



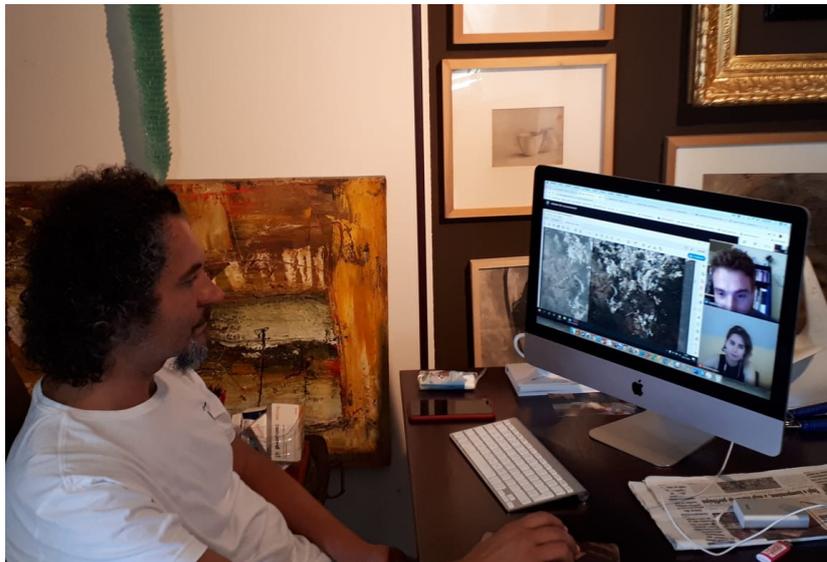
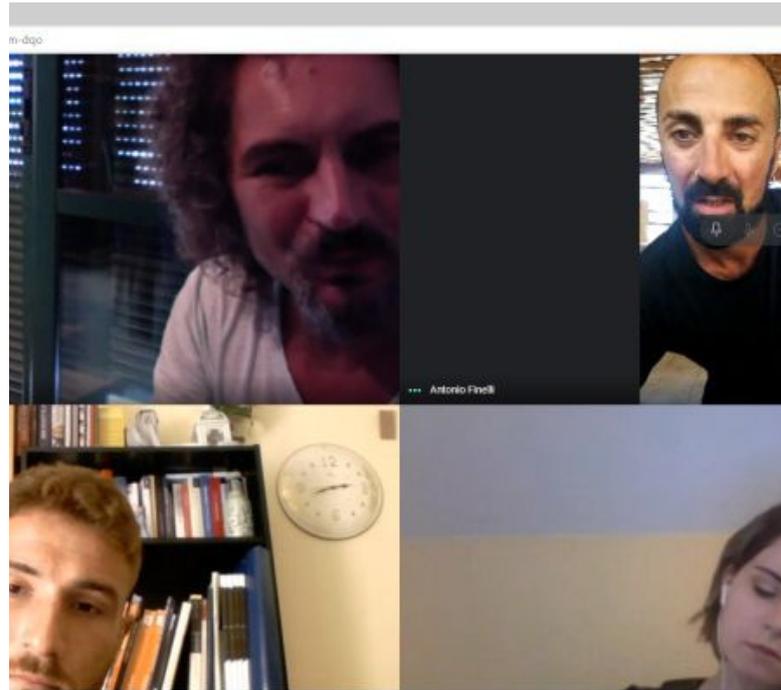
Culture in M0tion  
in Adriatic NETwork  
of Museums



# MONET LABORATORIES

## MONET ONLINE LABORATORIES

The online Monet laboratories were organised during a two week period, starting on July 30 and up to August 12. The laboratories, which given the current situation they were held online and facilitated by the curator Artan Shabani, The four chosen artists: Ervin Dauti (Albania), Snezana Bulatovic (Montenegro), Raffaele Vitto (Italy) and Antonio Finelli (Italy), during these 10 intensive days, participated in virtual tours and worked on an individual art piece which was completed during this period. The laboratories are organised in the framework of the Monet Project - Culture in motion in the networks of the museums of the Adriatic, Interreg IPA CBC Italy - Albania - Montenegro programme,



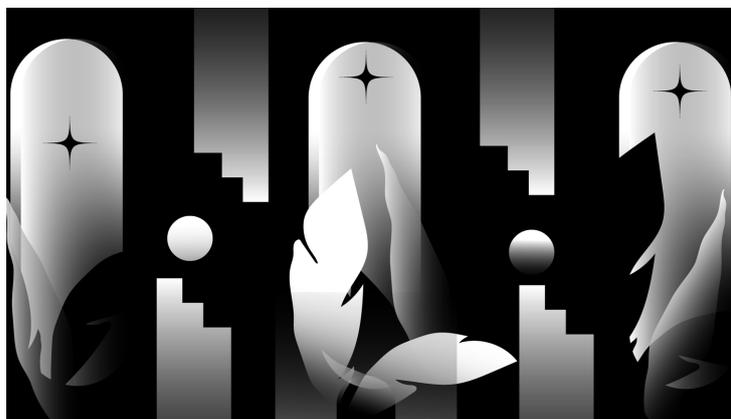
the core of which is the creation of a network model among museums in Albania, Montenegro, Apulia and Molise, by following a common methodology and providing new services and tools. The aim of the project is the promotion of natural and cultural heritage, through the valorisation of museums, in terms of management and services.

Enabling museums to share a new cross border dimension of management will improve the tourist and cultural offer and, consequently, visitors' flows. This will lead to tourist growth and sustainable and economic development.



# Art works finalised during the laboratories

## SNEZANA BULATOVIC – UTOPIA CONCEPT

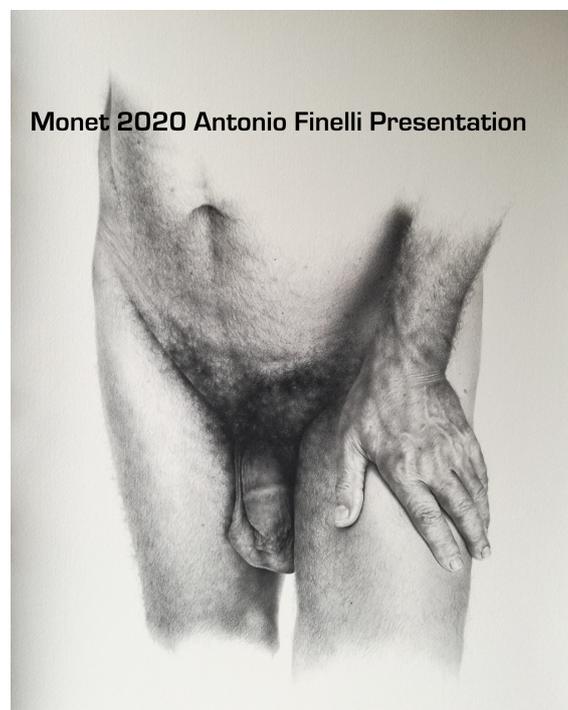


In Snezana Bulatovic's work – "Utopia Concept", the duality system of Utopia is represented through wall art installation. Black and white illustration was chosen to represent atmosphere of the utopian paradigm, where the spirit of the place is intrinsically connected with the people in it. As people move through the space in the gallery, they will notice how the image in mirrors is never the same, and in that movement, the duality of art stillness and audience reaction is shown.

## ANTONIO FINELLI - BODY

The works comes as a long time pursue and study of the human face and body from the artist. He is fascinated by the skin, the outermost layer of our body, the part that receives all the sensations, emotions and information from the surrounding environment.

To realize the work, the artist often uses natural support made by hand by artisans who through their work transmit all the emotions and their knowledge in the products they make. Therefore, for the particular piece produced for the project he chose to use a paper entirely handmade by a historic Italian paper mill as a support for the drawing. Wrinkled paper with its different textures becomes the "skin" of the drawing.



## RAFFAELLE VITTO



The work is represented through the restitution in gold of three portions of the rain gauge, an instrument with which the amount of rain fallen to ground is measured. In this case, each piece (one per quarter) is the sum of the average measurement of rainwater of each single day relating to the year 2019, precisely in the land the artist worked since early childhood. "Quando piove zappa Cristo" is an Italian saying that explains how rain really is wealth, almost like poured gold that descends from heaven, which grants the tireless farmer, at the moment of descent, a day of rest. When it rains the waters are renewed, the reserves of the planet are enriched, everything and everyone can finally quench their thirst.

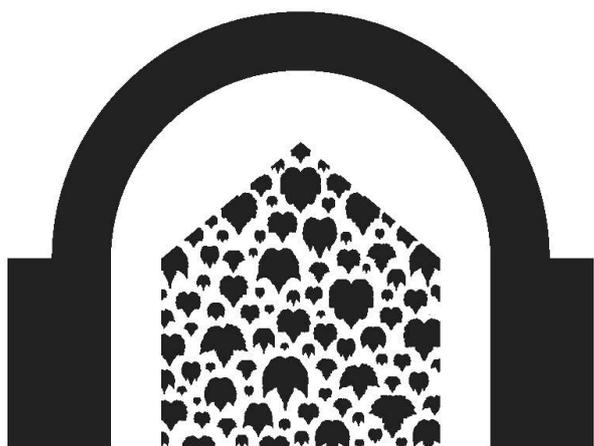
## ERVIN DAUTI- THE DANCE

The artist Ervin Dauti has been inspired by the Albanian traditional dance and folk costumes. The painting is a representation of an unfamiliar situation. The interactive movement shows the independence of spirit to explore new roles and ideas. The physical power is emphasized by the use of red color on the background. The red color also symbolizes strength and vitality. The contrast between the elements and the atmosphere on the painting represents the differences between the new and old perspectives.



Monet 2020 Ervin Dauti presentation

Artist Proposal - Ervin Dauti



## SHTËPIA ME GJETHE

Muzeu i Përgjimeve të Sigurimit të Shtetit

## HOUSE OF LEAVES

The Museum of Secret Surveillance

## LOCAL INTERREGIONAL ITINERARIES

Two local itineraries are organised in view of the Monet Project - Culture in motion. The first tour is aimed to appeal a diversified adult audience and children accompanied by parents or school groups of ages 8 and above. It includes 4 major sites and museums, and it starts at Skanderbeg Square, with a visit at Bunkart2 underground shelter, the Arts Museum courtyard and as a closing point, the House of Leaves museum. The itinerary is conceived as a tour on foot and takes approximately 2 hours and a half.

The second tour is aimed at all audiences, suitable for all ages, includes 6 sites and museums, highlighting the communist period in Albania, through arts architecture and storytelling. The itinerary includes the House of Leaves, BunkArt2, Arts Museum courtyard, the Pyramid, the Checkpoint, and ends at Vila 31 (Enver Hoxha's house). The tour is estimated to last 3 hours and a half.

## NATIONAL MUSEUM OF EAVESDROPPING "HOUSE OF LEAVES" BUSINESS PLAN

For at least two decades, when it comes to Europe, museums have undergone transformations that have influenced the development processes of the territory where they are located. Therefore, a business plan to revitalize the museum "House of leaves" has been presented in the framework of MONET - Culture in motion in Adriatic Network of museums.

The "Museum of Leaves" in terms of management should be conceived as a dynamic venture that bases their work on financial economic laws and the principles of cultural supply and demand. This institution needs domestic and foreign investment, increasing visibility in the networks of important museums that deal with the time of communism in Europe. But in order to achieve that, a deep reform is needed in the legislative and managerial aspect, to increase the standard of exposure of objects, the use of digital technology, the use of technology with sonic effects that make the sensory experience of the public interactive, the tour service, etc. modernize some services for visitors, such as opening a shop for the sale of stylized objects, or creating a space where the visitors have the chance to socialize.

In terms of organizing exhibition spaces, the Museum of Leaves needs to get rid of rooms overloaded with numerous objects that tire the eye of the visitor. The object spatial volume ratio does not allow the visitor to direct attention to the essential objects that convey their necessary information. It should also avoid the pop art effect created by some of the exhibits as it avoids the essential purpose for which this Museum was created. In a way it is a bit similar to the Bunker Art typology, losing an authentic character of its own.

A virtual visit or digital device is also recommended using technologies with sonic effects that make the audience's sensory experience more interactive.