

WE DEMAND A MUSEUM OF PERFORMING ARTS

[There is no past if you do not think about the future / there is no future if you do not think about the past]

This Manifesto claims the need to provide a public space for the Museum of Performing Arts. Its collections, which have increased in recent years and will continue to do so in the future, also need an adequate space to be preserved, as well as the technical means and personnel necessary to classify, analyse, and disseminate them to the public. At the same time, we conceive this space as a public agora to reflect and explain the past, present, and future of the professionals of the scene.

The current Museum of Performing Arts is largely unknown to its society, although it is a century-old project and a benchmark in documentation, research and promotion of the Catalan and Spanish performing arts. The main reason is that, for decades, it has not been possible to achieve a physical space for exhibition and interaction to promote the dissemination of scenic heritage as a transformative and formative experience.

Even though performing arts are ephemeral, they leave behind a rich and complex legacy: scene and costume designs, texts, photos, films and recordings, posters, playbills, records, costumes, accessories, puppets, etc. The performing arts reflect all artistic, social, and cultural movements with clarity and depth, and bring together a wide range of disciplines. Consequently, they can be presented in a museum with an appealing and impactful presentation; this legacy must interact with society, it cannot be hidden.

The Museum of Performing Arts is composed of centuries of history stored in storerooms that are difficult to access, both for the public and for professionals, and which urgently need more space.

The difficulty of accessing the historical legacy means that the new generations of creators develop their art outside of tradition and must reinvent themselves decade by decade. As a result, precedent artists, who were true artistic, cultural, and intellectual trailblazers, disappear without recognition, unknown to the new creators. Likewise, the lack of referents also affects the public.

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In the same manner, international figures of the highest artistic level do not have the opportunity to show their work with a broader vision. The presence in Catalan theatres of great world personalities of the scene does not usually leave a lasting impression on the memory of creators and spectators.

Therefore, it is essential: to encourage the international participation in our territory, as well as its remembrance, through exhibitions, conferences, debates, meetings, etc.; to foster constant dialogue with local creators, among which many have made their mark on the international scene; and to promote art debates at the highest level, both about past and present creation.

We demand, consequently, a vibrant and active Museum, capable of capturing the diversity and flexibility of art through its history, created with each passing day, and oriented in this continuous search for the future that is artistic research. An *active* museum means a space of coexistence between the public and the creators, but more specifically it means a space of debate for all scenic fields' artists. A space for collective conscience of a society that needs to always think anew.

The arts in general, and –given their ephemeral nature– especially the performing arts, need to provide in the present, and collect over the years to build its memory and imagine its future. We must articulate this memory to improve the future by building the National Museum of Performing Arts.

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