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**EVOLUTION AND DEVELOPMENT OF MUSEUM EXHIBITION DISPLAY:
HISTORICAL AND CULTURAL APPROACH**

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The purpose of the article is to explore and reveal the nature of the museum display by progress analysis of its structures through the historical and cultural uplift of humankind. We have used the method of analysis and synthesis to obtain effective results. Through the progress analysis of the individual structures, it is established that the museum display is the result of the evolution and constant transformation of the historical, political, and cultural environment. The synthesis method allowed us to consider the museum display cohesiveness of the separate items and determine its value for the formation of the overall modern cultural space. The scientific novelty of the results lies in the fact that for the first time the nature of the museum display as a separate phenomenon was revealed. We have retraced the historical origins and directions of its development in the digital era. Conclusions. According to the stated aim, we have found out that a museum exhibition display has passed a long way of its development. Since the collections of Ancient Greek temples, and the brilliant collections of Roman patricians, the exhibition has acquired some forms (a gallery, a cabinet, an antiquarium, a studiolo) and signs of the Renaissance concept-based public object and exhibition space, the Enlightenment academic environment and the Romantic national identity, which is actively turning into a virtual environment within the digital era. The main factors of influence on overall development and advancement of the museum displays are analysed.

Keywords: museum exhibition display; object and exhibition space; history of museum exhibition; the evolution of museum exhibition display.

Introduction

In the process of human development and active changes in sociocultural dynamics, a museum as a society-oriented institution undergoes constant changes and transformations. A museum display, which is organically involved with the formation of the general cultural process and is the result of evolution, is no exception. Although a museum display gained a foothold in the conscious-

ness of humankind only in the 17th century, it was acquiring its characteristics and principles of an organisation throughout its whole cultural development.

Both domestic and foreign scientists covered the issue of the history of formation and development of a museum display in their works. From the 2000s to the 2020s, several studies, dedicated to this topic, appeared in Ukraine. Among them is the work L. P. Velyka (2000), PhD in Art Studies. The author casually mentions that “there is a new understanding of the museum exhibition display in the special literature: it is viewed as a phenomenon and a creative cultural space, where new ideas, meanings, values that are significant for the progressive development of society are generated based on the subject cultural and historical heritage” (Velyka, 2000, p. 53). However, L. P. Velyka (2000) pays special attention to the study of the exhibition display as a syncretic art form.

In his research, D. V. Kepin (2008) puts forward the concept of creating exhibition displays on the history of primitive society, based on the sequence and inheritance of the human culture development (pp. 111-159). The researcher focuses on the features of displaying archaeological and primitive society history artefacts but does not consider the nature of a museum exhibition display. N. P. Borotkanych (2012), PhD in History, explores both the Museum of Cosmonautics as the scientific and technical museum and the specifics of space science and its display in the museum (pp. 186-198). The author highlights that it is difficult to exhibit space systems for they are large-sized, and it is impossible to display them for operational and the objects’ preservation features which make the exhibition short. Besides, N. P. Borotkanych superficially views a museum exhibition display as a separate category, but only in the scope of the S. P. Korolyov Museum of Cosmonautics. Besides, theoretical justifications on this subject are covered by foreign scientists also. In particular, T. P. Kalugina (2002), M. T. Maistrovskaia (2016), T. P. Poliakov (1989) study the principles of the museum exhibition display construction and the art of exhibition design. M. O. Nikishin (1989) and M. B. Gnedovskii (1987) focus their attention on the communication capabilities of a museum exhibition display. Still, scientists avoid the theme of its evolution as a separate phenomenon in their research.

Thus, the analysis of the publications mentioned above demonstrates several approaches to an understanding of a museum exhibition display. These are:

- a museum exhibition display as museum communication;
- a museum exhibition display as an individual art form, a museum exhibition display in the scope of the layout design development.

However, there are no works that would consider and reveal the nature of a museum exhibition display in detail. On top of that, the insufficient study of the problem makes it impossible to explore it and understand properly. This justifies the relevance of this research.

Purpose of the article

The purpose of the article is to explore and reveal the nature of the museum exhibition display by progress analysis of its structures through the historical and cultural uplift of humankind.

We have used the method of analysis and synthesis to obtain effective results. Through the progress analysis of the individual structures, it is established that the museum exhibition display is the result of the evolution and constant transformation of the historical, political, and cultural environment. The method of synthesis enabled us to consider a museum exhibition in the integrity of its separate elements and to determine their significance in the formation of the overall modern cultural space.

Main research material

– The origin of a museum exhibition is associated with the emergence of the “Mouseion” notion, which translated from Greek means “the temple, devoted to the Muses”. The museum is very similar to the temple. With the help of special means, museum objects and displays, in particular, the museum creates a specific environment in which a person would view the objects, change their emotional state and express their attitude to reality. This “temple” connection will be traced at all stages of the museum development and its exhibition environment. However, a museum exhibition should not be regarded as such, since the ancient Greek “muses” or “mouseions” represented themselves as the places of science and knowledge rather than the exhibition areas. This can be exemplified with the data provided by Strabo (1994), a late antique writer, who stated that “...the museum is a part of the Royal palaces; it has a place for walking, a “niche” and a large house where there is a common dining room for scientists belonging to the Museum. This collegium of scholars has not only the common property but also the priest ruler Musaeus, who used to be appointed by the kings and now – a numismatic cabinet (German: das Münzkabinett) for exhibiting medals and coins;

- a treasury (German: die Schatzkammer) for displaying precious stones;
- a cabinet of wonder (German: die Wunderkammer), a cabinet of rarities and curiosities of nature;
- a cabinet of curiosities (German: die Kunstkammer), a cabinet of artworks from the outstanding the Imperial Treasury.

Also, there were such proto-exhibition forms as an antiquarium (*from Latin*), the place where antique plastics were displayed, and a studiolo (*from Latin*). At first, a studiolo was represented as a place for leisure, providing access to a vast library. But later, paintings, sculptures, collections of gems and medals began to be displayed there (Maistrovskaia, 2016, p. 91).

The emergence of new exhibition forms in Renaissance culture, which made it possible to speak about the development of the object and exhibition space as a whole, provoked the emergence of such notions as “an idea”, “a meaning”, “a concept”. This can be explained by the fact that during the designing, the artist or architect begins to use a whole system of symbols according to a single basic idea, which also generates the principles of selection, grouping and interpretation of exhibits. “For instance, the construction of the Uffizi Gallery aimed at a combination of the greatness of the Medici House and the correct decoration of the gallery, the contemplation of which would please its visitors” (Iureneva, 2006, p. 89).

The change of historical epochs offers new approaches to the development and formation of a museum exhibition. The end of the 17th and the beginning of the 18th centuries are generally believed to have initiated the scientific revolution, which has radically changed the perception of the outside world by humans. Cabinets with collections of rarities, paintings, and sculptures were transformed into places of reflection and analysis of the surrounding reality. They satisfied the desire to know their owners but remained incomprehensible to most. The age of Enlightenment, aimed at making knowledge accessible to the general population, made its own adjustments to the “partially open” space of the museum. Thus, the first public museum in England is known to appear at the University of Oxford (the Ashmolean Museum) in 1683, and the museum of national significance that is the British Museum appeared in 1759. The first tour groups, which had the opportunity to get acquainted with their displays, were formed. Due to the need to explain the meaning of the exhibited items to the visitors, captions or museum labels began to be used. By reading them, visitors enter into communication with the exhibition display and with a specific museum exhibit. Thus, the subject, nature, origin, existence of the museum object became more understandable to them. This is proved by William Hutton’s, a bookseller, description of how he familiarised himself with the British Museum’s exhibition space in 1784. He noted there was a variety of objects in the museum, most of which were signed (Iureneva, 2006, p. 132). In the 18th century, simultaneously with the opening of museums in England, the achievements of European collectors and magnates of Germany, Italy, and France were gaining publicity.

However, the events at the beginning of the 19th century made their own adjustments to the development of the museum and a museum exhibition display in particular. They are associated with the campaigns of Napoleon Bonaparte to Europe, whose troops collected war trophies in the form of jewellery, paintings, sculptures, etc., all over the world. All the collected treasures were sent to the Louvre, where they were analysed and evaluated. In our opinion, it is the collection of a large number of objects of value in one place that has contributed to the emergence of a new principle of arranging artefacts, namely the “principle of historicism”, which enables placing valuables in accordance with certain historical epochs. The researcher T. Iureneva (Iureneva, 2006) underlines that on the first floor of the palace, the works of ancient art were exhibited. Further, there was the hall of the Romans, and only then the collections of Florence, Milan and Rome (pp. 176-177).

We assume that changes in the design of the museum’s object and exhibition space provoked the further fall of Napoleon’s Empire and the restitution of cultural values. The states that were gradually beginning to return collections and objects induced them with a certain symbolic meaning, that is the revival of the national idea and identity. All the returned collections became overall opened to visitors. The practice of paintings captioning and their grouping, according to national schools, appeared in the display design. At the same time, the interest in traditions contributed to the emergence of open-air museums to reveal the traditions and culture of a particular ethnic region as best as possible.

Therefore, the 19th century enriched the museum practice with new methods of display design, including the principle of historicism, grouping by schools, and the thematic principle of arranging exhibits. Meanwhile, the Romantic era contributed to the awareness of the humanity of its national roots and traditions.

At the beginning of the 20th century, the scientific and technological progress, which covered the entire territory of Europe, resulted in the world multi-industry exhibitions. This was due to the development of crafts, new construction technologies, architecture, and structures in line with the challenges of the new art style, namely Modern Style. In the 20th century, along with the worldwide multi-industry exhibitions, the specialised ones began to be arranged. For example, the first exhibition on the occasion of the 11th All-Russian Archaeological Congress in Kyiv formed the basis for the creation of the modern National Museum of the History of Ukraine. Such an active exhibition practice needed a theoretical justification for the new experience in the exhibition spaces organisation. Therefore, along with the development of permanent and temporary exhibitions, the 20th century signified the rise of science and theoretical understanding of this phenomenon. Such science as museology was developed. It aimed to improve and describe previously acquired skills in constructing the object and exhibition space and the overall museum. Some studies and interpretations were dedicated to the concept of a museum exhibition display as a separate phenomenon. The principles of its design, methods of organisation, and scientific outlooks were evolved, which soon would continue to develop in a slightly different direction, such as digital technologies.

A modern museum exhibition display is definitely related to technologies and innovations. Nowadays, digital tools and resources make it possible for a range of visitors to access cultural heritage. It is mostly international Internet portals that enable viewing the exhibition displays of the museums all over the world. Among them are:

- Google-art, an art project of Google that provides a chance to visit the world's best museums and study various works of art in great detail;
- EUROPEANA, an international museum network that enables exploring the digital cultural products of Europe, such as exhibition displays of galleries, museums, archives and audiovisual collections;
- Images for the Future, a project that provides all who wish with the access to audiovisual cultural objects of the Netherlands through an online archive.

The creation of a modern museum exhibition display is conceivable without the use of multimedia technologies and resources. However, it should be kept in mind that excessive use of technical means can lead to distraction and reduction of the visitor's attention to a museum object. In our opinion, this issue requires a more detailed study and justification.

Conclusions

According to the stated aim, we have found out that a museum exhibition display has passed a long way of its development. Since the collections of An-

cient Greek temples, and the brilliant collections of Roman patricians, the exhibition has acquired some forms (a gallery, a cabinet, an antiquarium, a studiolo) and signs of the Renaissance concept-based public object and exhibition space, the Enlightenment academic environment and the Romantic national identity, which is actively turning into a virtual environment within the digital era. Based on the study of its historical evolution, we have managed to discover that the concept of a museum exhibition display is quite polystructural. A museum exhibition display is an artificially created object-spatial system, encompassing architecture, museum objects and collections, scientific and auxiliary materials, texts, virtual reproduction of museum objects and information technologies. Its creation is always based on a certain concept (a meaning, an idea).

The prospects for further research are to identify and study other factors influencing the formation of the modern museum space.

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СТАНОВЛЕННЯ ТА РОЗВИТОК МУЗЕЙНОЇ ЕКСПОЗИЦІЇ: ІСТОРИКО-КУЛЬТУРНИЙ ПІДХІД

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Мета статті – дослідити та розкрити природу музейної експозиції шляхом аналізу розвитку її окремих структур у процесі історичного та культурного піднесення людства. Методологія дослідження. Для отримання ефективних результатів було використано метод аналізу та синтезу. На прикладі аналізу розвитку окремих структур встановлено, що музейна експозиція є результатом еволюції та постійної трансформації історичного, політичного, культурного середовища. Метод синтезу дозволив розглянути музейну експозицію у цілісності її окремих елементів та визначити їх значення у формуванні сучасного культурного простору загалом. Наукова новизна результатів дослідження полягає в тому, що вперше було розкрито природу музейної експозиції як окремого явища. Прослідковано історичні витоки та визначено напрямки її розвитку в добу цифрових технологій та інновацій. Висновки. Відповідно до поставленої мети з'ясовано, що музейна експозиція пройшла тривалий шлях свого розвитку. Починаючи із храмових зібрань Давньої Греції, пишних колекцій римських патрициїв, вона набула окремих форм (галерея, кабінет, антикваріум, студіоло) та ознак концептуально обґрунтованого публічного предметно-експозиційного простору в ренесансній культурі, науково-освітнього середовища в епоху Просвітництва та національно осмисленого явища в культурі доби романтизму, яке з розвитком цифрових технологій та ресурсів активно перетворюється на віртуальне середовище. Проаналізовано основні фактори впливу на розвиток та удосконалення музейної експозиції в цілому.

Ключові слова: музейна експозиція; предметно-експозиційне середовище; історія музейної експозиції; еволюція музейної експозиції.

СТАНОВЛЕНИЕ И РАЗВИТИЕ МУЗЕЙНОЙ ЭКСПОЗИЦИИ: ИСТОРИКО-КУЛЬТУРНЫЙ ПОДХОД

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Цель статьи – исследовать и раскрыть природу музейной экспозиции путем анализа развития ее отдельных структур в процессе исторического и культурного совершенствования человечества. Методология исследования. Для получения эффективных результатов был использован метод анализа и синтеза. На примере анализа развития отдельных структур было установлено, что музейная экспозиция является результатом эволюции и постоянной трансформации исторической, политической, культурной среды. Метод синтеза позволил рассмотреть музейную экспозицию в целостности ее отдельных элементов и определить их значение в формировании современного культурного пространства в целом. Научная новизна исследования заключается в том, что впервые была раскрыта природа музейной экспозиции как отдельного явления. Прослежены исторические истоки и определены направления ее развития во времена цифровых технологий и инноваций. Выводы. Согласно поставленной цели, выяснено, что музейная экспозиция прошла длительный путь своего развития. Начиная с храмовых собраний Древней Греции, пышных коллекций римских патрициев, она приобрела отдельные формы (галерея, кабинет, антиквариум, студиоло) и признаки концептуально обоснованного публичного предметно-экспозиционного пространства в ренессансной культуре, научно-образовательной среды в эпоху Просвещения и национально осмысленного явления в культуре эпохи романтизма, которое с развитием цифровых технологий и ресурсов активно превращается в виртуальную среду. Проанализированы основные факторы влияния на развитие и совершенствование музейной экспозиции в целом.

Ключевые слова: музейная экспозиция; предметно-экспозиционная среда; история музейной экспозиции; эволюция музейной экспозиции.