

Conceptual design in the exhibition activities of the theater and art museum: on the example of the National Center for Stage Costume and Scenography in Moulins, France and the Dali Theater and Museum in Spain

Diseño conceptual en las actividades expositivas del teatro y museo de arte: el ejemplo del Centro Nacional de Escenarios y Escenografía en Moulins, Francia y el Teatro y Museo Dalí en España

Tatiana V. Portnova¹

A. N. Kosygin Moscow State Textile University - Russia
portnovatka@yandex.ru

ABSTRACT

The article explores the activities of two museums of theatrical and artistic profile: The National Center for Stage Costumes and Scenography in Moulins (France) and the Dali Theater Museum (Spain), which have a connection with both the theatrical and artistic thematic components that influence the formation of collections. A generalization of the conceptual ideas used in the construction of the expositions of theater and art museums made it possible to determine that they are similar, but differ in the uniqueness of self-expression of creative potential. Turning to the origins of the creation and the process of forming the considered art collections, the author focuses on the features of works and the subject world, exhibited and stored in funds, traces the features of the formation and development of certain topics in their structure. It is concluded that such museums have a special variety of technical forms and means of translating imaginative concepts, since the main instrument is the theatrical moment interacting with metaphor. Theater communication is a multi-level process that is implemented through the co-creation of the creators of the museum exposition and the co-creation of the audience. The author is interested in contrasting and interesting collections of two European countries.

Keywords: theater and art museum, expositions, funds, ideological concept.

RESUMEN

El artículo explora las actividades de dos museos de perfil artístico y teatral: el Centro Nacional de Escenarios y Escenografía en Moulins (Francia) y el Museo del Teatro Dalí (España), que tienen una conexión con los componentes temáticos teatrales y artísticos que influyen en la formación de colecciones. Una generalización de las ideas conceptuales utilizadas en la construcción de las exposiciones de teatro y museos de arte permitió determinar que son similares, pero difieren en la singularidad de la autoexpresión del potencial creativo. Volviendo a los orígenes de la creación y el proceso de formación de las colecciones de artes consideradas, el autor se centra en las características de las obras y el mundo temático, exhibido y almacenado en fondos, traza las características de la formación y el desarrollo de ciertos temas en su estructura. Se concluye que tales museos tienen una variedad especial de formas técnicas y medios para traducir conceptos imaginativos, ya que el instrumento principal es el momento teatral que interactúa con la metáfora. La comunicación teatral es un proceso de varios niveles que se implementa a través de la creación conjunta de los creadores de la exposición del museo y la creación conjunta de la audiencia. El autor está interesado en colecciones contrastantes e interesantes de dos países europeos.

Palabras clave: teatro y museo de arte, exposiciones, fondos, concepto ideológico.

¹ Corresponding author. Doctor of Arts, Professor, Institute of Arts, Department of Art Studies, A. N. Kosygin Moscow State Textile University

Recibido: 01/06/2019 Aceptado: 11/08/2019

INTRODUCTION

Theatrical and art museums and collections of the world, along with theatrical collections, have special specifics. The theater, better than other forms of art, reflects the surrounding reality in obviously perceptible forms of life. In this way, it is similar to realistic painting. The peculiarity of their ideological and aesthetic impact, the dialectic of the relationship of the theatrical work with the audience, the secret of the most active sensory perception, based on empathy with the hero and the author, lies in this accessibility. Theater museums develop like a theater of living actors, using the same "repertoire" with it, necessarily having a circle of interested viewers. Modern theater strives for diversity. The theater attracts not only people who are highly educated or related to the professional artistic field, but also an increasing number of spectators, which indicates the expansion of the social profile of the audience, the education of an audience open to artistic contacts. Perhaps for this reason, theatrical specificity has always served as a metaphorical expression of the aesthetic and professional issues of the existence of art that the art museum faces today (Kalmanovsky, 1993). The amazing similarity of theatrical performance with the perception of the museum space was the occasion for reflection and a broader plan related to the thoughts of art critics, theater critics, philosophers about the dualism of our life, the puppet life and its special perception. The performance sometimes resembles a mosaic assembled from various elements, resembles a pictorial painting or operates with constructive-graphic means, which naturally raises the question of its species boundaries, the synthetic specificity of expressive means, and the independent existence of theater and art museums within the framework of the system that historically developed to this day. The theme and structure of theatrical expositions is wide, as the performance is a complex, multifaceted, synthetic education (since it combines the work of a director, actor, artist, composer, decorator, sound engineer, etc.) (Ratner, 1979). The abundance of theatrical ideas, meanings, forms, styles of "behavior", goals, assessments, and orientations ensures the development and updating of artistic culture due to a new combination of its structural elements.

The analysis of modern museum science bibliography shows that the semiotic problems of the museum and theater were of interest to the authors of several articles: Negoryukhin B.N., (Pausch, 1997), Paush O. (Negoryukhin, 1989), Polyakov T.P., (Polyakov, 1987), Shchepotova I.A., (Shchepetkova, 2006), etc. However, there are no studies on theater and art museums that touch upon specific issues of a comparative analysis of their conceptual organization and exhibiting of works. We have selected the following informational and descriptive material in foreign sources: J. Naveteur, A.Rousset, V.Foray. (Naveteur, Rousset, Foray, 2013); Goy-Blanquet, Dominique (Goy-Blanquet, 2019); Gene Kritsky, Dan Mader, Jessee J. Smith (Kritsky, Mader, Jessee, 2013); C Houglan. (Houglan, 2016); Graddy, Julia H. (Graddy, 2016). The problems of the interpenetration of theatrical and artistic, which make up the main visual-compositional synthetic field of the exhibition space, were first considered in the framework of this article. From here follows an important structural feature of creating an exposition of a theater and art museum, which differs from expositions of a traditional theater museum. Artworks are not only shown in the halls, but the empirical visual material, which is basic, is modified into other images that have semantic connections with the artist's work, the graphic source is taken as a placard on which the author's inner world is projected.

The purpose of the study is to reveal the conceptual idea of constructing expositions, to determine semantic information and the main characteristics of the perception of museum objects as a subjective and theatrical - artistic synthetic system based on the collections of two museums of the National Center for Stage Costume and Stage Design in Moulins (France) and Dalí's Theatre-Museum in Figueres (Spain).

To achieve this goal, the following tasks were planned:

- To identify the subject, characteristic feature of theatrical and art expositions on the example of these museums;
- To highlight the main figurative and visual-expressive means of the language of expositions used by the authors to demonstrate the ideological and artistic content of the works;
- To explore the compositional aspect of works of art moved to the context of museum space at the level of matching collections.

RESEARCH METHODOLOGY

The methodological basis of the study is the scientific approach to the study of theatrical and artistic expositions, their comparative analysis based on the exhibition works of two museums. The specificity of the topic requires a comparative method as a general scientific art criticism method for identifying similarities and differences between them. Three main levels of exposure analysis systems are identified: thematic, semantic and compositional.

RESULTS

National Center for Stage Costume and Stage Design in Moulin (France)

Museums of theatrical and artistic direction include the National Center for Stage Costumes, which is the first specialized organization not only in France but throughout the world. It was created solely to preserve the material heritage of theaters. The main task of the center was also not only preservation, but also increasing the prestige of the theater's material heritage, which amounts to 10,000 ballet and opera stage costumes, theater sets. Three French institutions are located in the center: Teatro Comédie Française, National Library of France, Paris Opera. The center is located on the left bank of the Allier River. Its facade faces the historic city center. The project belongs to the architect Francois Vouans, reconstruction of the architect Jean-Michel Wilmotte. Numerous exhibits donated to the

museum by individuals and organizations are also added to these items. The center has a scientific status, accurate information about the possible physical factors of damage, the composition of the costume fabrics, etc. is entered into the file cabinet. The museum center collection includes numerous theatrical items belonging to the theater artists. The collection of costumes of Rudolf Nureyev, who was the director of the ballet of the Paris Opera, is of interest. The collection has historical artifacts from his artistic career including film and photographic material, in addition to 70 costume exhibits.

The museum includes the CNCS information center, which has a specialized fund: the general history of theater, production, fashion, stage costumes and clothing. CNCS is currently the place where 10,000 stage costumes are stored. It is exceptional in its significance; it is used both for expositions and for research. S.V. Pshenichnaya, analyzing modern expositions, notes: "Today, the exposition is closely connected with scientific and technological achievements; it must meet the demands of a modern high-tech society, with its new perception of reality, the speed of transmission and assimilation of information" (Pshenichnaya, 1999). Stage costumes are a valuable teaching tool, their study contributes to the development of museum keepers, including costume designers who create new works. This is a study of museum collections, their relationship with the artist's personality or art profile, the study of certain topics related to museum expositions, and the development of promising areas of their activities. The results of research work are, first of all, new exhibitions, expositions, catalogs, methodological developments, scientific description of exhibits, publications. There is a school at the museum that provides stage costume courses.

The museum center carries out various activities. The museum center, in addition to custody and stock, conducts exhibition work. So special interest was the exhibition "Unusual" in 2011, which featured 100 costumes created for theatrical, opera, dance and performance performances. Indeed, the costume exists as an integral part of stage work. It was one of the signs of the ancient theater, a sign of theatricalization, which sometimes came to the fore in the "hierarchy of stage systems." In the theater, the costume existed as a means of artistic expression in drama and scenography, as a necessary tool for transforming an actor on stage. "The exposition opens with costumes for Jean Cocteau's *Romeo and Juliet*, executed in poisonous, chemical colors, and ends with the *Monster Gallery*, which contains the most unusual, funny and frightening dresses made with incredible ingenuity; it is a real dress-up "Kunstkamera" (An exhibition of unusual stage costumes in Moulins, 2019). Most of the exhibits reveal to visitors the true face of the theatrical backstage when expensive materials such as brocade, lace, silk, satin are replaced by cardboard or wood. "These exhibits were created as a result of the search for form and matter, the beginning of which was laid at the dawn of the 20th century by representatives of avant-garde movements - constructivism, futurism, and the Bauhaus school - during experiments with cardboard, wood, metal, oilcloth, and rhodoid. Artists were of the opinion that faux leather, lycra, pongee and jute are luxurious materials. Therefore, metal objects were made of rubber, lace was made of plastic, twine and latex were turned into exquisite embroidery, and bolts, screws and nails became a substitute for jewelry" (An exhibition of unusual stage costumes in Moulins, 2019). There is a development of new expressive means and stage forms. As you can see, the mutual penetration of the costume and the theater, as in previous eras, in modern culture leads to blurring of the differences between them, manifested in the appearance of such forms when the creation of a costume image by a theatrical play, and the theater exposition becomes costumed. Matching the costume with off-game reality, the exposition makes him a participant in the general cultural dialogue. Given the ideas about the origin of theater and painting from the historically original undivided communicative form, their mutual influence and coexistence during evolution, as well as modern mixing, prove their unity as a cultural phenomenon.

Dalí's Theatre-Museum in Figueres (Spain)

A different concept is contained in the S. Dalí Theater Museum in Figueres (Spain). The creation of this museum was not unusual. In 1849, a theater building was erected in the resort town of Figueres, designed by the famous Spanish architect Josep Roca i Bros. The novice sculptor and painter S. Dalí (1904-1989) in 1918 exhibited his first creative works with his friends in this building. In 1934, he turned to the municipality of Figueres with a proposal to give musical performances in the walls of an empty theater, but was refused. During the Spanish Civil War that began in 1936, the theater building was badly damaged, but its neoclassical design has been preserved. Currently, the modern museum is completely dedicated to the famous artist S. Dalí, and is managed by the Gala-Dalí Foundation. The artist left a legacy of many artworks exhibited in this museum. Under the leadership of Roman Guardiola Rovin, a lawyer, a great connoisseur of art, and later the mayor of the city, the theater was transformed into a museum. The project to turn an abandoned building into a museum took a long time, the building in the style of surrealistic design opened in 1974, although the design of the museum retained the neoclassical appearance of the theater. The S. Dalí Museum-Theater first received visitors on September 28, 1974. Subsequently, this room became the place of a permanent exhibition of works by the famous artist. S. Dalí, in collaboration with the architect Emilio Perez Pinero, designed a transparent dome made of latex, towering above the building. In the very center of the "labyrinth" is a statue of "Leda with a Swan" - a portrait of Gala's wife and muse. A huge composition was created here - a set for the unique ballet "Labyrinth" in the choreography of L. Myasin, libretto and set design by S. Dalí. Another interesting work found on the stage of the theater-museum is a portrait of Garcia Lorca, a famous Spanish poet, public figure and friend of the artist. The author masterfully conveys the subjective idea of a double image. Here there is an illusion, not the real is organically woven into the real, multi-level systems of meanings are created. From the standpoint of symbolism, the design features of the artistic image are also considered: anatomy and its absence, graphic and abstract, static and dynamic, which allows to actively operate with the conditional nature inherent in the language of the theater (Nikishin, 1997).

The interiors of museum halls are unique in their own way, each line of movement is an example of a conceptual design - the audience is greeted with bold compositions from paintings, furniture, sculptures, decorations and many other things. This gives additional dynamics, similar to the on-stage action. In most rooms, completely huge wall paintings cover ceilings and walls. Original compositions, as well as enlarged copies of his famous paintings, are presented among them. The interior of the museum reflects the artist's inner world as much as possible that is how he dreamed of placing his works. In contrast to the expositions of the National Center for Stage Costume and Stage Design, various compositional relations between the author and the audience points of view are manifested here, first of all, in terms of their relative horizons. In some cases, the viewer has absolute knowledge of the events being demonstrated, in other cases, certain circumstances can be hidden for the time being. Separate expositions provide a unique opportunity to see a three-dimensional image, which is facilitated by holographic visualizations. The portrait of the famous American actress May Wets is one of the most famous and interesting experiments of the artist. This is embodied by the master in the form of a room in which various objects are placed: a sofa in the shape of lips, paintings depicting views of the Seine and Paris, pieces of furniture and decor. Compositional construction of the exposition involves the perception of the work in connection with its viewer. Compositional construction can specifically provide for its specific behavior in such a way that the latter is included in the calculations of the author of the work, as if specially programmed by him. Placed in one room, these objects represent an opportunity for the visitor, climbing the stairs, to see the actress's face through a special lens. The theater is one of the most interesting images of refraction in the works of S. Dali. He allowed to metaphorically presenting the theme of acting as an actor through the phenomenon of creating a controlled inanimate object, to illustrate the interdependence between the creator and his creation. We can talk about the peculiar theatricalization of this hall, the concept of which borrows theatrical forms and brings them to the right degree of implementation (Listovsky, 1984). Its space is a way of taking shape artistic thought. In the process of perception, the viewer, being also an active side of the communicative process and a direct witness to the event, falls into this theatrical semantic field, comprehends the information embedded in it. The graphics of S. Dali are exhibited in long corridors around the hall, which creates associations with longline galleries intended for a break between the acts of the performance. Thus, the essence of the theatrical phenomenon is also manifested through the search for universal qualities that make it possible to extend the "theatrical metaphor" beyond the "theater as such."

CONCLUSION

It should be noted that in modern conditions a clear system of specialization of museums is changing with more universal forms and methods of activity. The activities of the theater and art museums, in comparison with the theater ones, represent the broadest concept for storing and exhibiting collections, since it uses various forms of tools of related plastic arts included in the interpretation of the author's intention, coupled with the categories of consciousness and mentality of the artist himself. Such collections are based not only on a collection of works that reveal pages of the history of theatrical art. This is a conceptual embodiment of the synthesis of theater and painting, theater and graphics, theater and sculpture in exhibition works of art. This is the use of theatrical techniques of exhibiting and theatricalization of museum space in our case in the context of the work of S. Dali and artists - designers of the stage costume and stage design center with modern and promising interactive trends. The exposition functions as an image - a representation in which the external and internal characteristics of objects are combined in a complex relationship. The specificity of the organization of expositions of theater and art museums is determined by the features of museum objects modeled by the imagination of artists and acting as the main medium of information. The development of new electronic media accelerates the "virtualization" of museum experience. Access to the richest and most remote museum collections in the world appeared, and the range of ideas, examples and ways of implementing museumification, covering different types of museums, expanded. This significantly enriches the directions of the museums' life activity, which have traditionally been based on scientific acquisition, accounting and storage of museum funds, exposition and exhibition activities, research and educational work. Now the most important task of museums is to fill in the information void and establish contacts with specialized institutions, foundations, centers within the country and abroad. In connection with the restoration of historical cities, the restoration of architectural structures and the creation of reserve complexes, the isolation of the museum as a self-sufficient structure is becoming a thing of the past. An analysis of the expositions of the national center of stage costume and scenography (France) and the S. Dali Theater Museum (Spain) shows that in the first case, theater museums specialize in the decoration of the stage image, in the second case, museums are able to create theatricality using it as means of semantic and emotional impact on visitors. Moreover, in the first case, the viewer receives the primary artistic interpretation from the exhibits solved by modern visual means; in the second case, secondary, or rather combined, rethought, transformed by the artist S. Dali and demonstrated in a different figurative sense, included in the context of his own museum. In the center of the stage costume and scenography of the Moulins, when the museum information is perceived, the viewer has a specific effect of presence, involvement in the phenomenon; in the museum of S. Dali, there is rather a memory effect, coupled with his creative searches. Theatricalization is actively being introduced into museum practice, even in museums of non-theatrical profile. The exposition materials are shown according to theatrical dramaturgy, attention is drawn to the spectacular aspect, specific "signs" characteristic of other "languages" are introduced into the exhibition structure, modeling techniques and the principle of interactivity are used. In turn, museum halls are increasingly becoming a "stage" for the implementation of a variety of theater projects, demonstrations of performances of both musical and drama theater. The penetration of the theater into the museum environment today can be considered as a general tendency, as a desire to master a space open to visual practices.

BIBLIOGRAPHIC REFERENCES

- An exhibition of unusual stage costumes in Moulins. (2019) Geographical cafe. Available at: <http://www.geo-cafe.ru/News/news.php?NewsId=1590>
- An exhibition of unusual stage costumes in Moulins. (2019) Available at: <http://www.travel.ru/news/2011/03/15/188042.html>
- Goy-Blanquet D. (2019) "Centre national du costume de scene: catalogues to dream by." *Studies in Costume & Performance*, vol. 4, no. 1, p. 133. Gale Academic Onefile.
- Graddy J. (2016) Selected Twentieth and Twenty-First Century Solo Vocal Works that Tribute Visual Artists. *Journal of Singing; Jacksonville Vol 73, Edition 1, (Sep/Oct): p. 23-33.*
- Houglan . (2016) Salvador Dalí, Surrealism, and the Luxury Fashion Industry. *Williamsburg*, 120 .
- Kalmanovsky E. (1993) The nature of the theater and the idea of theatricality. *Petersburg Theater Journal*. No 1. Pp.68-70.
- Kritsky. G, Mader. D., Jessee J. (2013) *American Entomologist*, Volume 59, Issue 1, Spring, P. 28–37.
- Listovsky V.V. (1984) The space of the play and theatrical space. *Moscow: Giproteatr*, P. 49.
- Naveteur J., Rousset ., Foray. V. (2013) Energy performance and sustainable development of the national center of costume scene (NCCS) in moulins (France) - AVERAGE 2007-2011. CLIMAMED VII. Mediterranean Congress of Climatization, Istanbul, 3-4 October, 2013, Turkish society of HVAC & Sanitary engineers. .102-106.
- Negoryukhin B.N. (1989) The commonwealth of the museum and theater. *Museum*. No. 4 (162). Pp.75-80.
- Nikishin N.A. (1997) Museum funds: signs and symbols. On the way to the museum of the XXI century. *Moscow*, Pp. 37-54.
- Pausch O. (1997) On the collections of performing arts. *Museum*. No 4 (194). Pp.4-6.
- Polyakov T.P. (1987) Figuratively-plot method of organizing a museum exposition. Some problems of modern culture research. *Moscow*, Pp.44-52.
- Pshenichnaya S.V. (1999) Museum as an information and communication system. *Doct. Diss. St. Petersburg State Institute of Culture*. SPb., p. 17.
- Ratner Ya.V. (1979) Aesthetic problems of spectacular arts. *Moscow: Art*, P. 135.
- Shchepetkova I.A. (2006) Theatricalization of museum space as a form of interaction with visitors: abstract of thesis. *St. Petersburg State University of Culture and Arts*. St. Petersburg, P. 23.