colors, lighting and, more recently, interactive supports” (ABREU, 2014).



ELISA ENNES 04

scenography as part of the museographic project;

balance between scenography X objects;

time and space contextualization.



OUR RESEARCH

EXPOGRAPHY

close to curatorship, it encompasses the collection and its relationship with space and the public, pedagogy, communication strategy, space preparation, conservation and others.

&

SCENOGRAPHY

advances related to the construction of the exhibition space and presentation of the collection items that have characteristics related to dramatization and theatricality.

STANLEY KUBRICK



<http://www.vicentegil.com.br/projects/view/stanleykubrick-missp>

SÃO PAULO EDITION

DATES: OCT/2013 – JAN/2014;

VENUE: MUSEU DA IMAGEM E DO SOM;

EXHIBITION PROJECT: ATELIER MARKO BRAJOVIC;

EDITION DIRECTOR: ANDRÉ STURM.

ORIGINAL INSTITUTION: DEUTSCHES FILMMUSEUM AND DEUTSCHES ARCHITEKTURMUSEUM, FRANKFURT AM MAIN, 2004.

ORG: DEUTSCHES FILMMUSEUM FRANKFURT, CHRISTIANE KUBRICK AND THE STANLEY KUBRICK ARCHIVE FROM UNIVERSITY OF THE ARTS LONDON.

CURATED BY: HANS-PETER REICHMANN AND TIM HEPTNER

EXHIBITION TOUR: BERLIN (2005), MELBOURNE (2006), GENT (2007), ZÜRICH (2007), ROM (2008), PARIS (2011), AMSTERDAM (2012), LOS ANGELES (2013), SÃO PAULO (2013), KRAKOW (2014), TORONTO (2015), MONTERREY (2016), SEOUL (2016), SAN FRANCISCO (2016), MEXICO CITY (2017), COPENHAGEN (17), FRANKFURT (2018), BARCELONA (2018), LONDON (2019), NYC (2020).

STANLEY KUBRICK

SÃO PAULO
EDITION



markobrajovic.com

alignment of the exhibition environment and objects to the respective films;

brazilian edition was the first to work with a scenography developed especially for the event;

2001: a space odyssey, elevated floor with a retro illuminated center (hotel mimicry);

installation of vertical lighting channels, occupying the entire perimeter, attributing the futuristic and spatial ambience;

reproducing and contextualizing.

STANLEY KUBRICK

SÃO PAULO
EDITION

the room dedicated to the film Barry Lyndon (1975);

was all covered in red, referring to the film's scenography;

rectangular plates of different colors were installed allowing the contrast of the exposed pieces and the background;

the diegetic lighting was due to candlesticks and a crystal chandelier;

contextualization.



markobrajovic.com

THE WORLD OF TIM BURTON



<https://exame.com/casual/7-motivos-para-voce-ir-a-exposicao-de-tim-burton-no-mis/>

SÃO PAULO EDITION

DATES: FEB - JUN/2016;

VENUE: MUSEU DA IMAGEM E DO SOM;

EXHIBITION PROJECT: CASELÚDICO;

EDITION DIRECTOR: ANDRÉ STURM.

ORG: JENNY HE AND TIM BURTON PRODUCTIONS

ORIGINAL INSTITUTION: MUSEUM OF MODERN ART, NYC, 2009.

ORG: RON MAGLIOZZI, ASSISTANT CURATOR, AND JENNY HE, CURATORIAL ASSISTANT, DEPARTMENT OF FILM, WITH RAJENDRA ROY, THE CELESTE BARTOS CHIEF CURATOR OF FILM, THE MUSEUM OF MODERN ART;

EXHIBITION TOUR: MELBOURNE (2010), TORONTO (2010), LOS ANGELES (2011), PARIS (2012), SEOUL (2013), PRAGUE (2014), TOKYO (2014), OSAKA (2015), BRÜHL (2015), SÃO PAULO (2016), SHANGHAI (2016), HONG KONG (2016), MEXICO CITY (2017), GENK (2018), LAS VEGAS (2019).

THE WORLD OF TIM BURTON

SÃO PAULO
EDITION



color palette was based on the visual identity of the director's films;

balanced alignment of expography and scenography

miniature houses inspired by the city of Burbank, where the director was born, and stylized in cold tones;

exposed objects supported by the scenographic structure;

reproducing and contextualizing.

THE WORLD OF TIM BURTON

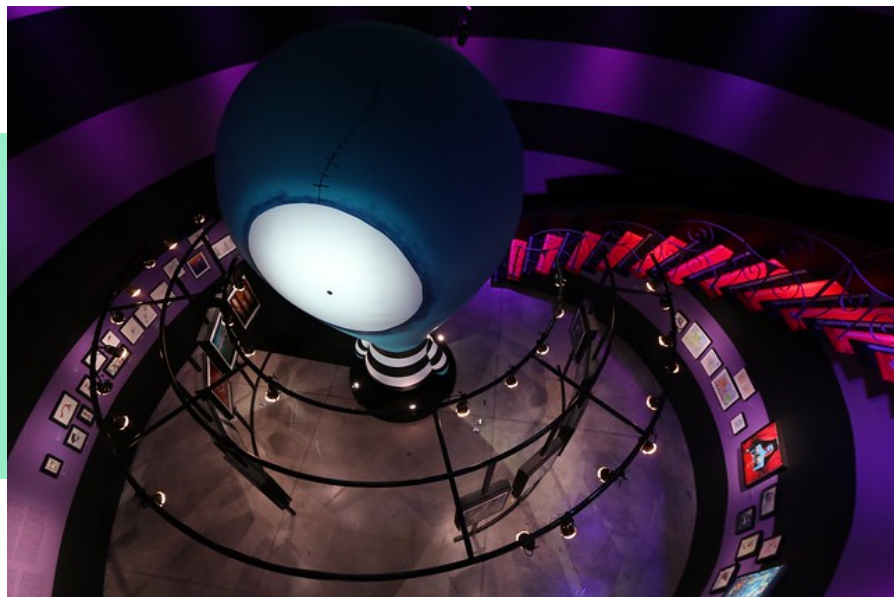
SÃO PAULO
EDITION

a slide was attached to the stairs, both transforming the place into a large lobby following the curvature of the environment;

Balloon Boy (center), designed by Burton for the exhibition, eyes in projection mapping;

part of the exposed objects were placed in a hollow metal structure, in the form of circular segments, which supported the lighting elements;

contextualization.



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