

■ 論文摘要

文化對話： 持續的挑戰

Blandine Sorbe 副館長

巴黎布朗利碼頭博物館開館至今已經十二年，始終視這些非西方藝術品與西方藝術最偉大的創作有同等的地位。把一個具指標性的博物館獻給非西方藝術，體現了一種政治性的，更準確的來說，一種地緣政治的野心：法國希冀藉聲明在藝術與文明上的平等尊嚴，為其普世主義添加另一個層面。若此，必須將自己定位為文化的十字路口，並為那些曾經在歷史上，特別是在殖民歷史上，與法國有過交集的國家，帶來和平與尊重的訊息。

然而，在繼承自 30 萬件館藏的博物館前身之餘，亦有其長處與問題。特別是與這些藏品的關係，至今仍從促成法國坐擁豐富的非洲藝術收藏，這樣的歷史脈絡來詮釋，或者說過度詮釋。因此，博物館還在與這些藏品的來源地，以及那些聲稱為世人所共有的博物館，依據文化地理學的新趨勢，來合作研發出創新的展示，與述說這些藏品的方法。

展覽、當代藝術裝置、研討會、表演藝術活動，都在分享與歌頌非西方藝術從中發揮的作用。除了致力於豐富館藏的陳列和保存，布朗利碼頭博物館也是一個研究與教育中心，是學術界、策展人、學生與觀眾之間的跨學科交流中心。透過定期的出版、邀請國外學者、舉辦科學性研討會與大眾的大學計畫，博物館不斷專注於提高對非西方文化的認識和欣賞，並讓所有人都能接觸到這些非西方藝術作品。

必須盡可能讓更多的人們接觸到館藏與展覽，引領他們的喜好、對博物館的熟悉度及參觀時間，走上正確的道路，是布朗利碼頭博物館最主要的挑戰之一。

除了常光顧的觀眾以外，博物館致力於透過舉辦活動，如博物館收藏的巡迴展，與當地單位包括學校、非營利組織、慈善團體、文化中心、醫療機構等，共同舉辦活動並建立長期合作關係，以觸及巴黎及近郊的市民。自從與專業的非營利組織合作以來，博物館也一直積極打造對身心障礙觀眾友善的參觀環境。在技術創新上，我們認同文化機構不僅須提供開放的技術與實物資源，也須具備理解觀眾所需的同理心，與引領觀者直接進入作品的管道。

■ Abstracts

The Dialogue of Cultures: a Constant Challenge

Blandine Sorbe, Deputy Director General

The idea of dedicating a leading museum to non-Western arts fulfilled a political, and more specifically a geopolitical ambition: France wished to add another dimension to its universalist message, by affirming the equal dignity of arts and civilisations. It had to position itself at the crossroads of cultures and send a message of peace and respect to countries linked to France by history, above all by the history of colonisation. Twelve years after it opened, the musée du quai Branly - Jacques Chirac still pursues the cultural aim of exhibiting artworks that should be recognised as such and placed on an equal footing with the greatest creations of western art.

However, the establishment inherited both the strengths and the problems of the previous museums from which the 300,000 works contained in its collections stem. In particular, the relationship with these artworks is still determined, or over-determined by the historical context having led to the formation of rich collections of African art conserved in France. Therefore, new methods of sharing and highlighting them are still to be invented, in close collaboration with the countries of origin as well as all countries with museums that claim to be universal, in accordance with the new cultural geography that is emerging.

Exhibitions, contemporary art installations, conferences, performing arts programmes all have a role to play in sharing and celebrating non-Western arts. In parallel with this commitment to showcasing and preserving its rich collections, the musée du quai Branly is also a centre of research and teaching, a hub of interdisciplinary exchanges between academics, curators, students and visitors. Through its regular publications, invitations to foreign researchers, scientific conferences and the people's university programme, the museum works constantly to increase awareness and appreciation of non-Western cultures, and to make them accessible to all.

One of the main challenges the musée du quai Branly has to face in that respect is to make its collections and exhibitions accessible to as many people as possible and to set visitors on the right path based on their interests, their familiarity with the museum and how much time they have to explore.

Beyond the frequent visitors, the museum strives to reach out to residents of Paris and the surrounding areas by hosting special events such as travelling exhibitions of the museum's collections and creating programmes and long-term partnerships with local establishments, including schools, non-profit organisations, charities, cultural centres and medical facilities. It has also been actively committed since the beginning to working with specialised non-profits to ensure that the museum is accessible to visitors with mobility, visual, hearing, intellectual and psychological impairments. In the field of technological innovation, the museum endorses the view that cultural institutions should provide not only the technical and material resources necessary for proper accessibility, but a human understanding of visitors' needs and a direct access to the works as well.

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