

Museum Leadership in Climate Action



Proceedings of the International Conference

HERNANDARIAS, PARAGUAY

15 - 17 NOVEMBER 2023



EDITORS

MIRTHA ALFONSO MONGES

DEBORAH ZISKA

CHEEYUN KWON

HANS VAN DE BUNTE

EVALUATORS

ICOM ICMAH: BURÇAK MADRAN, MYRIAME MOREL-DELEDALLE, NOURAN KHALED, MATAR NDIAYE, MICHEL ROUGER, MARIE GRASSE, MIRTHA ALFONSO MONGES

ICOM INTERCOM: GORANKA HORJAN, CRISTINA VANINNI, HÉLOÏSE AMEZ-DROZ, REENA DEWAN, ANNE-MARIE GILIS, MARTHA IKABONGO, MAREK PROKŮPEK, HANS VAN DE BUNTE

ICOM ICTOP: LEENA TOKILA, RITA CAPURRO, DARKO BABIC, CHEEYUN KWON

ICOM COMMS (FORMER MPR): DEBORAH ZISKA, ANASTASSIA BELESSIOTI, ANNA DENTONI, NATIA KHULUZARI, LUIS MARCELO MENDES

Published in Paris

May 2025

15 rue Lasson, 75012 Paris, France

ICOM international
council
of museums

ISBN: 978-2-487970-05-2

Cover design: International Museum Day 2023 Official Poster

All content in this book is distributed under a Creative Commons Attribution – Non-Commercial – No Derivative Works license

<http://creativecommons.org/licenses/by-nc-nd/4.0/deed.es>

The content may be copied, distributed, displayed and performed under the condition of acknowledging the author, not using the book or its parts for commercial purposes, and not altering, transforming or building on this work



Table of Contents

- 07** Presentation
María Gloria González, Chair, ICOM Paraguay
- 08** Recommendations for 96th Session of Advisory Council
INTERCOM, ICMAH, ICTOP, COMMS (former MPR), SUSTAIN, DRMC, ICOM Paraguay
- 09** **Session 1 - Welcome to the Anthropocene: facing the challenges**
- 10** Welcoming words
Goranka Horjan, Chair, ICOM INTERCOM
- 11** Ethnodevelopment in climate action
Oscar Fernando Galeano (Paraguay)
- 27** Museums as allies in sustainability: the MIC in Quito, Ecuador
María Susana Robledo (Ecuador)
- 49** Korea's encounter with the Anthropocene
Cheeyun Kwon (Korea)
- 59** Training tourism experts to meet the challenges of sustainability
Rita Capurro (Italy)
- 68** Expected competences in museum professionals in 2030
Darko Babić (Croatia)
- 81** Yerba mate extractivism and its impact in indigenous territoriality in Tacuru Pucu
Cristian Diosnel Benítez (Paraguay)
- 97** Silent Fall: Unveiling Hidden Voices in Environmental Justice Art Through Hope
Ayelet Danielle Aldouby & Dominique Paul (Canada)
- 113** Free Entry: museums in action in Chilean television
Nicolás Rojas Inostroza (Chile)

- 120** About the International Conference "Museum Leadership in Climate Change"
Burçak Madran, Chair, ICOM ICMAH
- 121** Record of dugout canoes in the central basin of the Plata River in Paraguayan museums
Mirtha Alfonso Monges (Paraguay) & Christophe Delaere (Bélgica/Belgium)
- 139** Impact of climate change in the world important Neanderthal site in Krapina (Croatia)
Jurica Sabol (Croatia)
- 144** Cultural events and sustainability: a link between past and contemporary issues, case study on the Grand Egyptian Museum and Cosmopolitan museums
Niveen Al-Gharbawy (Egypt)
- 160** **Session 2 – Creating and innovating sustainable solutions**
- 161** Words from Leena Tokila
Former Chair, ICOM ICTOP
- 163** The Role of Art in Climate Change Dialogue. Croatin Coral Center Zlarin
Ana Katuriđ (Croatia)
- 179** Indigenous management in the protection of cultural and natural cultural heritage: A socio-legal analysis between Costa Rican and Paraguayan regulations.
Juan Pablo Zamora (Costa Rica)
- 195** From sustainable fashion to a more sustainable institution: audience-led climate action
Katrina Orsini (USA)
- 200** Museums and strategic silence: a case study of sustainability shortcomings.
Avigail Rotbain & Sofie Öberg (Sweden)
- 207** Kaninde educational project: experiences in the application of didactic strategies for the conservation of *Ara ararauna* in Paraguay.
Daniel Olmedo, Aurora Ortega & Alejandro Amarilla (Paraguay)

- 217** Climate Action and Sustainability in Strategic Museum Leadership Plans
Alenka Černelič Krošelj (Slovenia)
- 223** Climate Action through Plastics Reduction
Elka Weinstein & Antonio Machado (Canada)
- 228** Using the past to safeguard the future: the impact of spotlighting cultural superheroes as guides for climate action
Carolyn Mwenda & Yvonne Wambui Githiora (Kenya)
- 235** Sustainable exhibits in Copenhagen Art Museums: the crucial role of aesthetics
Ginevra Addis (Denmark)
- 245** Social sustainability and heritage management. Is street art a participatory tool for tourism development? Case studies in Lisbon and Rome
Lisa Pigozzi (Italy)
- 261** From Avant-Garde Painter to Climate Action Inspiration at Felix Art & Eco Museum
Sergio Servellon (Belgium)
- 267** Sustainable development in sports museums on the horizon of the 2024 Olympic Games
Marie Grasse (France)
- 272** Taking into account the climate change in exhibitions
Myriame Morel-Deledalle (France)
- 280** Closing Words from Deborah Ziska
Chair, ICOM COMMS (former MPR)
- 282** KEYNOTE ADDRESS. Climate Museums: Awareness to Action
Dr. George Jacob (USA), Former President & CEO, Bay Ecotarium

Sustainable exhibits in Copenhagen Art Museums: the crucial role of aesthetics

Ginevra Addis¹ (Denmark)

Abstract

2030 SDGs have been questioned at multiple levels in the field of art, from arts management to art curatorship. For several years, art institutions such as museums in cities that have emerged as international capitals of sustainability have been orienting their curatorial practices towards challenging climate change. Among such cities Copenhagen and its museum institutions lead the international scene by thought-provoking aesthetics in relation to the 2030 SDGs also thanks to the different networks established in the surrounding area that challenge artists, museum directors, and curators themselves on this issue. Copenhagen museums had begun to address the issue of climate change even before the adoption of the SDGs by the United Nations e.g., SMK The National Gallery of Denmark pioneered the scene since 2009 by showing contemporary artworks that invited to reflect on how global warming required new way of conceiving the world. This paper aims to trace the evolution of sustainability oriented contemporary art exhibitions in Copenhagen's art museums by researching their impact on the local area and visitors. This paper's methodology will particularly examine the number of visitors for such exhibits and will question how aesthetics can be a key factor to change people's behavior toward climate change and museums' practices in these terms.

Keywords: Contemporary Art, Art Aesthetics, Exhibits, Copenhagen Art Museums, 2030 SDGs.

¹ Ginevra Addis, Ph.D. Postdoctoral fellow, Sustainability, Biodiversity, Art and the Territory in EU and non-EU countries – NBFC (National Biodiversity Future Center) at UNIMIB (Università degli Studi di Milano-Bicocca); Adjunct Professor of Systems for the Management of Contemporary Art, UCSC (Università Cattolica del Sacro Cuore di Milano). E-mail: ginevra.addis@unicatt.it

Resumen

Los SDGs 2030 han sido cuestionados a múltiples niveles en el ámbito del arte, desde la gestión artística hasta el comisariado de arte. Desde hace varios años, instituciones artísticas como los museos de ciudades que se han convertido en capitales internacionales de la sostenibilidad han orientado sus prácticas curatoriales hacia la lucha contra el cambio climático. Entre estas ciudades, Copenhague y sus instituciones museísticas lideran la escena internacional al reflexionar sobre la estética en relación con los 2030 SDGs, también gracias a las diferentes redes establecidas en los alrededores que interpelan a artistas, directores de museos y a los propios comisarios sobre esta cuestión. Los museos de Copenhague habían comenzado a abordar la cuestión del cambio climático incluso antes de la adopción de los SDGs por parte de las Naciones Unidas, por ejemplo, SMK La Galería Nacional de Dinamarca fue pionera en la escena desde 2009 mostrando obras de arte que invitaban a reflexionar sobre cómo el calentamiento global requería una nueva forma de concebir el mundo. El objetivo de este artículo es trazar la evolución de las exposiciones orientadas a la sostenibilidad en los museos de arte de Copenhague investigando su impacto en el área local y en los visitantes. La metodología de este trabajo examinará en particular el número de visitantes de tales exposiciones y cuestionará cómo la estética puede ser un factor clave para cambiar el comportamiento de la gente hacia el cambio climático y las prácticas de los museos en estos términos.

Palabras clave: Arte contemporáneo, Estética del arte, Exposiciones, Museos de arte de Copenhague, 2030 SDGs.

This research stems from a number of studies that investigated how 2030 SDGs have been questioned at multiple levels in the field of art, from contemporary art to arts education and by art curators as well, in particular looking at the convergence of art aesthetics and SDGs. This article's methodology adopted a literature review and a case study approach, in particular by gathering data on the number of museum visitors in art museums based in Copenhagen. The analysis of the current literature review in relation to this topic reveals how over the past ten years, discussions on sustainability and art aesthetics, a branch of philosophy that studies people's reactions to artworks, have become an essential component of what constitutes a museum itself, especially after the ICOM's inclusion of the term sustainability in the very definition of the term museum in August 2022 in Prague (Brown, 2023; Addis, 2023; Addis & Vest Hansen, 2022).

Before being related to contemporary art, aesthetics has been questioned with regards to its relationship to sustainability from different perspectives. For instance, studies considered the role of aesthetics in relation to industrial design and building materials (Pooya, 2023; Zhang et al., 2023, p. 483); to food and human rights (Bottinelli, 2023; Duarte, 2023, pp. 325-354); as an internal component in management organization, and as a factor for transformation in relation to arts education (Jörissen et al., 2023). Simultaneously, since the European adoption of the UN 2030 SDGs' (Sustainable Development Goals) agenda in 2015, curators and artists themselves have begun to inquire more about the aesthetics of contemporary art itself, seeking to understand how aesthetics can be a constructive vehicle for sustainability. Indeed, early creative endeavours saw artists direct their choices toward sustainable materials or cutting-edge sustainable technologies (e.g., the artists Sarah Hall's Solar Projects, and Lyman Whitaker's Wind Turbines), such as the creative use of wind turbines and photovoltaic panels. Additionally, companies and industries provided sustainable materials for the artists to utilise (e.g., the company StonePine, offered two photovoltaic panels to artist Maria Teresa Ortoleva for the art exhibit Creative Energy. Arte per il rinnovabile, 2016) (Addis, 2023; Addis, Di Raddo, 2016).

For several years, art institutions such as museums in cities that have emerged as international capitals of sustainability have been orienting their curatorial practices toward challenging climate change. Among such cities Copenhagen and its museum institutions lead the international scene by thought-provoking contemporary art aesthetics in relation to the 2030 SDGs also thanks to the different networks established in the surrounding area. Copenhagen currently is the leading model of urban sustainability in Europe (Addas, 2023; Krähmer, 2021; Liu and Jensen, 2017), it received the European Green Capital Award in 2014 and has the ambition to become the first carbon-neutral capital by 2025. At the cultural and governmental level, agencies such as The Danish Agency for Culture (which began in 2012) have been created to increase cooperation, inter alia, in the fields of education, research, the environment, nature, and museums. Additionally, the issue of international dialogues on sustainability has been discussed in meetings e.g., the Culture and Arts Policy Dialogues between Canada and the Nordics, entitled Changing the system-promoting cultural sustainable development and diversity, which took place in Copenhagen in 2021 from September to December and was organized by the Nordic Council of Ministers and the Nordic Council Secretariat (VC 2021).

In response to the 2030 SDGs goals, museums in Copenhagen began projects, such as The Green Academy promoted by the Augustinus Foundation, to qualify and coordinate the green conversion of the museums in Copenhagen and create a forum for the museums' knowledge exchange and capacity building. Also, non-profit art organizations such as ART 2030 (based in Copenhagen as well) have been working to unite art with the United Nations 2030 Agenda for Sustainable Development and its 17 Global Goals (ART 2030, 2023). All these cultural policies and initiatives illustrate how Copenhagen's museums and art institutions have the potential not only to become pioneers in defining the role of aesthetics, but also to transmit this knowledge to art practitioners in general and curators in particular.

Among the Copenhagen art museums that have dealt with contemporary art, 6 were selected for this study according to the ways in which they have responded with their exhibits to the issues of sustainability and SDGs. The National Gallery of Denmark (SMK) since 2010 has pioneered the climate change discussion in relation to exhibitions following the United Nations Climate Change Conference in Copenhagen (COP15) in 2009 (UNFCCC, 2020). In 2010, the SMK organised an international symposium titled Museum climate seen in the context of Global Climate change in partnership with The Association of Danish Museums (ODM) and supported by the Heritage Agency of Denmark (KUAS) (SMK, 2019). The symposium's purpose was to challenge museums to create exhibitions and explore their common cultural heritage in sustainable ways. Additionally, at this event, the SMK organised the exhibit RETHINK relations, a contribution by the SMK to the exhibition RETHINK Contemporary Art & Climate Change [Figure 1], made in collaboration between the SMK, Nikolaj Copenhagen Contemporary Art Centre, Den Frie Centre of Contemporary Art and The Alexandra Institute all in Copenhagen (Rethink, 2009). Among the SDGs addressed by the museums, gender equality has been considered one of the most important goals.



Figure 1: Exhibition view - RETHINK Contemporary Art & Climate Change, 2009 - SMK, Copenhagen. Courtesy of SMK.

The Arken Museum provides a further instance on such a convergence e.g., with 1) art exhibits that reflect on eco-activism, nature and the dimension of gender that have been proposed such as Hundertwasser. Artist and eco-activist, 2014; Naturally, 2014; Love me gender, 2014; Qiu Anxiong: The New Book of Mountains and Seas II, 2013. 2) The conference Rewilding the Museum Arken, organised in collaboration with The Royal Danish Academy of Fine Arts, on June 1-2, 2022 (Arken, 2022).

The conferences investigate purpose focused on analysing how the artistic gaze extends beyond the gallery and includes the current planetary condition as authored or impacted by human activities and social formation. Such a perspective is meant to serve as a challenge and constitutes an expanded curatorial mandate: beyond the walls of the museum, the Earth itself should be conceptualized as a total exhibition of human influence and artifice. Conceiving the Earth as a fraught conceptual, political, and material territory has allowed contemporary art to intervene by shaping cultural engagements with the ecological crises of our own making (Arken, 2022).

Ordrupgaard since 2016 owns a few permanent site-specific installations that interact with nature in a section named Open Air Art, in the garden of the museum – e.g., Olafur Eliasson, *Weather the weather*, 2016, where visitors are in the middle of the weather, until the work's surroundings change and alter character, by creating an unpredictable and indefinable experience that is different every time; and Doug&Mike Starn, *Geometry of Innocence*, 2018, that give the viewers an opportunity to move high above the Park's terrain along surprising paths, where visitor's expectations towards the route are continually being revised (Ordrupgaard, 2016; Ordrupgaard, 2018). In 2016 NY Glyptoteket organised the exhibit Théodore Rousseau. *Unruly Nature*, which included this artist's landscape paintings; in 2022, the one titled *Suzanne Valadon: model, painter, rebel* about the French artist Valadon, who defied her background in terms of class, gender, and lifestyle with her uncompromising portraits (Glyptoteket, 2022; Glyptoteket, 2016).

The Louisiana Museum of Modern Art in 2019 hosted the exhibit *Homeless souls*, on theme of exile, expatriation, and identity. The museum is also currently hosting the exhibit *Pussy Riot* in 2023-2024 about the feminist activist art collective, formed in Moscow in 2011, known for its actions against the Russian regime [Figure 2] (Louisiana Museum of Modern Art, 2023; Louisiana Museum of Modern Art, 2019). Finally, the museum owns works of eco-activists: one example is Ai Weiwei's 2009-2010 *Trees*, meant to warn people about what they risk losing; another is Joseph Beuys' 1974-1977 *Honey Pump at the Workplace*, meant to inspire people to reflect on the environment by displaying how the production of honey and the organisational system of bees in a hive are on a par with human social systems. The Hirschsprung Collection in 2020 organised the exhibit *Kristian Zahrtmann. Queer, Art and Passion* which was a rediscussion of Zahrtmann art under the queer perspective. In 2022 promoted the exhibit *Marie Emilie. Queering the collection*, about the artists Marie Luplau (1848-1925) and Emilie Mundts (1842-1922), who fought for equality in art and life (Marie Emilie, 2022; Kristian Zahrtmann, 2020).



Figure 2: Exhibition view - Pussy Riot, 2023-2024 - Louisiana Museum of Modern Art, Copenhagen. Courtesy of Louisiana Museum of Modern Art.

Investigating data about the number of visitors for their museums exhibits in relation to those themes and issues which concern 2030 SDGs, only one of the 5 museums examined (1 of the 6 did not provide visitors' numbers) counted visitors for each specific exhibit, while all the other museums were able to provide an overall number of visitors per year or for more exhibits at the same time [Figure 3]:

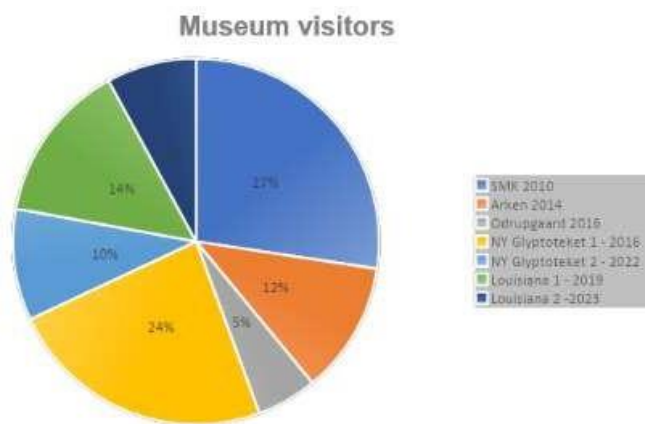


Figure 3. Source: own elaboration of data gathered by art museums in Copenhagen.

- In 2010 SMK had 448.342 visitors (overall number per year).
- In 2014 the Arken had 190.867 visitors (overall number per year).

- From 2016 Odrupgaard, in its Open Air Art section included site specific installations of Olafur Eliasson, Weather the Weather (2016), and Doug&Mike, Geometry of Innocence (2018). Odrupgaard estimates around 75.000-100.000 visitors per year when the museum has been fully open. The museum said that it's challenging to determine how many of them have interacted with the installations Weather the Weather and Geometry of Innocence as it does not have staff counting visitors in front of these installations.
- In 2016 NY Glyptoteket, for the exhibit Théodore Rousseau. Unruly Nature, 2016 counted 387.263 as the total number of visitors at the museum during the exhibition period, while counted 1.083 as the total number of visitors at the museum during the exhibitions opening day. In 2022 for the exhibit Suzanne Valadon: model, painter, rebel 2022 the museum counted 161.196 as the total number of visitors at the museum during the exhibition period, and 1.795 as the total number of visitors at the museum during the exhibitions opening day: 1.795.
- In 2019 the Louisiana Museum of Modern Art, for the exhibit Homeless Souls had 232.467 visitors; in 2023 for the exhibit Pussy Riot (that is currently running until January 2024, meaning that it can only share the number of visitors from its opening until today) the museum counted 129.791 visitors. Both visitors' number are an overall number for all the museums' exhibits, i.e., a ticket to Louisiana grants access to all ongoing exhibitions, meaning that the museum does not count visitors for each specific exhibition. It assumes that most of the museum's guests see all the exhibitions when they visit.



Figure 4. Source: own elaboration of data gathered by art museums in Copenhagen.

By considering such data it is difficult to measure the impact that the aesthetics had in relation to sustainability in the surrounding museum's community, especially because even the analysis of the flow of visitors does not provide an accurate number of museum's visitors for each exhibit [Figure 4]. However, such data, can help museum's scholars and practitioners to know the current state of the art of art museums in relation to contemporary art aesthetics, sustainability and SDGs and, as a consequence, to help them to adopt practices on how to measure the role of art aesthetics in relation to its surrounding territory given the crucial role that art aesthetics has been playing thus far and can be played e.g., by replying to the following questions. 1) What if museums count visitors for each exhibit to measure people's interest; 2) what if those data gathered could be considered by the museum's practitioners in their selection of exhibits and artworks to expose? Since the consideration of contemporary artistic aesthetics has been growing among museums that are selecting different exhibitions in relation to sustainability and the SDGs, and since the driving role of the aesthetic factor offers unexplored potential for change and sensitization of people in relation to this convergence, this paper aims to be a case study to be broadened by academics and museums professionals and to offer insights for this enhancement.

References

- Addis, G. 2023. Contemporary Art and climate change in ecomuseums: aesthetics toward sustainability. In P. Davis, N. Borrelli & R. Dal Santo (Eds.), *Ecomuseums and climate change*, (pp. 129-150). Ledizione Press. <https://www.ledizioni.it/prodotto/ecomuseums-and-climate-change/>
- Addas, A. 2023. The concept of smart cities: a sustainability aspect for future urban development based on different cities. *Frontiers in Environmental Science*.
- Addis, G., Vest Hansen, M. 2022. Cultural Networks toward sustainability? Green initiatives in Copenhagen and Milan. In E. Borin (Ed.), *Internationalization in focus: theoretical, strategic, and management perspectives in education, research, policy and practice*, (pp. 88-102). ENCATC Conference Proceedings, 13th Annual ENCATC Education and Research Session, University of Antwerp, Antwerp (BE) .
- Addis, G., Di Raddo, E. 2016. *Creative Energy. Art for renewable sources*. Manfredi Editore.
- Arken. 2022. *Rewilding the Museum Arken*. <https://www.arken.dk/wp-content/uploads/2022/05/conference-program-rewilding-the-museum.pdf>
- ART 2030. 2023. Art 2030. <https://www.art2030.org/>.
- Bottinelli, S. 2023. *Artists and the Practice of Agriculture: Politics and Aesthetics of Food Sovereignty in Art since 1960*. Taylor & Francis.

Brown, K. 2019. Museums and local development: An introduction to museums, sustainability and well-being. *Museum International*, 71(3-4), 1-13.

Duarte, A. M. 2023. Arts, Aesthetics and Human Rights: A Psychosocial Perspective. In *Human Rights in a Changing World: Reflections on Fundamental Challenges* (pp. 325-354). Wiesbaden: Springer Fachmedien Wiesbaden.

Glyptoteket. 2016. *Théodore Rousseau. Unruly Nature*.
<https://www.glyptoteket.com/exhibition/theodore-rousseau-unruly-nature/>

Glyptoteket. 2022. *Suzanne Valadon*.
<https://www.glyptoteket.com/exhibition/suzanne-valadon/>

Hirschprung. 2020. *Kristian Zahrtmann*.
<https://www.hirschsprung.dk/en/udstillinger/kristian-zahrtmann-queer-art-and-passion>

Hirschprung. 2022. *Marie Emilie*.
<https://www.hirschsprung.dk/en/udstillinger/marie-emilie-queering-the-collection>

Jörissen, B., Unterberg, L., Klepacki, T. (Eds.). 2023. *Cultural Sustainability and Arts Education: International Perspectives on the Aesthetics of Transformation*. Springer.

Krähmer, K. 2021. Are green cities sustainable? A degrowth critique of sustainable urban development in Copenhagen. *European Planning Studies*, 29(7), 1272-1289.

Liu, L., & Jensen, M. B. 2017. Climate resilience strategies of Beijing and Copenhagen and their links to sustainability. *Water Policy*, 19(6), 997-1013.

Louisiana Museum of Modern Art. 2023. *Pussy Riot*.
<https://louisiana.dk/en/exhibition/pussy-riot/>

Louisiana Museum of Modern Art. 2019. *Homeless souls*.
<https://louisiana.dk/en/exhibition/homeless-souls/>

Ordrupgaard. 2016. *Weather the weather*.
<https://ordrupgaard.dk/en/udstillinger/olafur-eliasson/>

Ordrupgaard. 2018. *Geometry of innocence*.
<https://ordrupgaard.dk/en/udstillinger/doug-mike-starn/>

Sareh, P. 2023. The aesthetics of sustainable industrial design: Form and function in the circular design process. *Sustainable Development*.

SMK. 2019. *Museum Climate*. <https://www.smk.dk/en/article/cats-museum-climate-seen-in-the-context-of-global-climate-change/>.

SMK. 2010. *Rethink Climate Change*. <https://www.rethinkclimate.org/en/>.

Zhang, Y., Song, Y., Luo, J. 202). The Effect of Sustainable and Natural Looking on Perceived Aesthetics and Eco-Friendliness in Building Material Evaluation. *Buildings*, 13(2), 483.

VC, IPR. Dialogue 1. 2021. *Cultural dimension of sustainable development and the green transition in the field of culture*.

UNFCCC. 2020. *Annual Report*.

https://unfccc.int/sites/default/files/resource/UNFCCC_Annual_Report_2020.pdf

