

MUSEUMS TODAY OFTEN CONSIDER THEIR RELATIVE IMPORTANCE BY THE NUMBER OF ATTENDEES WHO ACTUALLY WALK IN THE DOOR.

WHILE THIS HISTORIC APPROACH CONFIRMS THE DOMINANCE OF MUSEUMS WHICH ARE BASED IN NEW YORK, LONDON AND PARIS, IT LEAVES MOST OF THE REST OF THE WORLD AS LESS IMPORTANT OR SECOND CLASS.

MAJOR CITIES SUCH AS LOS ANGELES WITH A POPULATION OF 17.8 MILLION PEOPLE (METRO AREA) HAVE DIFFICULTY ATTRACTING PEOPLE TO ITS MUSEUMS WITH HISTORICALLY LOW ATTENDANCE SUCH AS AT MOCA WHERE LAST YEAR'S ATTENDANCE WAS LESS THAN 300 000.

WHILE BASMOCA ARRIVES AT A VIRTUAL SOLUTION TO THE MUSEUM EXPERIENCE FROM A PARTICULARLY SAUDI ARABIAN PERSPECTIVE WHERE THE MUSEUM EXPERIENCE IS LACKING, IT ADDRESSES MORE FUNDAMENTAL ISSUES RELATED TO ATTRACTING A NEW, YOUNGER, BROADER PUBLIC TO MUSEUMS. BASMOCA IS A NECESSARY APPROACH TO ART IN TODAY'S WORLD WHEN EVERYONE'S – A PARTICULARLY YOUTH'S – INTERACTION WITH THE WORLD BEYOND THEMSELVES IS VERY MUCH CONCENTRATED VIA NEW TECHNOLOGY. IT IS USELESS TO INSIST ON A MUSEUM EXPERIENCE, WHICH IS ONLY THAT OF GOING INTO THE ACTUAL, PHYSICAL MUSEUM BUILDING.

MORE AND MORE MUSEUMS ARE USING TECHNOLOGY TO ATTRACT AND EDUCATE THEIR PUBLIC. MUSEUMS ARE BEGINNING TO INCLUDE THE NUMBER OF HITS ON THEIR WEBSITES AS STATISTICAL EVIDENCE OF THEIR RELEVANCE. IT IS OBVIOUS THAT TECHNOLOGY IS THE ONLY MEANS FOR MUSEUMS TO CONTINUE TO INITIATE A BROADER AND YOUNGER POPULATION TO LOOK AND THINK AND FEEL ART.

NO ONE IS SAYING THAT THE VIRTUAL EXPERIENCE CAN REPLACE THE REAL MOMENT OF BEING IN FRONT OF A WORK OF ART. HOWEVER WE CAN ASSUME THAT IT IS RELEVANT FIRST STEP TOWARDS THE ART EXPERIENCE.

BASMOCA'S VEHICLE IS TECHNOLOGY BUT WHAT IT IS REALLY ABOUT IS A WORLDWIDE IMPULSE TO CONNECT AROUND CONTENT AND AN AFFINITY WHICH IS NOT LIMITED TO LOCATION. LOCATION DOESN'T MATTER ANY MORE. IT IS CONNECTION. IN BASMOCA'S CASE, IT IS CONNECTION TO CONTEMPORARY ART. IN MANY WAYS, BASMOCA OFFERS A RADICAL SOLUTION ABOUT HOW TO SHARE A PRIVATE COLLECTION WITH THE WORLD IN A WAY WHICH GOES BEYOND ANY PARTICULAR COUNTRY OR BOUNDARY.

BASMOCA BEGINS TO ADDRESS A VARIETY OF ISSUES WHICH PUTS IT AT THE FOREFRONT OF THOUGHT CONCERNING THE PRIVATE COLLECTION AND THE MUSEUM EXPERIENCE IN A GLOBAL ART WORLD. IT IS A SO-CALLED VIRTUAL WORLD WHICH PERMITS US TO UNDERSTAND THE DIFFERENCE BETWEEN WHAT IS FALSE AND TRUE.

I AM VERY PLEASED TO PARTICIPATE IN THE HONORARY ADVISORY BOARD OF BASMOCA AND LOOK FORWARD TO A DIALOGUE AND ITS CONTINUING IMPACT ON HOW WE INTERACT WITH ART IN A WORLD WITHOUT BOUNDARIES.

SINCERELY,

SCOTT STOVER