

# 從開放典藏到開放庫房： 關於「可見式典藏」的參與及互動

文 | 蘇瑤華

博物館是文化藝術資產的守護者，從 18 世紀公共博物館出現以來，讓沒有展出的典藏品能以長久保存為前提的最佳條件匯集在庫房，其目的在於許諾物件的永生與文化記憶長存。因此，人類學家魯比奧（Fernando Domínguez Rubio）曾說：「博物館藝術的正常狀態是典藏，而不是展示。」歷經新博物館學運動向大眾開放的激進倡議，觀念逐漸改變，典藏展示比例過低成為典藏近用性（accessibility）的壓力，國際博物館協會（International Council of Museums, ICOM）2019 年調查報告中，低比率的典藏運用再度成為焦點：近 70% 的博物館僅展示了不到 15% 的藏品。

即便如此，博物館典藏的數量仍以每年 5% 到 10% 的比例成長。典藏可及議題的集體性焦慮，無論是因為博物館公共身份，還是因為博物館所支出大量的典藏維護、文物保存費用，大部分是為了一般人看不見的事物，總之，為了緩解博物館典藏和可及性間的張力，以「可見」（visible）作為面向公眾、揭秘、去菁英化的策略，似乎是半世紀以來，全球博物館的共識。





## 可見式典藏的發展

1976 年「可見式典藏」(Visible Storage) 由加拿大英屬哥倫比亞大學人類學博物館 (Museum of Anthropology at the University of British Columbia, 以下簡稱「MOA」) 首先採用。MOA 的多樣性大學藝廊 (Multiversity Galleries<sup>1</sup>) 以密集櫃架開放展示海量文物，讓觀眾看到世界文化的多元樣貌，也開啟和文物來源社群的對話。半個多世紀以來，觀念和技術不斷進化，詮釋權在博物館與社群的聯繫中流轉，而今 MOA 運用數位科技，與社群的青年、藝術創作者共同努力重塑關於文物和環繞在典藏文物周邊的文化記憶，博物館重新縫合典藏與文物起源脈絡上之落差，更新文物詮釋資料。

MOA 的多樣性大學藝廊也成為人類學博物館去殖民 (decolonize) 努力的重要案例。

盧思基金會 (Luce Foundation) 將近一個世紀以來，贊助美術館發展「可見式典藏」，在大都會美術館、布魯克林美術館、史密森機構等典藏眾多美國藝術的博物館設置盧思美國藝術中心 (Luce Centers for American Art<sup>2</sup>)，目的在使「未被充分賞識的美國藝術，向公眾開放，可以隨時在常設展中展出。」對於較脆弱的



02 博伊曼斯·范伯寧根藝術倉庫。(攝影：Ossip van Duivenbode，圖片來源：Depot Boijmans Van Beuningen)  
The Depot Boijmans Van Beuningen. (Photo: Ossip van Duivenbode; image source: Depot Boijmans Van Beuningen)

材料，如：紙類或織品類作品，則以藝術中心內的電腦，參看檢索藏品以及資料。史密森機構（Smithsonian Institution）又在緊鄰著盧思美國藝術中心的空間，設置美國第一座「可見式文保中心」倫德文保護中心（Lunder Conservation Center<sup>3</sup>），透過大型透明玻璃將博物館工作區對公眾開放，還有互動多媒體區提供保存維護之資訊與技術、專家現身說法介紹文保專業工作者的職業生涯。

「可見式典藏」以各種適應各自館所狀態的情境和策略在歐美博物館發展，冬宮美術館（Hermitage Museum）的斯塔拉亞德列夫尼亞修復典藏中心（Staraya Derevnnya Restoration and Storage Center at the Hermitage<sup>4</sup>）則在庫房直接用玻璃隔屏圍住卸除包裝的典藏作品，觀眾進入庫房，可視典藏的區域同時也是可視庫房。而為鼓勵觀眾成為活躍學習及研究者的開放方式，還有讓觀眾近身觀看美術館典藏的「學習性藏儲」（study storage）。

2003年紹拉格（Schaulager<sup>5</sup>）當代藝術典藏中心啟用，再度試圖解開觀看和儲存的悖論。有鑑於當代藝術運用的新素材和媒體，紹拉格提出一系列尚未解答的問題，控制光線、溫度和濕度，以開放可見的方式儲放藝術作品。由於作品的可見性，使修復者可以持續監控研究，並得以在早期階段檢測到任何材料引起的變化，採取適當措施。

紹拉格的半公共性，是藝術倉庫較早期的實踐案例。2021年開幕的博伊曼斯·范伯寧根藝術倉庫（Depot Boijmans Van



Beuningen<sup>6</sup>，簡稱：「藝術倉庫」），以全部典藏可視化為目標，在本館進行整修的分時，將所有典藏搬入鄰近本館的新建獨立典藏庫房中，規劃可見式庫房與可見式典藏（visible storage）、常態性開放參觀的庫房（visitable storage）、開放式文保中心（presentations on conservation）、以及典藏學習室（study room for collections, prints, drawings and time-based media）等，其做法匯流了1970年代至今博物館典藏和典藏庫對大眾開放近用的嘗試與策略作法，在博物館開放典藏中實踐具備全景式回應，但也加入美術館團隊

03 身穿白袍的觀眾們在博伊曼斯·范伯寧根藝術倉庫的庫房中參觀。（攝影：Aad Hoogendoorn，圖片來源：Depot Boijmans Van Beuningen）  
Visitors tour the vault wearing white robes. (Photo: Aad Hoogendoorn; image source: Depot Boijmans Van Beuningen)





經營概念和回應時代趨勢的設計，在思考公共性議題之外，「藝術倉庫」也有將典藏庫外租給收藏家的創意性規劃，以下將以「藝術倉庫」作為案例，進行綜合討論。

### 不只是看得見典藏庫房， 而是參與式博物館

博伊曼斯·范伯寧根美術館的 15 萬餘件藝術作品，全數儲放在「藝術倉庫」14 間庫房中，典藏主要以材質分類，區分成五種溫溼度微環境的庫房，作品材料決定儲存條件，金屬相對溼度要低，黑白和彩色攝影作品溫度低，但修復室又要讓在裡面工作的修復師不會太冷。

文物保存狀況允許的話，通常會拆掉包裝材料，尤其是最靠近觀眾面的部份，以提高作品的可視性，例如：Viktor&Rolf 設計的時裝，就以透明薄膜替代木箱的一面，以使觀眾可以欣賞到時裝的正面。「可見式典藏庫」一般是暗的，只有觀眾按開關才能短暫點亮重點照明，因為攝影作品對光線敏感，所以存放彩色和黑白照片的庫房沒有設置窗戶，也不在「可見式」參觀的範圍中。

定時開放庫房的活動是「藝術倉庫」典藏可及性的重要標誌，每小時開放 11 分鐘讓預約的團體<sup>7</sup>在導覽館員和警衛的陪伴下進入。「藝術倉庫」替換掉原本博物館用以阻絕觀眾觀望、為博物館工作創建後台的實牆，換上大片透明玻璃景窗，館員們的工作在「藝術倉庫」開放參觀時同時進行，所以觀眾不只看到典藏中的作品，也有機會看到在庫房工作中的博物館員。



04 觀眾可以透過牆面窗口觀看不同庫房中的典藏品及館員工作狀態。（攝影：Ossip van Duivenbode，圖片來源：Depot Boijmans Van Beuningen）  
Visitors can observe artworks and staff members' work through the windows in different vault rooms. (Photo: Ossip van Duivenbode; image source: Depot Boijmans Van Beuningen)

開放式文保中心在「藝術倉庫」的實踐不只開放修護歷程，也將典藏管理的一些議題帶入，觀眾有機會對於正在做藝術品狀況報告書的館員提問，也可以貢獻他們對典藏作品的玩家知識。其實在 2017 年美術館就曾經實驗性地策過一個展覽「為蕾絲騰出空間」(Making Space for Lace<sup>8</sup>)。展覽不只是展出

美術館最古老的蕾絲作品(15 世紀在威尼斯製作)，和在荷蘭宗教儀式和室內裝飾中昂貴的工藝，這個計畫也公開美術館典藏編目，結果有帶著蕾絲來尋求專業諮詢的民眾，也有業餘收藏家為美術館貢獻許多專業意見，觀眾的參與遠遠超過單向的參觀展覽和美術館。

典藏學習室是更學術性的空間，「藝術倉庫」計畫性地邀請藝術家、研究生參與典藏研究，目前有的研究主題包括：版畫與繪畫、電影、媒體藝術等，未來希望像 V&A 的「紡織和時尚裁縫師研究與保護中心」(The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion<sup>9</sup>) 與更多非專業的時尚玩家觀眾互動。

### 不只是表演，而是風格化的真實互動

想像一下，進入典藏庫，如果只能看層疊的典藏作品，沒有策展人或藝術家規劃的展覽、沒有參觀脈絡、失去參觀路線，觀眾該怎麼辦？觀念藝術家范·迪門 (Marieke van Diemen)



運用這個疑問，以 14 個形狀和大小各異的巨大透明展示櫃，鑲嵌在六個樓層開放空間和之字形穿梭其間的樓梯，在中庭縱橫連綿，有時沿著樓梯拾級上下看作品。這些展櫃時而變成跨越中庭的透明橋樑或天花板，虛實交錯，構建出「迷宮」(The MAZE<sup>10</sup>)，美術館策展人可以在「藝術倉庫」中軸交通動線上策畫展覽，形成一種美術館少見的展覽奇觀。

預約進入典藏庫房參觀的觀眾會有館員導覽之外，「藝術倉庫」鼓勵民眾以自己的速度，開發自己的動線並創造自己的探索體驗。「藝術倉庫」鼓勵觀眾在抵達前就下載 app，一方面可以先對不同於美術館的參觀情境有所了解，確保觀眾進入「藝術倉庫」開始探索時，能掌握最有效的自導工具，另一方面可以在個人載具建立「我的藝術收藏」，保存參觀過程中曾經花時間觀賞的作品，離開之後還能繼續研究、回味。參觀時，觀眾可以透過掃描牆上 QR code 閱讀庫房和可見典藏的資料，有些庫房透明窗旁，設置互動屏幕供觀眾隨選影音資料，內容有作品入藏的敘述，也有修復過程的紀錄。

05 透過對典藏品的開放與多角度的展示，觀眾可看見這些曠世名作背後包含著的各種故事與痕跡。(攝影：Lotte Stekelenburg，圖片來源：Depot Boijmans Van Beuningen)

By making the collection accessible and facilitating multi-perspective exhibitions, visitors can perceive the stories and traces of different masterpieces. (Photo: Lotte Stekelenburg; image source: Depot Boijmans Van Beuningen)

## 開放、翻轉美術館「後台」

「藝術倉庫」才剛開始營運，野心勃勃地喊出美術館新範式，從開放典藏到開放庫房，但開放的意義不在空間打開或是變成透明可見，而在於翻轉「後台」，改變美術館與觀眾的關係，以及美術館館員的工作邏輯。

回望半世紀開放典藏的累積經驗，博物館如此頻繁檢視可見性，顯現其難以緩解的焦慮感，然而，博物館開放就是近用嗎？對觀眾而言，看見就受到賦權了嗎？看到的典藏（量）愈多就愈符合觀眾近用的倡議嗎？堆疊的展出形式，看見開放的典藏空間，是不是也看得見每件藝術創作的獨特面貌呢？包裹著包裝材料、淹沒在層架中的藝術作品，回復博物館珍奇櫃式（cabinet of curiosity）的展示手法，失去策展分類與敘事的支架，是否會使典藏靈光盡褪，如何與觀眾對話，引發觀眾學習興趣呢？博物館如何從典藏和工作場域開放的計畫，持續承諾觀眾參觀博物館所期待的美感體驗呢？而對博物館的終極逼問則是：開放，是否僅是一場奇觀盡現的表演？

### | 註 |

- 1 <https://moa.ubc.ca/multiversity-galleries/>（檢索日期：2024年10月22日）
- 2 <https://americanart.si.edu/visit/saam/luce>（檢索日期：2024年10月22日）
- 3 <https://americanart.si.edu/art/conservation>（檢索日期：2024年10月22日）
- 4 <https://museumstudiesabroad.org/hermitage-restoration-and-storage-centre/>（檢索日期：2024年10月22日）
- 5 <https://schaulager.org/en/schaulager/concept>（檢索日期：2024年10月22日）
- 6 <https://www.boijmans.nl/>（檢索日期：2024年10月22日）包含導覽館員和警衛，一次進入開放庫房不超過15人。
- 7 <https://www.boijmans.nl/en/collection/in-depth/making-space-for-lace>（檢索日期：2024年10月31日）

- 9 [https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion?srsltid=AfmBOorzDFmOYLMGPANb0ayh1jqemROVkejuPgmiVflalGqM5l6Sd\\_w](https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion?srsltid=AfmBOorzDFmOYLMGPANb0ayh1jqemROVkejuPgmiVflalGqM5l6Sd_w)（檢索日期：2024年10月31日）
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- 7 Multiversity Galleries, MOA, <https://moa.ubc.ca/multiversity-galleries/>, 2024/10/22 retrieve.
- 8 Kreplak, Yaël & Mairesse, François. (2021). Introduction. *Museum International*, 73(1-2), 1-7. <https://doi.org/10.1080/13500775.2021.1956725>
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# From Open Collection to Open Storage: The Engagement and Interaction of "Visible Storage"

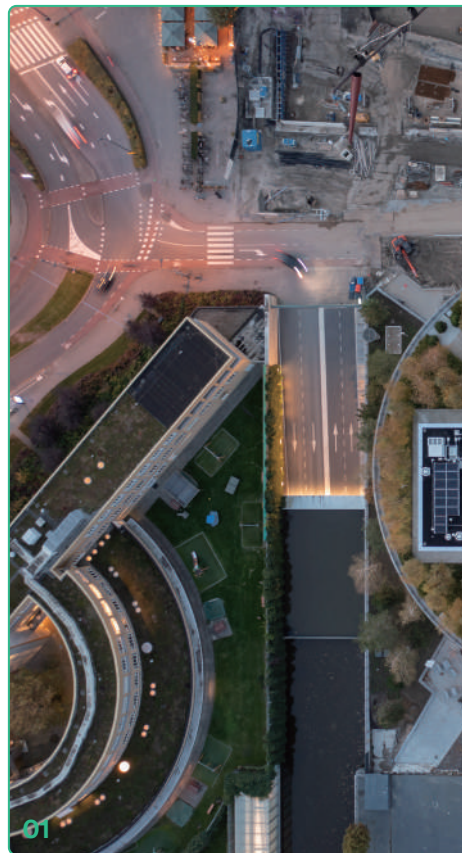
Text | Su Yao-Hua

Museums are established to safeguard cultural and art assets. Public museums emerged in the 18th century to preserve artifacts in the most appropriate condition and commit to preserving artifacts and cultural memories. Therefore, anthropologist Fernando Domínguez Rubio noted that "the normal state of museum art is preservation, not exhibit." After the movement of new museology, which advocated for radical public accessibility, perceptions of museums have gradually evolved. The accessibility of collections has become a pressure point when the ratio of exhibiting museum collections is too low. In a 2019 survey by the International Council of Museums (ICOM), the underutilization of collections has once again become a focus, revealing that nearly 70 percent of museums had exhibited less than fifteen percent of their collections.

Even so, museum collections have been growing by five to ten percent every year, while issues related to museum collections have resulted in collective anxieties. Whether these concerns relate to the public role of museums or the substantial costs associated with conservation and storage, most of them stem from matters that the public often cannot see. To address the tension between museum collections and public accessibility, there has been a global consensus among museums over the past fifty years: to adopt a strategy of transparency, in other words, to make collections "visible," as a strategy to embrace the public, relieve the sense of secrecy, and develop democratization within the museum experience.

## The Development of Visible Storage

In 1976, the Museum of Anthropology at the University of British Columbia (MOA) in Canada became the first institution to implement the model of "visible storage." The Multiversity





Galleries<sup>1</sup> at MOA utilized densely arranged shelves to openly display a vast number of artifacts, enabling visitors to appreciate the diversity of world cultures while fostering dialogues between the communities that provided these items. Over the past 50 years, related ideas and technologies have evolved, and the right of interpretation has shifted between museums and communities. Today, MOA collaborates with young people and artists from these communities, applying digital technology to collectively reshape the cultural narratives surrounding its collection. This effort bridges the gap between the collection and the original context of the artifacts to enhance their metadata. As a result, MOA's Multiversity Galleries have become a significant example of decolonizing efforts within the community of anthropology museums.

Over the course of nearly a century, the Luce Foundation has sponsored art museums in developing "visible storage" and has established Luce Centers for American Art<sup>2</sup> in various museums that house extensive collections of American art, including the Metropolitan Museum of Art, the Brooklyn Museum, and the Smithsonian Institution. The goal is to "introduce underappreciated American art to the public, allowing it to be featured in permanent exhibitions." For works made of fragile materials, such as paper and textiles, visitors can access the collection and related data using computers located in these centers. Additionally, the Smithsonian Institution established the Lunder Conservation Center<sup>3</sup>, which is the first permanent visible art conservation space in the US, adjacent to its Luce

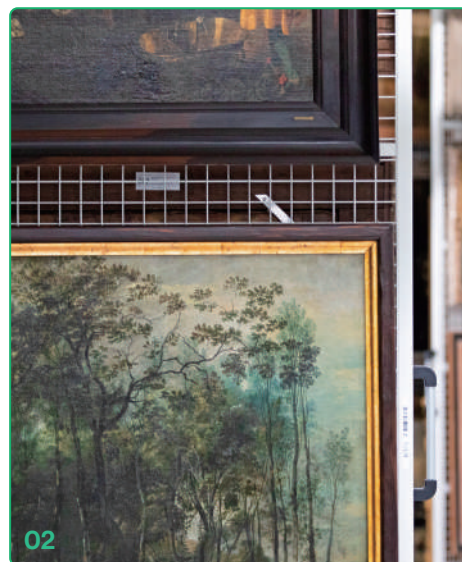


Center for American Art. Within a space enclosed by large transparent glass panels, visitors can observe museum staff working. There is also an interactive area that provides conservation information, details about conservation technologies, and insights into the careers of cultural conservation professionals, presented by experts in the field.

"Visible storage" has developed and evolved in Western museums according to the unique scenarios and strategies of different institutions. The Hermitage Museum's Staraya Derevnya Restoration and Storage Center<sup>4</sup> showcases unwrapped artworks surrounded by glass panels in the vault, allowing visitors to view the collection. In this instance, the visible storage area also serves as a visible vault. In addition, to encourage active learning and research among visitors, another method of enhancing accessibility is through "study storage," which allows audiences to closely examine the museum collection.

In 2003, Schaulager<sup>5</sup> inaugurated its center of contemporary collection, addressing the paradox between viewing and storage. In light of the use of new materials and media in contemporary art, Schaulager raised several unanswered questions regarding controlling light, temperature, and humidity, as well as how to store artworks openly and visibly. The visibility of these artworks allow conservators to monitor and study them continuously, enabling the early detection of changes caused by materials to proactively adopt appropriate conservation measures.

Schaulager's semi-public approach has been an early example of art warehouses. In 2021, the Depot Boijmans Van Beuningen<sup>6</sup> (referred to as the "Depot" below), the world's first publicly accessible art warehouse, was inaugurated. Its goal is to make its entire collection visible. During the renovation of its main building, the whole collection was moved to a newly constructed and independent vault nearby. The institution implemented various approaches, including visible storage, visitable



storage, presentations on conservation, as well as study room for collections, prints and drawings, and time-based media. These methods combine experiments and strategies for improving accessibility to museum collections and vaults, dating from the 1970s to the present. The aim is to respond completely to the trend of making museum collections more open and accessible. Additionally, the institution has also adopted operational concepts and designs from art museums that align with contemporary trends. Regarding the public issues, the Depot also introduces creative programs such as renting out space to art collectors. The following section of this essay will use the Depot as a case study for a comprehensive discussion.

### Not just a Depot of Visible Storage but a Participatory Museum

The Depot Boijmans Van Beuningen houses an extensive collection of over 150,000 artworks, which are stored in its fourteen vault rooms. The collection is organized by medium, and the vault rooms

are classified into five types based on their micro-environment, including temperature and humidity levels. Different mediums have specific storage conditions; for instance, metal artworks require a low relative humidity environment, while black-and-white and color photographs need to be kept in a cooler space. Conservation rooms, on the other hand, are designed to provide a comfortable temperature for conservators, ensuring that the space is not too cold.

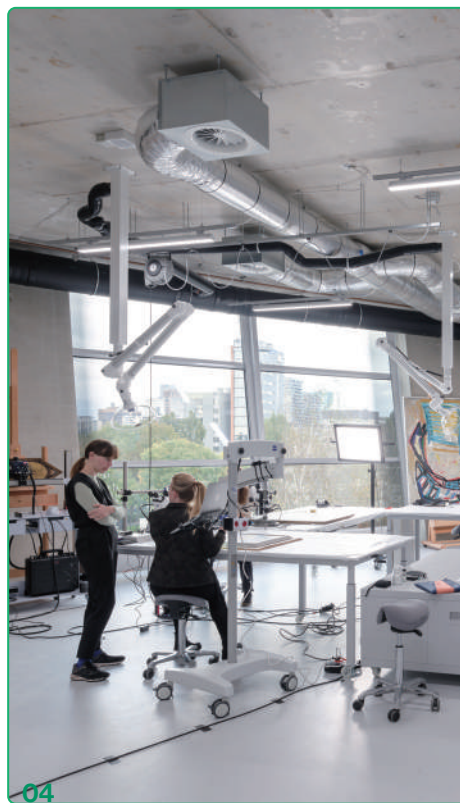
When conditions permit, the wrapping materials of artworks are typically removed, especially the parts closest to visitors, to enhance the visibility. For example, Viktor & Rolf's fashion design pieces are displayed in wooden crates with the lids replaced by transparent



films, allowing visitors to appreciate the front sides of the garments. "Visible storage" areas are generally kept dark and are only briefly illuminated with accent lighting when visitors press a specific button. Since photographic works are light-sensitive, the vault rooms that house both color and black-and-white photographs have no windows and are not accessible for viewing in the "visible storage" areas.

Scheduled visits to the vault are a hallmark of the Depot's accessibility program. Every hour, groups with appointments are allowed to enter the vault for eleven minutes<sup>7</sup>, accompanied by guiding staff members and security staff. The Depot has replaced the previous walls, which were intended to block the view of onlooking visitors and created a working area in the museum's "backstage," with large transparent glass panels. This design allows the museum staff to work during opening hours. As a result, visitors can view the collection while observing museum staff members at working in the vault.

The practice of "presentations on conservation" at the Depot includes not only demonstrations of conservation processes but also discussions on the issues of collection management. Visitors have a chance to talk to museum staff who are working on artwork condition reports, allowing them to ask questions and share their personal knowledge about the artworks. In 2017, the museum curated an experimental exhibition titled *Making Space for Lace*<sup>8</sup>, which showcased the oldest lace pieces in the collection—15th-century Venetian laces—as well as the most expensive lace works used in the Dutch religious rituals and interior decorations. The museum's collection catalog was made accessible to the public, resulting in citizens bringing their lace works for professional consultations. Amateur collectors also provided valuable and professional suggestions to the museum. The audience's participation went far beyond simply visiting exhibitions and the museum.





The "study room for collections, prints and drawings, and time-based media" serves a purpose beyond that of a traditional academic space. The Depot actively invites artists and graduate students to engage in research and study of the artworks in its collection. Their current research subjects encompass a variety of media, including prints and drawings, films, and media art. In the future, they aim to foster greater interaction between the museum and their audience, similar to the relationship between the Clothworkers' Centre for the Study and Conservation of Textiles and Fashion<sup>9</sup> at the Victoria and Albert Museum (V&A) and non-professional fashion enthusiasts.



### Stylized Interactions of Authenticity that Exceed Mere Performance

Imagine this scenario: What should visitors do when they enter a vault and see artworks stacked one on top of another, without any exhibition framework devised by curators or artists, nor any designated viewing context or routes? Conceptual artist Marieke van Diemen plays with this question by creating fourteen large, transparent, and vitrine-like cabinets of various sizes. These cabinets are strategically embedded throughout the open space across six floors and between the staircases. The transparent boxes are spread throughout the museum's atrium, allowing visitors to view the artworks as they ascend or descend the stairway. Some of these boxes even function as transparent bridges that cross the atrium or as ceilings. Collectively, they form the installation project called "The MAZE"<sup>10</sup>, which enables



curators to design exhibitions on this central intersection as a viewing route within the Depot, creating a unique spectacle among museums worldwide.

Apart from making an appointment for a guided visit to the vault, the Depot encourages visitors to create their own experiences at their own pace by planning personalized viewing routes. To enhance their visit experience, visitors are encouraged to download the Depot application, which enables a prior understanding of the visit to the museum and serves as an efficient self-guided tour tool when exploring the Depot. Moreover, visitors can create a "My Art Collection" feature on their devices, allowing them to save the artworks they encounter during the visit for further research and engagement after leaving. Throughout their time at the Depot, visitors can scan QR codes to access information about the vault and its collection. Additionally, near some windows in the vault, visitors can find audiovisual materials on interactive screens that offer insights into the acquisition and restoration of artworks.

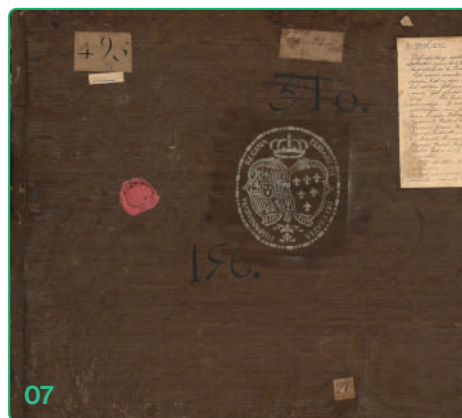
## Opening and Reversing the "Backstage" of Art Museums

The Depot began operating just a short time ago, but it ambitiously aims to become a new paradigm of art museums by opening its collection and vault. However, the idea of openness involves not merely making the space accessible or visible but also reversing the traditional "backstage" dynamics to transform the relationship between an art museum and its audience and how the museum works.

Over the past fifty years, significant experiences regarding open collections have been gathered. The frequent examination of museum collections' visibility highlights a continual anxiety surrounding the issue. However, some questions remain unavoidable: Does opening museums equate to accessibility? Does seeing empower the audience? Does showcasing more collections enhance the realization of the accessibility initiatives? Does the method of stacking artworks together effectively highlight the uniqueness of each piece? As artworks are wrapped in packaging materials



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06 | 07 透過對典藏品的開放與多角度的展示，觀眾可看見這些曠世名作背後包含著的各種故事與痕跡。（攝影：Lotte Stekelenburg，圖片來源：Depot Boijmans Van Beuningen）

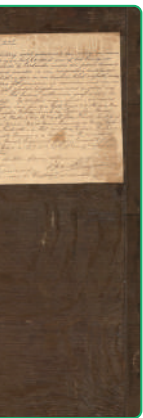
By making the collection accessible and facilitating multi-perspective exhibitions, visitors can perceive the stories and traces of different masterpieces. (Photo: Lotte Stekelenburg; image source: Depot Boijmans Van Beuningen)



and stored on shelves, we find ourselves revisiting the approach of a cabinet of curiosity but without curatorial classification and narrative frameworks. Does this diminish the aura of art collections? How can we continue to engage the audience in meaningful dialogues and encourage learning? How can museums maintain their commitment to providing audiences with the aesthetic experiences they anticipate in projects involving making collections and work sites more open and accessible? Ultimately, the pivotal question for museums is, "Is this opening simply a performance of spectacles?"

#### [ Notes ]

- 1 <https://moa.ubc.ca/multiversity-galleries/> (viewed on October 22, 2024)
- 2 <https://americanart.si.edu/visit/saam/luce> (viewed on October 22, 2024)
- 3 <https://americanart.si.edu/art/conservation> (viewed on October 22, 2024)
- 4 <https://museumstudiesabroad.org/hermitage-restoration-and-storage-centre/> (viewed on October 22, 2024)
- 5 <https://schaulager.org/en/schaulager/concept> (viewed on October 22, 2024)
- 6 <https://www.boijmans.nl/> (viewed on October 22, 2024)
- 7 The number of people in a group never exceeds fifteen people, including guides and security personnel.
- 8 <https://www.boijmans.nl/en/collection/in-depth/making-space-for-lace> (viewed on October 31, 2024)
- 9 [https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion?srsltid=AfmBOorzDFmOYLMGPANb0ayhtjqemR0VkejzuPgmjVfilGqM5l6Sd\\_w](https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion?srsltid=AfmBOorzDFmOYLMGPANb0ayhtjqemR0VkejzuPgmjVfilGqM5l6Sd_w) (viewed on October 31, 2024)
- 10 <https://www.mariekevandienen.nl/boijmans-van-beuningen-depot-het-atrium/> (viewed on October 31, 2024)



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- 1 Depot Boijmans Van Beuningen, <https://www.boijmans.nl/> (viewed on October 22, 2024)
- 2 *Depot Boijmans Van Beuningen*, (2021). Depot Boijmans Van Beuningen. Rotterdam: Museum Boijmans Van Beuningen.
- 3 Heijnen, W. (2010). *The new professional: Underdog or Expert? New Museology in the 21st Century*. *Cadernos de Sociomuseologia*, 37.
- 4 ICOM, (2024). *Museum Storage around the World*. [https://icom.museum/wp-content/uploads/2024/05/Report\\_ICOM-STORAGE\\_EN\\_Final.pdf](https://icom.museum/wp-content/uploads/2024/05/Report_ICOM-STORAGE_EN_Final.pdf)
- 5 Lunder Conservation Center, Smithsonian Institute, <https://americanart.si.edu/art/conservation> (viewed on October 22, 2024)
- 6 Luce Centers for American Art, Smithsonian Institute, <https://americanart.si.edu/visit/saam/luce> (viewed on October 22, 2024)
- 7 Multiversity Galleries, MOA, <https://moa.ubc.ca/multiversity-galleries/>
- 8 Kreplak, Yaël & Mairesse, François. (2021). Introduction. *Museum International*, 73(1-2), 1-7. <https://doi.org/10.1080/13500775.2021.1956725>
- 9 Kisters, S. (2021). A New Museum Typology? The Depot Boijmans Van Beuningen in Rotterdam. *Museum International*, 73(1-2), 74-85. <https://doi.org/10.1080/13500775.2021.1956738>
- 10 Schaulager, <https://schaulager.org/en/schaulager/concept> (viewed on October 22, 2024)
- 11 Staraya Derevnya Restoration and Storage Center at the Hermitage, <https://museumstudiesabroad.org/hermitage-restoration-and-storage-centre/>
- 12 Stubbs-Lee, D. A. (2009). *A Conservator's Investigation of Museums, Visible Storage, and the Interpretation of Conservation*. *Collections*, 5(4), 265-323. <https://doi.org/10.1177/155019060900500402>.
- 13 Weil, Stephen E. (1999). *From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum*. Daedalus, 128.
- 14 V&A - Online, <https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion?srsltid=AfmBOopMyPkNcNHIhbmj4-EDLos68vpyQYtcaUscZPnxuiK816ms79> (viewed on October 31, 2024)
- 15 Yeh, Kuei-yu (2006). "The Public Service and the Space Planning of Museum Collections." *Technology Museum Review*, Vol. 10 (3), 87-100. <https://doi.org/10.6432/TMR.200609.0087>