



Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:

Pfefferkorn, Jasmin

Title:

Museums as Assemblage Practice and Potential

Date:

2019

Persistent Link:

<https://hdl.handle.net/11343/234291>

Terms and Conditions:

Terms and Conditions: Copyright in works deposited in Minerva Access is retained by the copyright owner. The work may not be altered without permission from the copyright owner. Readers may only download, print and save electronic copies of whole works for their own personal non-commercial use. Any use that exceeds these limits requires permission from the copyright owner. Attribution is essential when quoting or paraphrasing from these works.

Museums as Assemblage
Practice and Potentiality

Jasmin Pfefferkorn

0000-0003-4694-2450

Submitted in total fulfillment of the requirements of the degree of Doctor of Philosophy

July 2019

School of Culture and Communications, Faculty of Arts

The University of Melbourne

Abstract

In this dissertation, I explore the emergence of the Museum of Old and New Art (Mona). In contrast to the voluminous media reports on its ground-breaking and radical entry into the museum world, I set out to situate this museum within a wider historical and theoretical framework. I introduce the key concept of assemblage systems theory to illustrate contemporary museum practice through a philosophy of openness, rather than fixed-chronological or fixed-institutional approaches. A key aim of this body of work is to provide a new critical framework for understanding contemporary museum practice, using assemblage systems theory, before applying this method to a case study of Mona.

This thesis is divided into three sections. Section one (chapters one to three) serves to map out the field and provide a method of reframing. Chapter one maps a genealogy of museums, while chapter two explores key threads of institutional critique. These provide a contextual grounding for my argument that current museum practice is best understood through multiple, non-linear narratives. In the third chapter, I develop my methodological approach and conceptual framework, drawing on Manuel DeLanda's (2006) extension of Giles Deleuze and Felix Guattari's (1986) concept of 'assemblage', Conal McCarthy's (2015) outline of 'museum practice' and Duncan Grewcock's (2014) 'critical reflexive visitation'. I argue that by tracing the interactions occurring between components of a variety of museums understood as 'assemblages', we can identify four 'common notions', the 'normative', 'responsive', 'affective' and 'emergent'.

In section two (chapters four to seven), I explore each of these common notions in turn, illustrating their processes of territorialisation and de/reterritorialisation. Section three (chapters eight and nine) serves as my primary case study and concluding reflection. In chapter eight, I undertake a sustained engagement with Mona to crosscheck its practices against the assemblage systems theory framework outlined in the preceding chapters. I argue that the interactions at Mona are constituted by an elaborate and dynamic interplay with a larger cultural framework and visitor agencies, problematising the idea that Mona fits within a linear history or a typological set of museum practices. I conclude with a reflection

on potentiality, arguing that by releasing the function of theory from its authoritative and structural foundations, we liberate both conceptualisation and practice.

Declaration

This is to certify that:

1. (i) the thesis comprises only my original work towards the PhD except where indicated in the Preface
2. (ii) due acknowledgement has been made in the text to all other material used,
3. (iii) the thesis is less than 100, 000 words in length, exclusive of tables, maps, bibliographies and appendices

Signed

11th July 2019

Acknowledgements

In exploring potentiality within museum assemblages, I have also contemplated the component interactions that, through this process, have enhanced my capacity to affect. I would firstly like to thank my supervisors, Prof. Nikos Papastergiadis and Prof. Scott McQuire, whose guidance offered me scope for dreaming and pragmatism in equal measure. They have supported my professional endeavours as a researcher, lecturer and teacher, and my life has been enriched by the opportunities they have provided.

I wish to acknowledge the Australian Research Council, for funding provided to the project '*Creating the Bilbao Effect: MONA and the Social and Cultural Coordinates of Urban Regeneration through Arts Tourism*', as well as the School of Culture and Communication for granting me a Completion Award. Thanks to the project team, Professors Nikos Papastergiadis, Adrian Franklin and Justin O'Connor, Dr. Kate Booth and Dr. Miriam McGarry, as well as our project partners – the Museum of Old and New Art, the Tasmanian Government, Hobart City Council, Glenorchy City Council, the University of Tasmania, Monash University and the University of Melbourne.

I would like to extend my gratitude to friends and family – my relationships with them are my proudest achievement. Thank you to my partner, Josh Broadhurst, for his unfailing support and calm energy. To my dearest friends, Ruby, Mirai and Pat for knowing when to be sounding boards, and when to open a bottle of wine. To Oliver, who has only ever met me with unconditional love. Thank you to my mother, Els Daglinckx, for her sage wisdom and *joie de vivre*, and my father, Dieter Pfefferkorn, for passing on the *wanderlust* gene. I am indebted to them both for encouraging a boundless curiosity and love for learning.

Lastly, I would like to thank my brother, Jarran Pfefferkorn. I am beyond fortunate to have our unbreakable bond, and I dedicate this thesis to him.

Table of Contents

Abstract	i
Declaration	iii
Acknowledgements	iv
Table of Contents	v
Prelude	1
Australia's Museum Experiment	1
<i>Section One: Mapping the landscape</i>	7
Introduction	7
Chapter One: Museum genealogy	9
Private to public collections	16
The modernising museum	23
Museums: monuments to the city	35
Public to private collections	45
Chapter Two: Institutional critique to contemporary museology	51
Phase One: Institutional critique from outside	53
Phase Two: Institutional critique from within	62
Phase Three: Institutent Practice	78
Chapter Three: Reframing Museums as Assemblage	84
1. Surveying the field	85
2. Museums as assemblage	93
3. The benefits of a museum assemblage approach	119
<i>Section Two: Normative, Responsive and Affective Museum Assemblages</i>	126
The Normative Museum Assemblage	127
Historical significance	132
Priorities	133
Resources	138
Publics	151
Processes	156
Becoming	162
Chapter Five: The Responsive Museum Assemblage	164
Historical Significance	167
Priorities	170
Resources	174
Publics	182
Processes	186
Becoming	191
Chapter Six: The Affective Museum Assemblage	193
Historical significance	195
Priorities	199
Resources	202
Publics	211
Processes	215
Becoming	219
<i>Section Three: The Emergent Museum</i>	222
Chapter Seven: The Emergent Museum Assemblage	223
Historical significance	224

Priorities	228
Resources	231
Publics	235
Processes	238
Becoming	245
Chapter Eight: The Mona Assemblage	248
Historical significance	256
Priorities	261
Resources	266
Publics	273
Processes	279
Becoming	290
Conclusion: Potentiality	297
References	302

Prelude

Australia's Museum Experiment

'While I made Mona, I didn't know what I was making. And I'm not sure what it is I made.'

– David Walsh 2014: 179

In January of 2011, the Museum of Old and New Art (Mona)¹ was launched in the small working-class suburb of Glenorchy, just outside of Hobart, Tasmania, as Australia's largest private museum. David Walsh, whose wealth was built as part of a gambling syndicate, both owns the museum, and is its conceptual cornerstone. Walsh's reasons for opening the museum are manifold and, at times, contradictory. Depending on which interview you read, Walsh has stated that his intent with Mona was; to build a 'subversive adult Disneyland' (ABC Artscape 2011), to absolve his guilt (Walsh in Stewart 2014), to 'give back' to the community he grew up in and to 'mess with' the art world, to name a few. This story becomes even more multifaceted when you include the interpretations of Walsh's words and actions expressed by Mona staff, visitors, journalists, critics, industry bodies and academics.

As Walsh's statement 'I'm not sure what it is I made' indicates, the nature and role of Mona is difficult to pin down. In his 2014 book *The Making of MONA*, Professor Adrian Franklin writes about the rumour of Mona prior to its opening:

'About the only thing anyone knew about MONA back then was that the twin themes of the museum were going to be sex and death, and that the sedate, polite society of Hobart was bracing itself for a scandal.'

– Franklin 2014: 2

This shrouded Mona in an air of mystery; its unusual beginnings positioned it in the realm of popular imagination as an enigmatic, rebellious art museum. Since opening, Mona has been heralded by media as playing a role in the reinvigoration

¹ In referencing his museum, David Walsh writes 'Mona', which, as I later argue, gives insight into the nature of this museum. As such, I have chosen to use the moniker 'Mona' as opposed to the acronym 'MONA' throughout this dissertation.

of the art museum world, as the catalyst for the cultural regeneration of Tasmania and as an 'iconic destination'². ABC News journalist Gregor Salmon writes, 'Five years ago... MONA, opened in Hobart, and now Australia's southernmost capital is enjoying its own art-inspired renaissance' (Salmon 2016). Mona's point of difference is seen to stem from multiple factors, including its use of digital technology, the isolated geographical location, the nature of the artwork displayed, the events it organises, the owner and manner of ownership, the architecture, the unconventional backgrounds of staff and Walsh's intent in creating the Mona experience. The excitement surrounding the museum, and declarations of its uniqueness, embedded Mona firmly within the rhetoric of 'cool' cultural capital, as 'the country's hottest art museum' (Stewart 2014).

The hype created by media surrounding its opening, which continues today, coupled by Walsh's eccentricity and shock-value performativity, fuelled the rumour of Mona as a cultural phenomenon. It has been referred to as 'a kind of secular temple in which one is snapped back into humanity's existential conditions³.' While Mona has faced divisive commentary by some⁴, the media rhetoric of Mona has been overwhelmingly celebratory. Claims surrounding Mona, such as, 'Over the Bass Strait, and up the Derwent River, lies Australia's newest experiment in art curatorship. MONA... offers a unique museum experience' (Olszanka 2011), and 'There was simply nothing like it on Earth' (Salmon 2016), are indicative of the perception of Mona as an innovation in art museum practice and function.

The institutional critique of museums, the questioning of their role and function in society, has been building over the last half century. The future of the museum is an aspect of this field that has been speculated, counselled and despaired. There have been demands – by academics, artists, museum professionals, government bodies and publics – to make the museum more inclusive, more collaborative and

² In 2015, the Lonely Planet travel guide ranked Mona as the 'world's best' modern art gallery.

³ BMW Art Guide 3rd Ed. (2015: 15)

⁴ 'MONA is the art of the exhausted, of a decaying civilisation... It is expensive and tense decay' (Connor 2011)

more *interesting*. Simultaneously, the tensions and limitations faced by museums— funding models and a lack of resources, as well as balancing multiple and at times conflicting roles and publics— have been emphasised in the literature surrounding these institutions. Then, seemingly overnight, Mona entered into the museum landscape. It was seen to come from the periphery (both geographically and ideologically), and arguably developed a sense of cultural capital that does not rely on formalities pre-existing in the art world. The relatively transgressive artworks on display, the dark, subterranean architecture and its initial claim to focus on the body, sex and death and be anti-authoritarian, all serve to heighten the art museum's allure. As a private museum, Mona does not have the same funding model as public museums nor the same reliance on external governing bodies. Consequently, Mona is not driven by conventional policy, and the strategies in play through its development can be regarded as important markers of a 'reinvented' art museum. These factors, combined with its unprecedented popularity⁵, make Mona a fertile ground for analysis of new museum practice.

This thesis is part of the Australian Research Council Linkage Project '*Creating the Bilbao Effect: MONA and the Social and Cultural Coordinates of Urban Regeneration through Arts Tourism*'. Incidentally, Walsh loathes the comparisons made between Mona and the Guggenheim Bilbao⁶. It is fortunate then, to keep the peace, that my role in this project has rested firmly in the aim to 'understand the wider cultural context in which new forms of museological and curatorial practice are appealing to new kinds of public' (Franklin *ARC Linkage Project Submission* 2012), and not in the impact Mona has on tourism and urban regeneration. The archive⁷ generated by the Linkage Project team, including visitor survey and statistics

⁵ Mona claimed 606, 000 visitors between its opening and October of the following year. Mona contributed around \$54 million to the Tasmanian economy in the 2011/2012 financial year (Figures according to Cica (2012)), growing exponentially to \$738 million by 2016 (Mona visitor Profiles, Tourism Tasmania). By 2016 Mona had reached over 1.7 million visitors (Mona Visitor Profiles, Tourism Tasmania).

⁶ 'I hate that particular piece of architectural masturbation so much that I'd prefer [Mona] to be 'Australia's Balboa'. Which I also don't want it to be. Can't it be Laputa or Shangri-La or Arcadia, or Disneyland? Or anything other than Bilbao' (Walsh 2014:192)

⁷ As one member in a larger research team, I have had access to the data and information collected and compiled by Professors Nikos Papastergiadis, Adrian Franklin and Justin O'Connor, Research Associate Dr. Kate Booth, as well as PhD candidate Miriam McGarry. Project partners have included the Museum of Old and New Art, the Tasmanian Government, Hobart City Council, Glenorchy City Council, the University of Tasmania, Monash University and the University of Melbourne.

alongside interview transcripts with Mona staff, holds an empirical focus, centred on public experience and economic development. Drawing on the existing research parameters by the ARC team, my goal in this work has been to provide a discursive framing that reflects a wider narrative.

I set out on the task of looking at the practices of Mona, particularly in relation to its curatorial strategies and visitor⁸ engagement, to find where this distinctiveness arose and what possibilities it continues to produce. Over the course of several years, having visited numerous museums across several continents, the ‘hype’ of Mona as a unique entity in the art world continues, but my understanding of its practices as unique has changed considerably. After situating these practices in a global context, I can no longer confidently claim Mona is an isolated phenomenon in the world of art museums. Further to this, I found myself questioning the approach museology takes in order to understand museum practices and situate them in a historical continuum, as either a continuation of a linear trajectory or as a rupture from the past. Positioning Mona as part of a much larger framework of museum history, as well as in relation to the contemporary practices of other art museums, it became apparent that change and continuity exist in a constant and complex intermingling. This realisation drastically altered the original structure of my thesis, in order to accommodate the increased scope of this argument. From being solely an analysis of Mona, this work became about understanding contemporary museum practice more broadly, with Mona as its primary case study. In short, Mona acted as a provocation, leading me to necessarily develop a new framing for museum practice.

The initial chapter in this thesis is a brief historical synthesis of the way in which museums are understood to have developed, before moving into a second chapter on the institutional critique of museums to further contextualise contemporary museology. A third chapter details the assemblage systems theory approach I have

⁸ I acknowledge there are multiple terms for museum visitors- audiences, visitors, spectators, stakeholders, consumers, participants, users, virtual visitors, customers, clients, the public- each with their own connotations, I use the term ‘visitor’ unless referencing other sources who emphasise a different term. While the term ‘visitor’ has been seen as a way to retain power on behalf of the museum, for example, as opposed to ‘customer’ which implies a different set of legal rights (Lang, Reeve and Woollard 2006), I find it to be the most inclusive descriptor.

taken in reframing museum practice.

This thesis argues that considering an assemblage systems approach empowers the understanding of the museum as always in a 'state of becoming' and allows us to locate the conditions that generate the potentiality of museums. A key aim of this body of work is to provide a new critical framework for understanding contemporary museum practice, using assemblage systems theory, before applying this method to a case study of Mona. In doing so, this body of work responds to the public discourse of 'Mona as phenomenon' and critically analyses ideas of rupture, situating Mona within a wider assemblage systems of museum practices. It aims to develop a nuanced vocabulary of relationality and emergence, and a spatiotemporal understanding of museum development that moves away from the previous discourses of institutional/ chronological fixedness or hype/newness. In doing so, I apply a methodological approach which creates a framework for exploring different tendencies and trajectories in present museum practice, rather than showcasing (yet another) historical succession.

I find that through observing the relations of components (both human and non-human, expressive and material) in the museum, the way in which the roles of components are exercised lead to four relatively distinct sets of practices. These distinctions serve a heuristic purpose, though must be understood as never stable and purely available in practical instantiations. When components operate harmoniously with one another, reinforcing these practices and forming a 'common notion' (DeLanda 2006), four museum assemblages emerge. In discussion with my supervisor, Professor Nikos Papastergiadis, these assemblages were coined as 'normative', 'responsive', 'affective' and 'emergent', respectively. The identifying terminology is his, but the application of assemblage theory to this task has been my own undertaking. These assemblages have each cultivated their own sets of relations and practices, as various other systems of (political, economic, social and cultural) assemblages intersect with the idea of museum roles and functions.

Addressing the research question of 'the effects of Mona on a wider cultural

framework of museology and visitor experience', this thesis argues that the practices and interactions at Mona are constituted by an elaborate and dynamic interplay between a larger cultural framework, museum practices and visitor agency. This problematises the idea that Mona fits within a linear history or a typological set of museum practices. As part of my research, I undertook small-scale fieldwork, through observation and critical-reflexive visitation (Grewcock 2014), in order to substantiate the aforementioned discursive work with the non-discursive turn in museum studies. This draws out some preliminary findings on the potential of various museum practices for curatorial strategies and visitor experience. As such, this thesis provides the mapping and conceptualisation for a more applied project to evaluate and explore these assemblages in the future.

In order to systematically elucidate these aims, this thesis has been set out in three sections. The first serves to map out the pre-existing field and provide a method of reframing. In this, I outline my method of coding the assemblage system of museums, exploring what the conditions are that give rise to these concepts. The second addresses the contemporary practices of various museums to unpack the complex systems of relations that allow us to perceive the assemblage as a 'whole'. The third section performs a cross checking of the framework developed in the first two sections through a case study of Mona. By taking this approach, of an initial discursive mapping of museum history, before developing museum assemblages to understand contemporary museum practices, and then moving into a case study of Mona, I am contributing a nuanced analysis of museum practices, and the possibilities they produce.

Section One: Mapping the landscape

Introduction

The section begins with the double task of discursively mapping critical perspectives of museum practice within, and external to, the museum. As such, this draws not only on professional or historical accounts of museums and museum practice, but also on the work of academics, artists and activists. These perspectives contextualise moments of affirmation and contestation, which are seen to have impacted upon the broader understanding of the role of museums, the self-realisation of museums and their consequent 'transformation'. Chapter one offers a genealogy of the museum, ending in a problematisation of a neat and linear historical trajectory. Chapter two moves into ideas around institutional critique, in recognition of the nuanced and complex factors imbricated in the processes of museum development.

In chapter three, I develop my critical perspective – based on assemblage systems theory – to reframe how we look at, and understand, contemporary museum practice. I derive my concept of assemblage from the work of Deleuze and Guattari, as well as the interpretation of Deleuzian theory by Manuel de Landa. In particular, I draw on the idea of components and component relations, assemblage territorialisation and deterritorialisation, as well as theories of affect and becoming, applying these to an analysis of museum practice. These conceptualisations inform the way in which I approach my examination of the practices in Mona and develop an understanding of the possibilities and potentials they inspire.

Mapping museum practice is a complex process, not least because it involves many overlapping disciplines and histories. While this is not an exhaustive look at the genealogy of museum practice and museology, I draw out key threads that are prominent within the literature surrounding museums, while locating concepts and events 'external' to the walls of academia and the museum that have been seen to affect museum development. Museum studies, or museology, has been growing in scholarship through the last three decades. Fundamentally, it is the study of the

museum as a social and cultural institution, though its focus has changed significantly over the years. I aim to give a brief overview of museological approaches here, as well as some of the key influences I have identified, in order to situate my own research as a response to this pre-existing field. The existing canon of museology is filled with categories that explain museum practices and roles at various points in time or speak to a theme through the lens of a specific institution or exhibition. Further, the combination of theoretical (discursive) and experiential (non-discursive) understandings of the museum, provide a more overarching cultural framing of museum practice. The contributors to this field include; museologists, art historians, art critics, artists, philosophers, sociologists, museum professionals (curators, display managers, gallery management) and collectors.

Chapter One: Museum genealogy

The tradition of museology originally focused on the historical development of museums, tracing back as far as to Ancient Greece for its etymology. The origin of the word '*Museum*' stems from the Greek '*Mousa*', a collective and individual reference to each of the nine goddess-daughters of Zeus and Mnemosyne⁹ who were patrons of respective fields of art and science. In popular culture, the '*Muse*' is still commonly used to refer to someone 'goddess-like', who gives inspiration to the creative artist. In Ancient Greece, the '*Mouseion*', literally '*seat of the Muses*', was a physical place to study art and science and worship the '*Mousa*'. The spelling of today's '*Museum*' comes directly from Latin and was originally used to designate a place of philosophical contemplation¹⁰. In the Antiquity era, the spaces in which many significant cultural objects were displayed were open-air public spaces, such as the ancient Greek sanctuaries and the Roman fora (Tzortzi 2015:12). The etymology of museum provides an underpinning for a history of museum development that at its core stems from a worship of art and science, the conservation and expansion of knowledge as well as providing a platform to imbue the individual with a sense of wider belonging.

Museologist Peter Vergo distinguishes between the way museums came to be understood through the Enlightenment, as institutions, and their origin in the Classical age, noting that this trajectory can be traced back to the museum of Ptolemaic *mouseion* at Alexandria (1989: 1). The collection and library of Alexandria was intended for study by scholars, philosophers and historians (ibid), and has also been linked to the trajectory of university institutions (Alexander 1996: 6; Tzortzi 2015: 12). It is evident that collecting and inquiry, two of the cornerstones of museums, have been documented across the world for centuries. Early collecting practices from China are traced to the Shang dynasty (16th to 11th century BCE), to relics like the terracotta warriors of the Ch'in dynasty in 3rd

⁹ Interestingly, given the role of museums in documenting history, Mnemosyne is the root word for '*memory*'.

¹⁰ The Museum at Alexandria, founded in the 3rd century BCE by Ptolemy I Soter, held a library and was a place for scholars, aligning itself with an early University prototype, rather than a collecting institution, with no hint of art or material collections (Bazin 1996: 16, Macgregor 2007:1, Tzortzi 2015: 12).

century BCE, and later, during the reign of Han emperor Wu-ti, the opening of an 'academy' containing painting and calligraphy from each of the Han provinces. In Japan, we can look to the temple treasures of the 8th century, while Islamic communities at the same time were practicing *waqf*¹¹ and in Africa, there exists early evidence of shrines and collecting for religious ceremonies¹².

Museology, however, has traditionally been a profoundly Euro-centric field. As such, the historical understanding of collecting practices, and the way these are connected to museum development, are centred on European histories and examples. At various points from the mid-1900s, museologists and historians¹³ have turned towards early Renaissance collecting practices like the *Wunderkammer* and *studiolo*, to delineate early progressions towards museums as institutions. In museum historian Eilean Hooper-Greenhill's case studies within the Renaissance episteme, she looks first towards the Medici Palace collection in 15th Century Florence. Commissioned by Cosimo de Medici 1444, the Palazzo Medici is one of the few early collections written about and inventoried. The large stone building was externally decorated with inscriptions, the Medici arms, a series of busts of ancient Roman emperors, as well as Donatello sculptures. Its interior is recounted in a letter from 1459¹⁴ and makes notes of studies, chapels, salons, chambers and the garden, an extensive collection of household ornaments, silverware and bookcases, elaborate use of gold, marble and silk, 'with pictures and inlays done in perspective by the most accomplished and perfect of masters' (Alsop 1982: 366). In examples like the Palazzo Medici, we begin to see the term 'museum' revived, and re-contextualised to describe comprehensive private collections. However, the term 'museum' was invoked to term Lorenzo Medici's

¹¹ *Waqf* was a process formalised by Muhammad, where property was given and collected for the public good and for religious purposes.

¹² Similarly, through the Middle Ages in Europe, art objects were predominantly displayed in public places, such as churches, cathedrals and monasteries (Alexander 1996: 7, Tzortzi 2015: 13).

¹³ Alexander (1979), Ames (1983), Findlen (1989), Vergo (1989), Bennett (1990), Hooper-Greenhill (1992), Bann (2008), Thomas (2016) and this argument extends to museum professionals, such as curator James Putnam (2001/2009).

¹⁴ This account was sent by one of the party of Galeazzo Sforza, the son of the Duke of Milan, during a visit to Florence (Hooper-Greenhill 1992: 26).

collection of manuscripts and gems¹⁵, not the building housing them¹⁶. One room, the studio, was for the private use of Piero de Medici. Its high vaulted ceiling and walls were covered with coloured majolica tiles (Wackernagel 1981 in Hooper-Greenhill 1992: 29) and it held a volume of books, effigies and images of Emperors and notable persons in history made of expensive materials (gold, marble, etc.), jewels and precious stones (some engraved) and vases (Gombrich 1985 in Hooper-Greenhill 1992: 29). These items, in this decorated space, were for the viewing pleasure of the individual, expressing the new wealth of merchants and the renewed interest in classical history and philosophy. Hooper-Greenhill writes, 'A capitalist economic climate, and an active progressive society keen to celebrate the secular present, sought its intellectual justification in the old classical texts' (Hooper-Greenhill 1992: 33). The collection and commission of objects and artworks for the display of wealth and the study of the world, heightened during this era, is a practice that is familiar in museology today, hence its scholarly¹⁷ inclusion in the trajectory of museum development.

Moving into the 16th century, Hooper-Greenhill explores the Renaissance *Wunderkammer*, a case study that has been extended by several academics since (Pels 1998, Bann 2008, Thomas 2016), as well as positioned within the Baroque context of the same time (Westerhoff 2001). The prototype of the *Wunderkammer* is regarded by many to be the *studiolo* of Francesco I de Medici in the late 1570s (Hooper-Greenhill 1992, MacGregor 2007, Tzortzi 2015). It was a small, windowless room with wall-cabinets containing Francesco's collection, with doors decorated with paintings that 'provided a series of visual clues or keys as to the conceptual basis of the installation and to the contents and significance of each cabinet' (MacGregor 2007: 13) and was designed for private contemplation. Hooper-Greenhill forms links around the use of these collections and the importance of objects in memory recall and cognition. 'During the late

¹⁵ *Museo dei codici e cimeli artistici*

¹⁶ It wasn't until almost a century later that the word 'musaeum' in relation to building first appeared, in the interior of Paolo Giovio's Lake Como villa (created between 1537–43), which housed a collection of several hundred portraits of famous men. Apart from this anomaly, the term museum maintained a relation to collection, rather than architectural structure, through the 15th and 16th centuries.

¹⁷ Alexander 1979, Alsop 1982, Hooper-Greenhill 1992

Renaissance the art of memory was adapted to become a method of description, discovery, and synthesis of this complex world' (Hooper-Greenhill 1992: 97). The Memory Theatre of Giulio Camillo in the early 16th century was seen as a 'cognitive tool' that could 'reveal the secret of the universe that could then be apprehended' (ibid). Hooper-Greenhill notes that 'theatre' referred to a compilation or compendium and *theatrum* referred to an exhibition, both of which are applicable definitions when considering the Memory Theatre of Camillo (1992: 98). Hooper-Greenhill writes; 'In a single glance, the "memory theatre" could reveal the secret of the universe which could then be apprehended, understood, synthesised, and memorised' (Hooper-Greenhill 1992: 97–8). The Memory Theatre is seen to be one of many kinds of 'cabinets of the world' (Hooper-Greenhill 1992: 102). Others are more popularly known as the *Kunstkammer* or *Wunderkammer*.

The *studiolo* has been contrasted with the *Kunstkammer* of Albrecht V of Habsburg, the Duke of Bavaria, who around the same time as the *studiolo*, designated two upper floors over four wings of a quadrangle, to house his collection in Munich. The large, light-filled space is juxtaposed to the 'intimate scale' and darkness of Francesco I's *studiolo* (Tzortzi 2015: 14). Schaer notes that the structure of the *Kunstkammer* in Munich was later established for art museums (1993: 23). In a further deviation from the *studiolo*, the Duke's *Kunstkammer* was seen as a place for social interaction. MacGregor looks at the Albrecht V's *Antiquarium* in his Residenz Munich, a 66-metre long chamber with wall recesses and plinths staging his collection of sculptures, while the floor above held his library. Another notable development at this time is the Uffizi, converted into a gallery for the Medici art collection in 1581, where 'Paintings and sculptures were displayed together in an "integrated and harmonious manner"' (MacGregor, 2007, p.92)' (Tzortzi 2015: 15). These early examples of the way in which art and objects were collected and displayed are highlighted as they are mirrored in the public art museums that developed decades later. This leads us to the *Wunderkammer*, which remains the most habitually cited association between the developments in museum ideology and practice from the Renaissance onwards.

At its most basic definition, the *Wunderkammer*, or 'cabinet of curiosity', is a

private collection of diverse artefacts and artworks displayed in the homes of the very wealthy. Up until the final decade of this century, the dominant museological view was that the *Wunderkammer* represented a disordered and irrational collection, 'pre-scientific' (Van Holst 1967: 103) and 'unsystematic and idiosyncratic in composition' (Ames 1983: 94). This view was problematised by Hooper-Greenhill (1992), who found that the proper contextualisation of these practices within the knowledge systems of the Renaissance era, led to a new understanding of the genealogy of museums.

In literature surrounding the *Wunderkammer*, key areas of focus have been on its representative function. In the *Wunderkammer*, a pansemiotic worldview was highlighted in displays that emphasised the connection of objects through 'an order which arranged things in such a way that they could communicate with one another, thus making their hidden interrelations visible.' (Westerhoff 2001: 645). The types of objects within the *Wunderkammer* ranged from scientific tools, natural specimens, precious and semi-precious materials, religious and magical talismans, in a mixture of texts and objects. Westerhoff writes that, historically, signs and significations link to the culture of emblems characteristic of the Baroque era, with the notion of an emblem being that every (natural or artificial) object

'signifies one or several other objects (which can in turn be abstract qualities, virtues or vices, or particular states of affairs or events)... Emblems would perform a moral role by reminding people of virtues and vices, but many were just intended to give intellectual delight to those who could figure out the "meaning" of a particular emblem.' – Westerhoff 2001: 633–7

This idea of 'reminding' or 'memory' is also seen as a key element of understanding the function of the *Wunderkammer*, and is linked to earlier practices, most prominently those of the 'Memory Theatre' outlined earlier.

The theoretical approach to the 'object' plays a key role in the distinction of methods of display from the Renaissance to the Enlightenment. For Pels, the object in the cabinet of curiosity is based on this idea of the 'rarity', and states that the

rarity, 'stands somewhere between a magical or miraculous substance like a relic – an object with power of its own – and the modern museum object, which represents some broader concept or reality other than itself' (Pels 1998: 103). Westerhoff's definition of the emblem diverges from later roles of the museum object, as the pansemioticism of the Baroque emblem suggests a multiplicity not found in museum exhibits presenting universal systems of classification. Pels writes:

'As "fact" separate from systems of interpretation became an accepted category, and the clamor for systems of classification of such facts increased, "wonder" became a threat rather than a liberation...The Enlightenment replaced wonder with doubt, and questioned the naming of things by drawing up ever-perfected systems of classification (which, among other things, declare fetishism, the religion of materiality, to be the most primitive expression of mankind).'

– Pels 1998: 110–11

Similarly, Bann states; '...For the Victorian period, "curiosity" still had the benevolent ideal of a subversive paradigm whose potency threatened the benevolent ideal of useful instruction, and the progressive onward march of modern history.' (Bann 2008: 121). Historian Tony Bennett writes that *Wunderkammer* collections held various functions for elite individuals and families, the most prominent of which were: the enhancement of knowledge, symbolic representations of reputation and demonstration of power (Bennett 1990: 39). He goes on to state that these collections 'all constituted socially enclosed spaces to which access was remarkably restricted.' (Bennett 1990: 39).

Over the late eighteenth and early nineteenth centuries, we see the 'dispersal of these collections and their reconstitution in public museums' (Bennett 1990: 39). While Bennett makes clear that the shift from private to public is a key marker of differentiation between these collecting practices and the public institution, due to these donations of objects and artworks, the *Wunderkammer* has nonetheless been claimed¹⁸, at times, as the foundation of the museum. However, this idea of

¹⁸ Findlen, (1989) Vergo, (1989).

historical inheritance overlooks the conceptual and theoretical processes that run alongside the physical trajectory of objects and modes of ownership. As Bann argues, viewing these sixteenth and seventeenth century curiosity cabinets as the foundation of the modern-day museum lacks a crucial understanding of the shifts of knowledge and knowledge production. These shifts, through the late Renaissance into the nineteenth century, altered the perception of a collection of objects and their significance (Bann 2008: 118).

Nonetheless, these accounts of objects, signification and representation in the *Wunderkammer* are important, as is the 17th century European use of the term 'museum' to describe these collections. For many historians, there remains a thread of continuity between *Wunderkammer* and the museum that followed them. This at times has extended to museum ideology, such as 'keeping and sorting the products of Man and Nature... promoting their significance... in a programme whose aim was nothing less than universality' (Impey and MacGregor 1985:1). Vergo (1989) draws links between the Renaissance quest for dominion and the dual function of collections in this era to be items and spaces for study *and* the display of wealth and power, two functions seen by Vergo to have been inherited in the earliest public museums (Vergo 1989: 2). Further to this, some *Wunderkammer* practices carried on into the early museums, notably around the connection between the study and knowing of things, and touch as an acceptable form of learning and engaging with objects.

Fiona Candlin frames touch through historical moments of tactual practice and the related discourses that 'privilege, contest or denigrate touch' (Candlin 2010: 5). She writes, 'Eighteenth-century diaries and journals reveal that visitors routinely handled sculptures, antiquities and extremely valuable artefacts' (Candlin 2010:2). Candlin finds that, contrary to many mainstream writings around museum history, tactual experience was recognised as contributing to rational learning in 18th and 19th century museums, concluding that 'its valuation varied depending on who touched the collections.' (Candlin 2010: 6). She notes that 'Reappraising the presence and constitution of touching within museums foregrounds different conceptions of knowledge and demonstrates that the

sensory make-up of art, art history and museums is more heterogenous than is often supposed' (Candlin 2010: 7). While the epistemological shift between the Renaissance and the Enlightenment altered the rationales of knowledge and categorisations, and therefore the construction of 'universality', the *principle* of an overarching worldview, continues into the Enlightenment. The Enlightenment's social ideals meant that accessibility of collections had to be renegotiated and private collections were opened as a tool through which to communicate knowledge to a wider public. In the mid to late 1700s, as designs for larger scale museums emerge, the pendulum from the public collection (*museion*) to the private (*studiolo*, *Memory Theatre* and *Wunderkammer*), shifts back towards the public.

Private to public collections

The transference of objects and artworks to the State, and the consequent 'evolution' of the public museum, is explored in four models developed by historian Krzysztof Pomian (1990). These are; the traditional sanctuary, the revolutionary museum, the evergetic museum and the commercial museum. The 'traditional sanctuary', is best understood through the relics, treasures and emblems found in churches in the medieval period. Pomian looks to the 'traditional sanctuary' as a foundation for the museum, more so for its principles of display and function in power relations. The traditional sanctuary was a European phenomenon, linked to the medieval church, had a limited public (dignitaries and religious figures) and tended to display treasures and relics that complemented the church's idea of being a nation's most powerful institution (Pomian 1990)¹⁹. The 'revolutionary' museum includes institutions like the Louvre, which were 'founded by decree' (Bouquet 2012:20). The evergetic model describes private collections left to founders' hometowns, state or religious and educative institutions. Teyler's museum in the Netherlands is showcased by Mary Bouquet as exemplifying this pattern of development. In his 1756 will, wealthy textile merchant Pieter Teyler van Hulst left his estate, including his collections of coins, drawings, natural history specimens and library, to a foundation to be run

¹⁹ While church collections still exist, Pomian's 'traditional sanctuary' is no longer seen as a 'museum' due to the eventual secularisation of the institution.

by both the Theological and Second Societies in order to ‘further religion, encourage the arts and sciences and promote public welfare’ (Bouquet 2012:13). Teyler’s Museum subsequently opened in 1784, continuing as the oldest public museum in the Netherlands today. The ‘commercial’ archetype recognises museums built from the State purchase of collections, such as the acquisition of Sir Hans Sloane’s collection, the foundation for the British Museum (ibid). The British Museum, established in 1753, as a museum developing from this commercial model, comes secondary to the evergetic models in the United Kingdom, notably the Ashmolean Museum in Oxford, which was established in 1677 and opened in 1683. Around the same time, early plans for what would become the Louvre were being proposed.

As the public museum arose in the context of Enlightenment ideals, the nature of display went from the more varied network of significations across disciplines and studies that showcased the pansemiotic worldview of the Wunderkammer, to a ‘rational’ typological ordering. Westerhoff writes:

‘These projects derive a considerable part of their attraction from the assumption that different phenomena have a multitude of significations, while each individual symbolism can only bring out a limited number of these. Thus a “universal symbolism” which incorporated all the limited special symbolisms, managing to convey the full complexity of an object’s significations appeared to be highly desirable.’ –Westerhoff 2001: 650

These shifts explore a change in object perception, but they also signify a shift in the modes of spectatorship. The naturalisation of ‘wonder’ was a way of controlling and shifting what Descartes and Spinoza termed the ‘paralysis’ of the subject in the face of wonder, to a rational subject. ‘The Enlightenment replaced wonder with doubt and questioned the naming of things by drawing up ever-perfected systems of classification (which, among other things, declare fetishism, the religion of materiality, to be the most primitive expression of mankind.’ (Pels 1998: 111). So, we see here an initial mode of spectatorship that is in communion with an object, moving into a mode of spectatorship that is observational and classificatory. From wonder, curiosity, the tangibility of objects and a focus on

personal, narrativised relations between objects and ideas, the historical narrative of the museum moves towards concepts of universalism, categorisation and discipline.

The common threads across the different iterations of the Enlightenment were a rational demystifying of the universe. The scientific and philosophical driving points of the Age of Reason stage of the Enlightenment are seen to culminate in the later stage Enlightenment's social and political upheaval of the French Revolution, beginning in 1789 (Hooper-Greenhill 1989). Enlightenment ideals questioned the 'divine right to rule' of the monarchy and aristocracy, leading to a chaotic revolution, which gave rise to Napoleon a decade later. This point in time is seen as crucial for museum historians, as it is directly connected to the development of the 'disciplinary museum' (Hooper-Greenhill 1992) or 'revolutionary museum' (Pomian 1990), typified in the opening of the Museum Français in 1793. While undergoing several name changes (Musée Central des Arts in 1796 and Musée Napoléon in 1803), today the Museum Français has firmly settled into the Louvre name.

The Louvre typifies the revolutionary museum, as it stems from a public movement and derives its collection from a variety of people and places. At this time, the Louvre was primarily concerned with showcasing a mighty wealth and a monumental power that was seen to be representative of the (French) nation and was only open to the public three days a week (Oliver 2007). The Louvre primarily held paintings and sculptures by renowned artists, antiquities collected from French royalty and aristocrats, as well as from treaties abroad, and spoils from Napoleon I's conquests. From the establishment of the Louvre comes a general consensus around what may be considered the 'traditional' museum, both in terms of how objects were displayed, how museum professions developed and what the role and function of the museum in society was. It is also around this time that the museum as an architectural typology was established (Tzortzi 2015: 11).

Though the Louvre had a director from 1802 (Dominique-Vivant Denon), the first official 'curator' position was given to Jean-François Champollion in 1826 whose

role was to curate and oversee the Department of Egyptian Antiquities. The Louvre's nomination of a 'curator' in 1826 was an early adoption of the profession, in the majority of museums, curatorship would not become prolific until the early 1900s. We see a distinct separation of objects and art into categories, and later, the perceived need for an expert curator for each area. Displays were either categorised by origin, like the 'Department of Egyptian Antiquities' and 'The Asian Collection', or medium, such as 'Department of Sculptures' on the ground floor, or the paintings on the first floor and drawings on the second. Paintings were hung in relation to the origin of the artist, in a 'salon' style, clustered on walls. In a similar vein, the top floor galleries of the Uffizi (est. 1769) are seen as emblematic of the museum design until the 19th century. Long and narrow rooms created a sense of sequence and viewing order that paired with the chronological view of art history. Bann states,

'Historicism, whether in the victory over antiquarian eccentricity expressed through the normalising strategy of the period room, or through its more common normalisation of space through the chronological hang and the notion of the national school seems to aspire to the Utopia of a display without an author. In other words, authority is vested in the objectivity of History itself.'

– Bann 2008: 123

In the Louvre, visitors came to admire the architecture, see the art and objects on display, to look at the Egyptian antiquities (which had taken a large role in the popular imagination) and also to wonder at how the royals had lived.

The Louvre is a reference point for many museologists, as its practices are seen as emblematic of the early role public museums played in society for both nation-building and enlightening/disciplining citizens. Similar practices were occurring around the world through this century. In 1854, it was recorded that Redmond Barry, then judge of the Supreme Court of Victoria and key figure in the creation of Melbourne's earliest cultural institutions, stated that, 'Men are no longer content that the search for knowledge should be delegated to the exclusive charge of any particular body' (quoted in Murray 2011: 5). This alludes to the attitude that cultural exposure should not be limited to the elite and wealthy classes.

However, at this point in history the notion that the appreciation of culture was both taught and learned, meant that the museum was a cornerstone in governing citizens in 'correct taste'. The idea of the 'public good' continues to be prevalent in discussions surrounding the role of museums and stems from the pedagogical function of the institution to manage the social through the cultural (Bennett 2013).

While the mysticism and symbolism of Renaissance knowledge systems were being replaced by a rational, typological ordering, there remains a concurrent narrative of the parallels between museums and sites of worship. Art historian Carol Duncan parallels the architecture of donor museums to mausolea, sepulchers and churches or temples, claiming this is due to the popular interpretation of art galleries as 'sacred spaces' through the 18th and 19th centuries (Duncan 1995:83). This idea translated architecturally through 'dim lighting, coloured glass and a liminal atmosphere... thought to induce a state of poetic reverie suitable for commingling with the ancestral shades and for contemplating eternity' (Bouquet 2012:24). In line with this museum-as-shrine metaphor, the museum was seen as an institution to protect treasures, and objects were valued above ideas (Marstine 2006:10). Janet Marstine expresses a similar sentiment through the metaphor of 'museum as shrine', or the museum as a 'sanctuary removed from the outside world', where 'collections are fetishised' and 'objects possess an aura that offers spiritual enlightenment' (Marstine 2006:9). We can see in these analyses that Renaissance ideas around the power of the object – as rarity, and as a key to unlocking a greater understanding of the world – continues, not only through the Enlightenment, but also in the contemporary imagination. Translated into the visitor experience, this is seen to encourage a mode of spectatorship that is reverential and art-worshipful. Other practices began to reinforce the idea of the visitor as viewer, including the way in which visitors were instructed to engage with objects.

When touch became generally prohibited from the early 19th century onwards, as the general public gained access to museums, tactual knowledge was relegated to legitimised professionals. As such, within this art historical account of touch as a

secondary sense to the rationality of vision lies a great paradox:

‘Nineteenth-century parliamentary records, newspaper reports and museum minutes document the growing disapprobation of touch in a museum context and the correlative restrictions on touch, while other sources confirm that object-handling remained a necessary and highly-valued skill for curators and connoisseurs well into the twentieth century.’

– Candlin 2010: 2

Curators, conservators, collectors and notable visitors or patrons of museum collections did, and continue to, employ touch in order to develop a greater practical and theoretical understanding of objects, artworks and their materiality. The ‘do not touch’ process culminated in the mid-19th century, distancing museum visitors from the object or artwork, as objects and works were consequently imbued with a sense of the mysterious and sacred, a projected aura developed through sense-perception, rather than feeling-perception. The non-tactile nature of museum displays (cordoned areas, marked lines in front of paintings signaling allowed proximity, lighting, glass displays, signage stating ‘do not touch’ and, later, ‘no photos’) formed relations of distance between object/ artwork and visitor²⁰. This formation of components thus served to encourage a specific mode of spectatorship – that of contemplation. The privileging of vision in this setting, what Susan Stewart refers to when she labels museums ‘empires of sight’ (1999:28), fortified the idea of the museum visitor as a ‘viewer’ of art and artefacts.

The importance of increased visibility, particularly with respect to paintings in art museums, was emphasised from the mid-19th century onwards. The traditional ‘salon’ style of hanging artworks crowded together was seen to hamper the experience of art. During this time, at the National Gallery in London, Director Charles Eastlake began hanging works at eye level, so visitors did not have to crane their necks to see certain artworks, or quickly develop museum fatigue from

²⁰ ‘No touching’ is seen by Hächler to be an ‘elementary’ rule in art museum activity, stating: *‘The museum as institution relies here on employees carrying out only certain authorised actions, and on visitors conducting themselves as mere observers of what the curator and artist have devised for the public, and who must accept unquestioningly this division of roles into active and nonactive’* (2015: 352).

the overwhelming displays. Art historian Charlotte Klonk notes that cognitive psychology played a large role in the design choices being made by museum directors in this time period. In an interview for the Tate Modern (2011), Klonk situates Eastlake's choices, stating:

'He was backed by the latest research into sensory physiology which examined the subjective contributions made by the eye itself in the process of seeing. Red was the only possible background colour for most paintings, as the interaction with the golden frames and the mainly cooler colours of the paintings themselves led, according to this research, to a harmonious effect in the beholder's visual experience.'

This was in part also due to the aforementioned decision to rehang the paintings in the gallery, as emptier walls were seen to play a more important role in the overall experience of the artwork. Alice Barnaby (2015) in her historical mapping of lighting in art galleries and exhibition spaces from 1750 to 1850 shows how pivotal lighting styles have been in the formation of museum practices. She notes that the limitations imposed by natural lighting in some museum spaces impacted on the way art was hung, most notably in the Royal Academy, where paintings were hung at a tilt to the wall in order to avoid reflections from the windows. (Barnaby 2015:197). Another point to note from Barnaby's work is the tension that the widespread use of gas lighting produced for museums from the mid-1880s. The incorporation of gas lighting into exhibition spaces meant that the collection could be viewed in the evening, when the working class was able to attend. While, as already noted, there was a growing belief in social reform and the civilising influence of culture, there was also a parallel anxiety over the increasing accessibility of museums for the masses (Barnaby 2015: 200–201). Much of this anxiety revolved around the National Gallery in London. Barnaby writes:

'Thomas Unwins, the keeper of the gallery between 1847 and 1855, regularly witnessed behavior that he felt to be improper and took offence at working-class groups who were eating, drinking, and socializing in the gallery rather than quietly and reverently contemplating the displays (Whitehead 2005: 59–68). For Unwins, opening up the gallery space to

crowds of working-class spectators jeopardized the fragile moment of encounter between art and the individual.’ – 2015:200²¹

These roles – nation-building, disciplining and creating an enlightened citizen body, constructing history and promoting the value of art – were established as key areas of analysis for museologists, especially the way in which they carried through into modernist ideology. However, it wasn’t until the mid to late 19th century, that the museum shifted from an exhibition of exclusive collections for artists and the upper class, to both a product of and a driving force for modernity.

The modernising museum

While the disciplinary and enlightening rationales of the museum were already well underway, as evidenced by historical accounts of the Louvre, these were seen to take a new emphasis as museums began to be built in colonial outposts around the world. The pedagogical role of the museum, outlined by Bennett as part of the governmental management of citizens through cultural institutions in the late 19th century (Bennett 1998:210), was perceived to have the dual function of enlightening and disciplining the public. Industrialisation along with its consequent bedfellow – capitalism – led to the restructuring of social, cultural and political life that contributed to the rise of the nation-state and the desire of governing bodies to project a collective national identity in their citizens. Modernity saw the development of technologies and social systems that drastically enhanced mobility, both physically and culturally, and destabilised a structured sense of community. As such, the state employed strategies to combat disunity and to instead establish a strong sense of nationalism and shared cultural memory. Through this, the museum was situated as a disciplinary site through which certain ideas and values could be reinforced to the public. The individual was asked to imagine themselves as citizens and to view the world in terms of

²¹ Bennett relays a specific complaint made by Thomas Unwins to a parliamentary committee in 1850, in which Unwins says ‘...I saw some people, who seemed to be country people, who had a basket of provisions, and who drew their chairs and sat down, and seemed to make themselves very comfortable; they had meat and drink; and when I suggested to them the impropriety of such a proceeding in such a place, they were very good-humoured and a lady offered me a glass of gin, and wished me to partake of what they provided; I represented to them that those things could not be tolerated...’ (House of Commons Report, 1850: minute 82 in Bennett 2018: 55)

progression and modernity (Macdonald 1998).

There are several key threads to draw on in the relationship between modernity and the development of the museum. The ideology of progression in this time period, and the rise of the first era of globalisation alongside the reinforcement of colonial expansion, led to new museums being built across the world, particularly in colonies of the British Empire. Though we can already observe the establishment of several national museums in colonised countries from the early 1800s, such as the Indian Museum in Kolkata (est. 1814), during the second half of the 19th century, there was a boom in developing museums. Australia's museum history begins here, in the mid 19th century, with The Museum of Art in the South wing of Melbourne's public library opening to the public in 1861. By 1870, four Australian colonies had built significant public institutions, all in concurrence with the dominant ethos of progression and self-improvement that stemmed from Enlightenment ideals. Australian colonists looked back to Europe, whose museums had incorporated the Enlightenment rational into their museum operations just under a century beforehand (marked by the Louvre being opened to the public in 1793), in order to establish the aims and role of the public institution.

In America, the mid-1800s saw the U.S. congress dealing with the bequest from Englishman James Smithson to open his collection in order to increase and disseminate knowledge, leading to the establishment of the Smithsonian. 1870 saw the Metropolitan Museum of Art (hereafter the Met) founded in New York, opening its doors to the public in 1872. In Europe itself, museums were facing a boom in visitation. What was later to become the Victoria and Albert Museum went from a recorded 456,000 annual visitors in 1857, to over one million in 1870. European colonialist museum-building ventures continued over the next century, becoming an expression of national political, social and economic aims. For example, the Zimbabwe Natural History Museum (est. 1902 as the Rhodesian Museum) was originally developed to house the growing collections of minerals and other geological specimens found in Africa by European colonists. In line with this, Walliss argues that museums established in the colonial era collected

indigenous flora and fauna, and documented indigenous peoples, with a focus on the resources of the areas in which they were built (Walliss 2011: 14). This is seen as an extension of the economic interests of the time, with Mawere et al arguing that the original Zimbabwe Natural History Museum was ‘a laboratory which provided that platform for taxonomic classification of the natural world in order to serve commercial interests of the colonisers’ (Mawere et al. 2015: 20). As Grewcock states, ‘The intellectual foundation of the modern museum has been based on a dualist ontology of classification and containment’ (2014: 5). Bennett reinforces this notion, writing that the government cultivated rationalised public spaces, and that their role in the establishment of museum exhibits was to carve out ‘mechanisms of meaning and effect that were dependent on the mediation of objects through systems of visualisation which transformed the travelling objects of colonialism into pieces of historical discourse’ (Bennett 1998:210–211).

These systems of visualisation came at the expense of other forms of visitors’ sensory engagement in the museum during this time. Art-historians²², writing in the early to mid-20th century, positioned touch as primitive and non-rational, an unsophisticated sense in contrast to vision, which to them encapsulated this ideal of rational analysis. The museum has been primarily studied as a paradigmatically visual institution. From Candlin’s perspective, ‘This emphasis on vision does risk simplifying the sensory dynamics at play’ (Candlin 2010: 1). Candlin argues that the museums’ focus on visual experience is intertwined with the practice of preventing touch. ‘Glass cases and plinths lift objects into view and keep them beyond reach. Barriers, demarcated pathways, raised wooden beading on the floor and white lines painted around the object deter touch and they improve visibility by preventing crowding in front of the exhibits’ (Candlin 2010: 1). These strategies continue today, through ‘neutralising’ white walls, the lighting of displays to further emphasis visibility, and staff and signage positioned in the gallery space to enforce a ‘no-touch’ policy²³.

²² Riegl, Wölfflin, Panofsky in Candlin (2010)

²³ Candlin (2010) also notes that some of the protective measures for ‘no-touch’ may diminish visibility. Reflections from transparent screens, vitrines and the spatial arrangement of objects and their display materials can obscure works, prevent an up-close inspection, and preclude visitors from examining works and objects from certain perspectives.

Some have gone as far as to suggest that the visual organisation of public museums has been said to construct the very notion of modernity, as argued by art historian and museologist Donald Preziosi. He claimed that museums remain relatively unchanged, continuing to produce knowledge through the idea that objects are representative of other things and objects. This perspective of the object aligns with Westerhoff's work on the culture of emblems in the Baroque era (2001), where the object as an emblem existed as a signifier, resulting in a pansemiotic worldview. Preziosi goes on to say that as the museum arranges these representative objects into sequences, hierarchies are established and a legible historical narrative emerges, with productive consequences. As a result, 'modernity itself is the museum's collective product' (Preziosi 2006: 72).

John Cotton Dana, in his 1917 essay *The Gloom of the Museum*, is prophetic on many levels. He calls for the art museum to be more open; to collaborate with other institutions and the lending of works, in architectural style, to democratise the value of art (shifting from the 'undue reverence' of oil paintings to a wider appreciation of craftsmanship), and in making their collections more accessible to the public (geographically and pedagogically). However, he invokes a defining discourse that marks his context of writing – that the museum as an institution is valuable for teaching the public manners. The explicit articulation of this role lends further credence to the idea of modernist museums as disciplinary sites. Dana also draws on the practices of department stores as a suggestion for how museums could increase their accessibility and reinvigorate their displays. This is particularly interesting as a precursor to studies connecting the development of retail displays and the development of museums²⁴. While the growth of the public museum stemmed from a desire for newly independent nations to legitimise themselves through the institutionalisation of the museum as a reflection of state and nation, as well as older nations reconfiguring their collections in light of postcolonialism, a parallel narrative connects the development and practices of museums to the burgeoning culture of commodity. The modernist cornerstone is

²⁴ Notably, Biehl-Missal and vom Lehn (2015)

the pervasion of innovation into every facet of society. The renegotiation of social classes, combined with early signs of consumerist culture complicates the notion of a purely top-down, disciplinary approach to the museum visitor.

From the 1920s through to the end of the 1950s, innovative architecture changed both the aesthetics and experience of new museums. As opposed to the 'cathedrals of art' like the Tate Britain (George: 2015: 154), the design of several notable museums during these three decades focused on using materials such as glass, steel and gunite to signify an increasing modernisation, transparency and accessibility of the institution. Inside the museum, the use of display cases or 'vitrines', initially a popular display aesthetic in museums as borrowed from the Church (lending power and a venerable presence to sacred objects), from the 1920s was seen to mirror store-fronts, used by artists and museum professionals alike to play into the attention-economy of consumer culture. The practical element – that of preserving and conserving – was an additional quality that promoted the continuation of this method of display. In this latter respect, the vitrine expresses an air of 'stasis', lending credence to the comparison between 'museum' and 'mausoleum' made by museologists in later decades (Marstine 2006).

Display practices in the early to mid 1900s were seen to change not only through architecture and exhibit layout, but also through the communicative function of objects and art. Julia Noordegraf claims that in this time, the museum acquired 'a new visual regime in which the arrangement and display of objects functioned as a novel way of acquiring and disseminating knowledge' (Noordegraf 2004:10). The 'novel' museum is indicative of an interested public and also adds the notion that, not only did the museum reflect and conserve the past, they could be a platform for pioneering new ideas and technologies. Contextualisation was seen to be increasingly important in enhancing the visitor experience and understanding of objects. It became widely understood that an artifact could not stand on its own to explain history and the display of objects began to include images, sounds and text. As a result, during the 1920s curatorship became a distinct profession, and the pedagogical and educational element of the museum

was altered to allow for the interpretation of objects communicated by a curator.

Seminal to the incorporation of technologies, new visual regimes and educational parameters in the museum in this timeframe, was the work of museum director Alexander Dorner. In the 1920's at the Landesmuseum in Hanover Germany, Dorner's installation *Room of Abstract Art* (1927) at the Landesmuseum in Hanover, served to used display visuals to 'demonstrate that abstract art was part of everyday life' (Germundson 2005:264). Dorner later stated that;

'People no longer desire an accumulation of works of art, divided from us by time and space, clinging to us on all sides as ivy does on romantic buildings, but instead they want to know what direct active bearings these things have on our times'. - 1938:5

From 1930 to 1941 at the Rhode Island School of Design, Dorner began the project of 'atmosphere rooms', later seen as 'a kind of compromise between the modernist white walls and the idea of the period room' (Germundson 2005:271). Through these rooms, he incorporated interactive components to immerse visitors and partially recreate the world from which these objects originated²⁵.

1929 saw the establishment of the Museum of Modern Art (MoMA), credited with popularising the institutionalisation of the 'white cube' exhibition aesthetic of museums²⁶. Later, this also extended to the display 'narrative' established by Alfred Barr, seen to be an iconic mapping of modern art²⁷. Modern artists argued for the complete autonomy of art, the image separated from historical and cultural narratives, its value to be contemplated in relation only to its own significance. Perceived mediation of an artwork through a curated exhibition was seen to detract from the viewers' autonomous experience of the work and thus disempower the public. The ideal exhibition space, from the perspective of

²⁵ For example, in the Classical Greece room, headphones provided visitors with Greek classical music.

²⁶ Putnam, 2001/ 2009:28; Pollock, 2007: 10; Tzortzi, 2015: 24. Though it should also be noted that Charlotte Klonk looks at how the 'white cube' model originated in Germany, not the U.S. (2015:67-79).

²⁷ 'Barr's (MoMA's) "story" of modern art has achieved iconic status, one that other museum collections have sought to mimic.' (Reilly 2018:14).

modern art, was one reduced to white walls and good lighting. In 1939 MoMA's new building on 53rd Street in New York opened. The architecture of this building has been seen as emblematic of a 'commercial shift' in the art museum²⁸. Its glass front to the street mirrored retail structures, an architectural motif that was not only related to the availability of glass as a building material, but also to notions of transparency, and increased visibility for consumption.

The new MoMA building also changed the atmosphere from the previous gallery space. One New York critic wrote at the time 'I must add...that these picture alcoves disdain coziness. Apparently, in the new museum, we shall be expected to stand up, look quickly and pass on. There are some chairs and settees, but the machine-like neatness of the rooms does not invite repose' (McBride in Rich 1975: 371). This stands in stark contrast to the immersive environment Dorner was attempting to create, not only through his atmosphere rooms, but through championing the possibility of expanding museum activities to include a tearoom and cinema (Bauer in Baldessari et al 2014:31). Though the proceeding decades saw the white cube format multiply and thrive, so too did the pursuit of increased visitor access and engagement by increasing the scope of the museum.

The museum, already a site for rational-recreation, began to take on a role as a tourist destination. This has been linked²⁹, to the growth of a middle class, with disposable income, and the increasing accessibility and affordability of transport. Because of this, it is an oversimplification to point toward the governmentality of citizen agency as the only driving force behind the museum in the modernist era. The connections between commodity and objects of cultural value repositioned the museum as an attraction. Witcomb states that the museum is an 'institution which is closely connected with other sites of cultural production' (1998:25), arguing that this provides an alternative method of viewing the public as consumers, rather than 'disciplined citizens'³⁰ (2003:13). We could argue that this

²⁸ It must be noted, that this 'commercial' shift is discussed here in relation to architectural style. In terms of lighting design and object display, '*The aesthetic interchange between museums and department stores dates back to the 1850s*' (Biehl-Missal and vom Lehn 2015:235).

²⁹ Thomas, 2016

³⁰ This is in conflict with the perspective of Fredric Jameson (1981), who claims that capitalism is so prolific today because it serves the interests of the State and as such, allows for the position of

produced a 'disciplinary consumerism', mirroring other entertainment and retail venues of the time. Indeed, various museologists and art historians comment on the impact of consumer culture on museum practice. Particularly in the United States, exhibit displays drew on consumer retail practices, with museums capitalising on the culture of commodity and mimicking retail spaces in order to boost visitation numbers (Radywyl 2008).

However, this trajectory was not limited to museums in the United States. On the European continent in the same year as MoMA opened at its original site, architect Auguste Perret was designing the Musée Moderne, with a 'symmetrical layout around a central nucleus... where the visitor, by making a short walk, could see the key works' (Tzortzi 2015: 23). We can see this 'highlights' tour as an early indication of the way in which the museum as a tourism site began to change the way in which visitation occurred. In line with this, Klonk (2005) notes that many visitors treated exhibitions as a social, rather than educational, event.

While this may be the case, the role of museums in knowledge production and pedagogy was not diminished. MoMA director Alfred H. Barr Jr.'s 'Cubism and Abstract Art' exhibition in March to April of 1936 was seen to institutionalise the value of modern art. It included a (now-famous) diagram of the origins and influences of modern art, which was made available in the exhibition catalogue. These kinds of 'interventions' are indicative of the continued role of museums and their associated professionals in determining the value of art, as well as constructing histories via specific connections of works, artists and influences. As curator Maura Reilly writes;

'The permanent exhibition galleries at MoMA, representing art produced from 1880 to the mid-1960s, are arranged to tell Barr's "story" of modern art, beginning with Monet's water lilies and Cézanne's Post-Impressionist paintings... and culminating after World War II with the triumphal drip paintings of Jackson Pollock.'

– 2018:13

the museum as a site of capital with public function. According to Jameson the cultural arena and matters of taste were still determined through the dominant cultural discourses of the media and the State.

By the mid 1940s, genre categorisation was widespread, with impressionism, cubism and 'classics' all positioned in their respective groupings.

The museum until this point had also been seen as largely 'permanent', with exhibitions remaining in place under tight supervision for protection and conservation. However, as museums moved into the 20th century, developments in technology and mobility tended to upstage the museum in terms of the movability of the works themselves. The conception of MoMA was quite radical in this regard, as it was envisaged that the collection would be periodically deaccessioned. Whether being loaned or in a traveling exhibit, the nature of international tourism and the growing society of the spectacle and the inclusion of contemporary artists in the exhibition and collecting process. The 'white cube' model became not only the aesthetic de jour but also a practicality, allowing for a more flexible ground plan and moveable partition walls that could be inserted into exhibitions without detracting from the coherence of the rest of the display.

Facets of the design aesthetics from MoMa, the Guggenheim, and the Neue Nationalgalerie are seen as a decisive shift away from the 19th century archetype of the museum and have undoubtedly informed the way in which museums have been designed since³¹. Tzortzi takes the latter two as emblematic of the polemical approach to modern museum architecture – the first as '*highly expressive and intensely personal*' (Goldberger cited in Tilden 2004: 86), and the second as reductionist touch, privileging neutrality and landscape (Tzortzi 2015: 26). And yet, the public service role of the museum continued along the same trajectory established by earlier institutions.

Theodore Low, during his time as a museum educator at the Metropolitan Museum New York in the 1940s, wrote; 'Active public libraries and active public museums are an American creation and as such they can play an exceedingly

³¹ This was not an all-encompassing shift in museum architecture and design. Other museums, like the museums designed by Louis I. Kahn through the 1960s and 70s, continued to reference the architectural style of 19th Century 'classical museums' (Tzortzi 2015: 26–8).

important role in maintaining and strengthening that things which we like to call “the American Way of Life.” (Low 1942/ 2012: 45). The museum as fundamental to ‘nation-building’ is a discourse that retained its power, with Low implying that museums could play a pivotal role in keeping society ‘on course’ through World War Two. This feeds into another discourse that remained prevalent from the previous century – the capacity of the museum to create enlightened publics. Citing Morse A. Cartwright (1939), Low writes, ‘I think the museum, too, must realize its responsibility from top to toe as an agency for molding as well as reflecting the public taste’ (Low 1942/ 2012: 46).

However, there are many elements of the museum Low finds problematic, and in writing about these, he highlights many of the customary museum practices at the time. Citing Paul M. Rea, he writes that there are three functions of museum activity, ‘the acquisition and preservation of objects, the advancement of knowledge by the study of objects, and the diffusion of knowledge for the enrichment of the life of the people’ (Rea 1930 in Low 1942/ 2012: 36), going on to write that ‘the first two have forced the last to maintain a subordinate position’³² (Low 1942/ 2012: 36). As such, Low stresses the importance of what he calls ‘popular education’ in order to attract visitors and prevent the decline of the museum. He saw the decline as having multiple overlapping causes – museums were struggling financially, and only reaching ‘a minute proportion of the public’ (Low 1942/ 2012: 35), while continuing to preserve an exclusionary hierarchy. A focal point of his piece is the way museums do not cater to lower socio-economic demographics, whom Low considered equally entitled to the museum’s attention, given the institutions ‘moral duty to the community in which they are situated’ (Low 1942/ 2012:42). The crux of his argument is the role of the museum in regard to education of the public:

‘...the only purpose of museums is education in all its varied aspects from the most scholarly research to the simple arousing of curiosity. That

³² Low notes that while the first function of the museum – that of acquisition and preservation – was necessarily prioritised as museums built up their collections, that by the time of his writing, museum collections were largely formed, and the role of acquisitions should be diminished.

education, however, must be active, not passive, and it must always be intimately connected with the life of the people.’ – Low 1942/ 2012:39

Yet, he finds museum practice to be largely disconnected from what he perceives to be the needs of the public. To combat this, his piece emphasises a need for reform, in what he saw as a departmental bias that privileged curators over educators. He called for an inversion of this, stating ‘...the curatorial function of arranging exhibitions should fall more and more under the aegis of the educational department. They and not curation are closest to the public pulse’ (Low 1942/2012:42). He saw curators, directors and trustees³³ as resistant to the necessary changes that educators would bring to museum communication with the public. Low bemoans the way in which these parties have been ‘much more interested in the building up of collections and in the scholarly prestige of the institution than in making it useful,’ arguing that museum professionals of the time feared that popularisation ‘would lower standards’ (Low 1942/ 2012:37).

While he does not question the enlightening discourse that clearly prevails, Low does note that education through the museum required an upheaval in order to remain relevant, writing:

‘if the term “museum” is going to mean something in the future, museums of today must be willing to alter and to modify their internal structure and their ideas to fit the changing world conditions and the advances in social thought. Museums have failed to do this and have shown a most extraordinary reluctance to accept new social theories and new social ideas.’ – Low 1942/ 2012:40

He continues, ‘The museum will always have a duty toward scholarship as long as it has collections, but there is nothing that demands that that duty remain static’ (Low 1942/ 2012:41). Low takes issue with museums maintaining a scholarly

³³ Trustees he found to be more legitimate in their conservatism, given ‘that part of their responsibility is to see that their community is served as well and as efficiently as possible by their institution.’ (Low 1942/ 2012: 37–8).

focus on art history more targeted towards other art professionals than the public³⁴.

‘For a long period the art museum was the natural place to teach art history for the simple reason that courses could not be found elsewhere, and there was a definite need to be filled’, which, ‘had the unfortunate result of increasing the emphasis on the museum as an institute of higher learning reserved for the few and, at the same time, overshadowing the fact that museums were founded for the benefit of the total population.’

– Low 1942/ 2012:40

Low’s commentary highlights that by the 1940s, many aspects of the museum’s function, internal structure, and relationship to the public and community, had remained largely unchanged since the establishment of public museums over a century earlier.

Toward the end of the 1940s, signs of new trajectories and ideas emerged that challenged the perceived stasis of the museum. Dorner’s 1947 proposal for galleries at the Graduate School of Design at Harvard exemplifies how space was reconceptualised for a fluid, rather than static, exhibition of art. He envisioned a space with no fixed walls in order to present art history with ‘complete inner flexibility, a cobweb of massless interacting members so thin, so light, that it is less a closed permanent form than an action, a process’ (Dorner 1947:232 in Nesbit 2013:45). The same year, André Malraux’s *Musee imaginaire* explored the capacity for art to exist outside of time and place, a capacity closely linked to the affordances of photography (Meijers 1996:10). For Malraux, the museum without walls was an exciting possibility afforded by technologies of reproduction. In turn, this allowed for an archive of art that could be reshuffled outside the constraints of time and place, finding new arrangements and connections within visual culture. Malraux saw his ‘museum without walls’ as offering the potential to disrupt the internal coherence established by museums and art historians to

³⁴ Low also draws heavily on previous work by T. R. Adam to further his argument; ‘It is this element in museums – their use as modern weapons in the struggle for popular enlightenment – that has caused them to flourish so successfully in our times. Separated from its social content a museum is meaningless to anyone but its curators... Museums, like all institutions, are slow and cautious in their adaptations.’ (Adam, 1939, cited in Low 1942/ 2012: 46).

organise art and artefacts. These ideas found material manifestation through the controversial exhibition *Modern Art Old and New*, organised by Willem Sandberg³⁵, then Director of the Stedelijk Museum in Amsterdam (1945-63), 'where Cobra paintings alternated with African masks and sculptures by Lipchitz and others' (ibid). Exhibitions like *Modern Art Old and New*, which showed collections in a 'mixed' way, mark a turning point³⁶ that gradually led to ethnographers and art historians regarding artefacts as works of art (Meijers 1996:10).

Museums: monuments to the city

Experimenting with spatial configurations continued to present itself in a variety of contexts in the following decades. New experimental floor plans encouraged different movement patterns and viewing experiences for visitors. This was the case with the spiraling ramp of the New York Guggenheim, which acted as an 'uninterrupted route from the exterior to the interior' which, combined with the Pantheon-inspired central space, created 'a new concept of the exhibition space, including the view of the works along the panoramic view of the central space' (Tzortzi 2015: 25). Opening in 1959 and designed by renowned architect Frank Lloyd Wright, the Guggenheim sought to express 'the idea of the modern monument in the city' (Tzortzi 2015: 25). This is indicative of how museums during this time started to become emblematic of the city, arguably more so than emblematic of nation. Part of this, of course, follows the arc of museums as sites of attraction and tourism. However, another noteworthy feature of this time was the repositioning of museum visitor experience.

Previously, museum components had worked to create an art-worshipful, didactic view of the works in the space. While this did not totally dissipate, other modes of engagement were encouraged and began to enter into the museum. For example, Ludwig Mies van der Rohe's design proposal for a *Museum for a Small City*, first

³⁵ Sandberg also found commonality with Dorner around values of visitor access and engagement, and during his time at the Stedelijk Museum, expanded the museum to include a library, reading room, restaurant and auditorium.

³⁶ Though a turning point for artists, museum professionals and academia, this 'ahistorical' approach is seen to take inspiration from the seventeenth- and eighteenth-century modes of display (Meijers 1996:8).

presented in 1942 but not realised until the 1960s³⁷, was concerned with presenting the museum 'as a place of artistic enjoyment rather than a place of isolation of the works of art' (Basso Peressut 1999:29). Through Europe, and particularly Italy, there was also a growing trend in considering the impact of architecture and spatiality on the reception of art.

The focus on the environmental surroundings, alongside additional public programming and spaces for the museum, established the idea of the museum as a *Gesamtkunstwerk*, 'the idea of the museum as a whole work of art... bringing together building construction, exhibition design and exhibits in a unified whole' (Tzortzi 2015: 26), in the 1950s and 60s. This idea also manifested itself in the 1960s with the rise of the 'new contemporary art curator', typified by Harald Szeemann, who 'began to define the exhibition as his medium of expression and to declare his own subjective view to be the best criterion for selection' (Žerovc 2015:81-2). This manifestation of *Gesamtkunstwerk* was less about the environment of the museum as a whole, and more about the mind and environment of the individual curator as a whole. Nonetheless, it developed into a strong movement of redefining authority and exhibition practices within museums. For Szeemann, the white cube design was seen as best suited for his subjective exhibitions, which could 'break through the boundaries of space and time without eliminating the visual differences' between art of diverse cultures (Meijers 1996:11). The growing popularity of 'ahistorical' exhibition strategies, combined with the rising power of the curatorial profession, solidified the prevalence of the white cube design.

In the following decade, museums began to intensify their ways of relating to the city, experimenting with different public spaces and events. Opening in 1977, Centre national d'art et de culture Georges Pompidou (hereafter Pompidou) was seen to expand the scope of museum activities, to include 'the Centre de création industrielle, as well as the Bibliothèque publique d'information, and an Institut de Recherche et Coordination Accoustique/ Musique' (Tzortzi 2015:28). Aligning

³⁷ With the Neue Nationalgalerie in Berlin in 1962

with these new activities and objectives surrounding public engagement, the Pompidou building by Renzo Piano and Richard Rogers was seen as ‘a precursor of the tendency in museum architecture in recent decades to incorporate public spaces inside the museum’ (Tzortzi 2015:28). In the Pompidou;

‘the gallery spaces came to be designed in a highly innovative way that was intended to echo the structure of the city, with a mix of strong axis and alternative routes. It was later (1985) that they were redesigned, as we will see, as another, perhaps less radical, interpretation of the same theme.’

– Tzortzi 2015:29

Piano notes that ‘instead of a building, we designed Pompidou like a machine, knowing that it could change every time this was needed’ (Piano in Tzortzi 2015:28–9) The role of museums as emblematic of a city, and as a space designed to educate and serve public needs, meant that as the city and/or public requirements/desires changed, museums (like the Pompidou) were built to respond more flexibly to these variations.

In a similar vein, Tzortzi sees the Neue Staatsgalerie Stuttgart (a wing added from 1977–84 to the existing building from 1843) as epitomising a general change within museum architecture, as it continues to reference traditional museum archetypes (in contrast to the Pompidou), yet also situates the museum in an embedded way with its urban landscape, and caters to the new roles of the museum as a multi-purpose space. He notes that there are three features of the Neue Staatsgalerie ‘integration into the city, diversity of public spaces and the museum as a place of entertainment’ that ‘were to become key themes in subsequent museum design’ (Tzortzi 2015:30).

The re-envisioned possibilities for the spatial connection of ideas and artefacts – initiated by Dorner, Malraux and Sandberg in the 1940s – gained renewed traction in the 1970s through Pontus Hultén’s work as founding director of the Centre Pompidou. Hultén was already recognised for his work in connecting Europe and the United States during his time as director at the Moderna Museet in Stockholm from 1957 to 1972. However, it was his work as the founding director at the

Pompidou from 1974 to 1981 that cemented his role in connecting the art world city capitals (Paris, Berlin, Moscow and New York) during this period. For Hultén, the museum without walls was also put into practice by offering opportunities for Pompidou visitors to experience concerts, screenings and talks, creating an interdisciplinary environment that integrated art, film, science, literature, music and theatre. In Hultén's view, as well as Dorner, Sandberg and Malraux before him, the museum was a space that could be simultaneously complex and accessible to a wide audience, as well as resonant with everyday life rather than separate from it. Meanwhile, in New York, Marcia Tucker was also changing the perception of the museum as isolated from life. In 1977, Tucker founded the New Museum of Contemporary Art. Similar to Hultén's Pompidou, the New Museum held education and the engagement of diverse audiences through diverse means as its cornerstones (New Museum "History", n.d.). Its mission, however, was to create 'broad dialogue between artists and the public' through presenting 'the work of living artists who did not yet have wide public exposure or critical acceptance to a broader public' (ibid). This signalled a critical shift in the boundaries of the museum, not only accommodating contemporaneity within the art museum, but advocating for it.

The focus of many museums at this time was based on renegotiating their position in society in light of consumer culture. Audience research, conducted by museums through the late 20th century and into contemporary times, reflects this disciplinary consumerism by concerning itself with marketing strategies for attracting audiences³⁸ (Young 2006). In turn, finding that targeted experiences can better align with the desire and perceived responsibility towards a pedagogical element of museum exhibition led to a greater fracturing of museum categorisation³⁹.

³⁸ For example, in 1977, Australia assigned its first curator of contemporary art, Robert Lindsay, at the National Gallery of Victoria (NGV), whose role was in part to 'sell' the idea of contemporary art to the public. As a result, part of each early exhibition was a short interview presented to visitors alongside the exhibition and catalogue in an attempt to enhance the audience's understanding of contemporary art forms and their artists (Murray 2011:119–20).

³⁹ Where there once was a national museum, there became a 'fine arts museum' and then further sub-categorisations like a 'modern art museum' or 'folk art museum' and so on – a marked difference from the revolutionary model of expansion, universalism and encyclopedic collections.

The boom of the art market in the 1970s further complicated the museums role, as funding became a greater concern for large public institutions to uphold their reputations, extending the financial concerns already expressed by Low in the 1940s. Marstine adds that for museums as a market-driven industry there are four basic funding sources that all demand something in return⁴⁰ (2006:11). A typical example would be government organisations pushing a political agenda. On one hand, the State museum is required to elucidate its actions and policies in order to monitor whether taxpayer money is being appropriately applied. On the other hand, there is a utilitarian element to the State funded museum, where exhibits must appeal to, and be largely inoffensive to, stakeholders and constituents. As such, there is a tendency to project a vision of the public and their interest, which is then translated through museum policy. Corporations, charitable foundations and private benefactors make up the other three funding sources for public museums, each with an agenda. Strategies surrounding museum operations became linked to negotiating fiscal matters with operating in the public service. Not only do we see the relationship between government, a Board of Trustees and a community, but also the relationship between artists, art collectors, and other – both national and international – museums to take into consideration. More than ever, the governance of museums became embedded in a complex and networked system.

Tzortzi writes that by the late 20th/ early 21st century, museum architecture had ‘arrived at a situation which is virtually the opposite of a typological tradition’ (Tzortzi 2015: 30). Instead of the earlier repurposed palace or Greek temple architectural aesthetic, distinctive and idiosyncratic architectural styles – like Frank Gehry’s sculptural Guggenheim Bilbao (est. 1997) – became definitive of a

⁴⁰ Correspondingly, Barry Lord considers there to be four modes of governance for museums; line departments, ‘arms-length’ institutions, independent not-for-profit associations and private ownership (Lord, 2015: 28).

trend in ‘starchitecture’⁴¹ that is prolific today⁴². Guggenheim Bilbao is oft touted as a prototype for arts-led urban regeneration, and it is seen to show ‘the power of the iconic museum building to transform the image of a city’ (Tzortzi 2015:40). This brings us to what is generally perceived as another pivotal moment in museum genealogy, which is the growth of ‘creative industry’ policy through the 1990s (Cunningham 2002, Lang, Reeve and Woollard 2006, Radywyl 2008). The 1990s saw a large-scale policy injection through the United Kingdom and Australia in particular, under this umbrella of ‘creative industries’. In Australia, this process was seen to culminate in 1998, with several large-scale projects in Melbourne, including the relocation of the NGV, and in Canberra with the National Museum of Australia (Message 2002:2)⁴³.

Terry Flew writes on the impact of the election of the Blair government in the UK in 1997 on creative industries. Within this context, he sees a general shift away from ‘culture’ as publicly funded and instead emphasising its capacity to generate economic wealth. Museologists have expressed similar sentiments; ‘...the textbook instance of a new museum, understood essentially as a tourist attraction, and therefore as a factor of potentially decisive importance in urban regeneration and regional development’ (Thomas 2016:37). For the museum, creative industries are more aligned with the category of cultural industry, and the policies constructed during this time meant renewed legislation surrounding the role of the museum, and practices to be implemented.

It was not only policy that initiated this preoccupation with museums as drivers for urban regeneration. Flew (2013) uses historical perspectives to argue that consumption had been driving change since at least the 17th century, even though it has only recently been recognised as a form of social communication. As Hooper-

⁴¹ ‘Starchitect’, is a portmanteau of ‘star’ and ‘architect’, used both colloquially and more recently in academic literature, as a reference to famous architects. ‘Starchitecture’ refers to the buildings designed by said architects.

⁴² Private art museums are particularly inclined toward hiring starchitects. Mona was built with architect Nonda Katsalidis, Fondation Louis Vuitton, Benesse House in Naoshima by Tadao Ando, among numerous others.

⁴³ The cultural industries policy rhetoric today (as it pertains to museums) is peaking in China, under the national work plan for cultural heritage development 2016–2020, which has seen a growth in museums from 349 in 1978 to 5,100 in 2019.

Greenhill notes, 'Museum visitors as lookers and learners are repositioned as consumers' (Hooper-Greenhill 1992:202)⁴⁴, though arguably this began decades earlier, with museums imitating department store displays. By this stage, the vast majority of museums had caught up with the multi-functionality that the Pompidou had introduced decades earlier, adding new spaces for exhibitions, education and consumption. Since the beginning of the 21st century 'The museum's original mission to generate research and disseminate knowledge has become increasingly supplanted by entrepreneurial strategies and a need to create a sense of spectacle through exhibitions, events and architecture' (Putnam 2001/ 2009:184).

While the museum is now a service provider on a variety of levels, the pressure to publicise themselves as cultural icons and balance the line between global and local representation saw a focus on marketing strategies that had broken away from the traditional pedagogical agenda. 'In the past, the knowledge of the object was the most important knowledge required to make an exhibition; now, knowledge about the audience is equally important' (Hooper-Greenhill 1992:209–10). Museum historian Eileen Hooper-Greenhill's evaluation of this 'present practice' at the start of the 1990s gives insight into the way that the museum has expanded to include exponentially more commercial activity. She writes that 'During the last five years, new subject positions have emerged in museums. Marketing managers, development officers, and fund-raisers are all now found to be working in museums' (Hooper-Greenhill 1992:211). Museum directors began to come from business backgrounds, rather than art history or curatorial⁴⁵. The visitor also took on a new subject position from this point: that of consumer.

Alongside these trajectories, was a growing corporatist culture within the field of

⁴⁴ Lang, Reeve and Woollard note that this tension, between marketing/ customer services and education/ public interest, can be read in the UK context as being the product of different government agendas. The former was seen as prioritised during the conservative government (1979–97), while the latter returned to the forefront when the Labour government came to power (Lang, Reeve and Woollard 2006: 21–2).

⁴⁵ As with the 1988 appointment of Thomas Krens as the Director of the Guggenheim.

museums, as neoliberal ideology took a foothold in the cultural institution. Some museums expanded into transnational 'brands', or 'global icons', like the Guggenheim and the Louvre (through a franchise in the case of the former, and leasing arrangements in the case of the latter). Since the turn of the millennium, more museums have been founded by luxury brands, like the Leeum Samsung Museum of art in Seoul (opened 2004), and the Fondation Louis Vuitton in Paris (opened 2014). With these new global networks and designer museums, the role of the museum vacillated between civic and corporate. Rather than purely associating with one role or another, many museums continue to attempt to 'do it all', with mixed results.

Museums and media

While American museums experimented with television from when it was launched in 1939 (Wasson 2015), it wasn't until the 1990s with the development of the Internet, that media as a pedagogical tool in museums became an academic focus. Hooper-Greenhill writes about the new technologies within the museum and their use, for example, 'Computer terminals distributed about the museum building offer guidance to the space itself, and information on various collection-related topics' (Hooper-Greenhill 1992:202)⁴⁶. With the affordances of this technology, it was not only new ways of communicating information that was introduced, but also the quantity of information on a new scale. This led to a renegotiation of the hierarchy of objects and ideas in museums, with Hooper-Greenhill claiming that 'Ideas are now more important than objects. Now the idea is to tell a specific story, and objects are gathered as they relate to the story.' (Hooper-Greenhill 1992:206).

Because of this scope, museums and media, as well as museums *as* media, have been growing sites of engagement for researchers. For the former, various approaches, from the role of media in atmospherics, to the potential of media in on-site visitor engagement, to corporatist marketing strategies that utilise the

⁴⁶ Parallel to this development, the power of 'the curator has been decentered' (Hooper-Greenhill 1992: 210) in the exhibition process.

affordances of the web, to expanding audience reach, education strategies and to speculation over future uses of emerging media forms such as augmented reality (AR), the interplay of museums and media provides a fruitful ground for analysis. These feed into the notion of the museum as media, that is, the museum as a form of communication, which brings into discussion the role, objectives and practices of museums and their audience-users.

Since the early 2000s museums have begun to reframe their operations in light of growing networked digital environments. While many museums have been quick to address and take on various media forms, the development of digital media ('new' media) highlights discrepancies in the ways in which institutions engage with and utilise media, and for what purposes. In recent years, as the affordances of the Internet become more apparent, museums have utilised this technology to link the physical and virtual in a new way. Dewdney et al. conceptualise the museum relationship to the web as threefold; as marketing tool, as a digital heritage archive and finally, as an interactive media where the 'virtual visitor' is framed as 'an expanded audience and to a lesser extent the user as a generator of valued content' (2013:178). MoMA, for example, have created an education program 'MoMA Learn' that includes special exhibition programs, courses and internships, free teen nights, family programs, access to research resources and international programs (moma.org 2015). Part of this is, of course, to entice more visitors to the physical space and increase institution brand value. Another is reaching out to a younger demographic (digital natives⁴⁷) for whom the digital world and connectivity are a part of everyday practice. However, it is also a means for giving access to a community for those who cannot otherwise partake, whether due to limited finances or mobility.

Professor of Visual Culture Lianne McTavish writes about her initial thoughts on the Rijksmuseum's virtual replication of their exhibition, stating that 'perhaps the museum visit would be replaced or altered by increasingly complex virtual museums' (2006:227). While the virtual experience is in many ways limited by

⁴⁷ Individuals that have grown up in a digital age.

technology, particularly as movement is fixed by predetermined designs in software, it nonetheless affords individuals the opportunity to view a museum collection in a way that is reflective of our increased mobility⁴⁸.

As technology becomes more advanced, virtual museum tours will be able to better replicate the physical in a digital format. At this stage, three-dimensional objects remain far superior in terms of over-all viewing capability in real life, rather than online, where two-dimensional works are, obviously, more accurately represented. This is a particularly interesting phenomenon in light of the museums' traditional reinforcement of 'authenticity' through the strict distinction between the original and the reproduction, with the encounter between the visitor and the original work traditionally seen as a more legitimate experience. For example, the MoMA website produces material specifically for the web, with material that better suit a digital format as well as specific 'online projects' that do not get translated into the physical, or 'real' gallery space. Similarly, by offering a simulated version of visiting a 'real' gallery, the Rijksmuseum's virtual gallery contradicts itself by both reasserting the normative function of the museum – creating an environment of art worship, a view that the physical piece is the 'real' and confirming predetermined movement patterns – yet it also challenges this traditional model by providing a platform for visitors to critically engage with ideas of authenticity, with a distancing effect that comes from the type of immersion that fragments time and space and promotes, whether purposefully or not, a critical reflection of museum mediation. While early on the adoption of accessible digital repositories was paralleled with a fear that visitor numbers would decrease, the reality was otherwise. The digitisation of collections only served to highlight Benjamin's (1935) 'aura' as alive and well in the age of reproduction.

⁴⁸ According to McTavish the Foucaultian panopticon theory would see a physical visitor as prisoner, subject to the gaze of the museum, whereas the online visitor feels less observed and is therefore in a 'guard' position. 'Although freedom and choice may be illusory in virtual reality galleries, visitors can nevertheless be empowered by them... equipping the visitor with a powerful gaze' (2006:234). It can, however, be equally argued that because this gaze is presubscribed, it is passive and not as imbued with power as McTavish states.

Freeman et al. explore six trends of digital technology within museums; cross-institution collaboration, new roles for museum professionals, data analytics for museum operations, personalisation, mobile content and delivery, and participatory experiences (2016:8-19). New technologies have allowed museums to collect and mine data that helps them better understand, target and widen the scope of their visitors. Many museums are utilising digital technology to afford new capacities for tracking visitor movement and gaze, as is the case with Bluetooth monitoring at the Louvre (Yoshimura, Krebs and Ratti 2016). Often, the inclusion of digital technology is seen as a 'double-win', augmenting the exhibition experience, and providing museum professionals with more information on visitor consumption habits. This is the case with the Cooper Hewitt, Smithsonian Design Museum, whose Internet-connected 'pen' allows visitors further interaction with exhibits and to retrieve individualised data collected in the exhibition by visiting the Cooper-Hewitt website (Anderson 2018:96). The visitor's digital presence is therefore dutifully monitored, creating a complex arena that is simultaneously more freeing and more constrained for the visitor. With this, we see yet another expansion of the role of the museum visitor, moving through enlightened citizen, to individual consumer to a *dividual*⁴⁹. As a result, today museums and their visitors operate across three space-places: the physical sphere, online world and mobile space (Kelly 2013: 54). Ultimately, digital technology in museum spaces is strongly connected to experiments with engagement, marketing and surveillance.

Public to private collections

Public and private museums have been recognised as holding differing mandates and functions, with divergent funding models and decision-makers. The public museum continues to evoke state-controlled governance, heavily regulated legal and ethical standards, and a strictly adhered-to mission statement. The private museum conjures a personal collection, with funding, exhibition and museum management determined by an individual collector or corporation. Yet in

⁴⁹ Deleuze (1992) notes that we live in a society of control that has repositioned the individual to mass relationship, with the individual now a *dividual* of a mass that is best understood as a floating network of data and markets.

considering the multifaceted genealogy of museums explored earlier, it's a valid assertion that public and private has long been blurred within the museum. With cultural sectors negotiating the widespread restructuring of public and private interests, these differences have developed further ambiguity. Over two decades ago, Michael Hutter claimed that new organisational hybrids would develop, in order to manage the tensions evolving between private and public interest (1997:174-75). Examples of an organisational hybrid are public museums who have financial autonomy, or whose administration is outsourced (as explored by Bertacchini et al 2018). However, ultimately, hybridity and tension are nothing new in this arena. What we can claim is that new configurations have evolved in privatising the public museum and governing the private museum.

One of the key things to have happened in the wider context of museums in the past two decades is the proliferation of private museums. More than 300 private contemporary art museums alone are recognised worldwide, and 59 percent of these built in the place of residence of the museum founder (*Private Art Museum Report 2016*)⁵⁰. Over seventy percent of private contemporary art museums were founded after the millennium, with almost one fifth founded after 2010 (*ibid*). Mona, of course, is one of these museums, having opened in 2011. Mona represents a wider trend in many aspects, though positioning it within this statistic alone is indicative. Moreover, it is indicative of a wider trend towards an entrepreneurial image of the museum that has extended beyond the private and into the public museum.

While governments were once the backbone of notable, 'institutional' museums, more recently, private individuals have been building, funding, collecting and even curating large-scale museums. 'The worldwide emergence of private art museums then is symptomatic of the decline in the State's hegemony and the emergence of a more complex ecology between public and private interests in the cultural sector' (Papastergiadis 2013:9). Further to this, a phenomenon which has

⁵⁰ South Korea, the United States, Germany, and now China (in descending order) are the countries with the highest numbers of private contemporary art museums, while Australia makes up one of the lowest countries, at just one percent.

burgeoned in popularity in the last few years has been the 'house museum', which is, as the name suggests, a collection in a private home that is opened at set times to the public. Places like Sammlung Boros in Berlin (opened 2007) and Mona (opened 2011), straddle the definitions of private museum/ house-museum, with residences at the museum (for Boros it is a penthouse on top the war bunker, for Walsh a house on-site and partly attached to the museum). However, in these cases, 'museum' and 'residence' are clearly delineated areas⁵¹.

The popularity of the private collection has grown so much as to cause Stephen Bann to argue that we are experiencing an 'historical ricorso' in the curiosity cabinet. As such, we can discern that the linear genealogy of museums and museology does not account for the multiple historical and contemporary influences on museum practice today, nor does it fully explore the nature of both private and public art museums. The 'ecology of interest' noted by Papastergiadis (2013:9) provides a key point for understanding why we can never pinpoint an all-inclusive, linear trajectory of the museum. The genealogy of museums shows significant changes to museum practices that have been born out of epistemological shifts. However, it also illustrates continuities in our understanding of the museum. There are three key constructs that have sustained a place in the role of the museum: authenticity, knowledge and community. The principle of these constructs maintains a solid foundation within the museum praxis. It is instead their iterations that have varied and will continue to vary across time and place.

Over the last two decades, the resurgence of alignments and comparisons with the Wunderkammer and its methods of display in contemporary museums can be seen as a departure from the Enlightenment rationales of classification and chronological display that informed early encyclopaedic museums, which were in turn inherited as the dominant display format through Modernism. As Bann states,

'the rise of Modernism, so far from challenging the historicist paradigm

⁵¹ Unlike house museums like Lyons House in Melbourne, the public does not have access to the owner's domestic space at Sammlung Boros or Mona.

entrenched in the museum as a result of the twofold impact of the Enlightenment and the Romantic movement, actually succeeded in reinforcing them. The Museum of Modern Art, in its original form and until quite recently, simply enshrined the pantheon of great modern artists and their works in due, historical succession.’ – 2008:120

While Bann does not argue that museums are transforming back into cabinets of curiosity⁵², he highlights an emphasis on curiosity found both in the concept of Wunderkammern and more recent museum practices, as well as the idea that ‘What is at stake here, no doubt, is the long-term effect of the weakening of the paradigm of historicism, which has for at least two centuries dominated the classification and display of the visual arts in the West’ (Bann 2008:120).

Many scholars question what kind of agencies museums will be in the future (Harrasser 2015:384), with various speculations and appeals. Harrasser wonders whether the ‘heterotopic character of the museum’ can be retained by the recurrent use of ‘old’ media, which highlights framing in a way that will (necessarily) ‘trip up perception’ (Harrasser 2015:385–6). Bell and Ippolito look to augmented reality technology and its potential for exhibiting multiple, conflicting installations within the same – as well as across several – venues, disrupting the power held by curators and other museum professionals as barrier controllers for the art and objects entry into the space (Bell and Ippolito 2015:474). The American Alliance of Museums Center for the Future of Museums *TrendsWatch* Report (2016) is centered on an overarching theme of ‘identity’. The main concerns articulated are how museums can ‘validate and acknowledge’ the perspectives of visitors, who are seen to ‘experience the museum in the context of their own identity and concerns’ (*TrendsWatch* 2016:37). Areas of key interest are around how virtual reality (VR) and augmented reality (AR) will impact on and encourage immersive experience and learning. Finally, there is a call to re-evaluate the way museums promote their value in society. ‘Nonfinancial metrics

⁵² ‘Indeed, it is the existential and participatory aspect integral to the cabinet of curiosities that seems at first sight to be more or less lacking in the present-day museum. The general prohibition on touching the objects in a modern display is particularly at odds with a practice which must have depended on the passing of small items from hand to hand...’ (Bann 2008: 123-4)

are a good fit for the museum sector. In the absence of shared measures of wellbeing, museums often fall back on trying to demonstrate financial impact' (*TrendsWatch* 2016:44). The corporatist strategies of many museums, particularly public museums, are only becoming more prevalent.

It is interesting to note, based on the genealogy above that these tensions and concerns are predicated on the same key themes of knowledge production, community building and legitimacy, though their iterations have changed to take on different emphasis at different times. While the growth of the museum in terms of visitor numbers, digital media access and expanding physical sites is inarguable, the tendency towards utilising these statistics to claim a fundamental shift in museum practices, necessitates a leap in logic. Museums may have more visitors, but are they more inclusive? They may have more nuanced cultural heritage procedures, but are they actually accommodating indigenous interests? Museums may make claims towards participation, engagement and a public sense of ownership, but what boundaries and stage setting are maintained? These are questions that cannot be answered in a singular way, one that speaks for all museums. But what we can ascertain, when we take a step back and observe the nature of the questions and critiques directed towards museums, is that all museums make a claim towards knowledge production, community building and cultural authority. These principles remain crucial to all museum practices, yet their iterations within institutions, and the way they are interpreted, differs. The various layers of these interpretations are linked to perceptions of the museums' role in society, the historical legacy of certain institutions and the role of visitors.

As Hooper-Greenhill writes, 'The museum is not a pre-constituted entity that is produced in the same way at all times...Identities, targets, functions, and subject positions are variable and discontinuous' (Hooper-Greenhill 1992:191). Through this chapter I have pulled out several key threads from the historical analysis of museums that describe the way in which art museums, as institutions, have evolved. This becomes an important narrative in understanding the historical significance of contemporary museum practice. When we later return to the analysis of *Mona*, these preliminary chapters reflect numerous influential factors

that contribute to the activities and ideologies that revolve within and around Mona today. This introductory chapter, a genealogy of museums, has traced *how* museums have evolved, how their varying roles have been perceived, and to a lesser degree *why*. However, to understand the context of contemporary museum practice, this latter line of inquiry requires further elucidation. To this end, the following chapter traces institutional critique. While some examples have already been articulated above, as was the case with John Cotton Dana and Theodore Low, Chapter Two begins with the surge in museum critique from the 1960s, which saw first artists – then art critics and museologists – offer new critical perspectives on the functions, roles and practices of the museum.

Chapter Two: Institutional critique to contemporary museology

The institution of the museum began, in the 1960s, to face a heightened backlash and criticism from a variety of academic, activist and artistic voices. What we can discern is that, more often than not, the flow of ideas begins with artists, to be taken up by critics and academics, then museum professionals. These inevitably shaped the museum, propelling it along new lines of flight. However, the threads of critique are taken up by different people at different times, creating a complex and non-linear history of institutional critique. I now go on to explore some of these voices, drawing connections between the criticisms expressed, their practical application within institutions, and the main debates in the field of museology in the last half decade. This uneven trajectory not only impacts on academic fields and theory, but also on the cultural field and practice, sometimes traversing the two as is the case with para-institutional curatorial work. I primarily invoke work done by philosopher and art theorist Gerald Raunig (2009), supplemented by curator James Putnam, to establish the framework for a narrative of institutional critique. This then sets up the contemporary debates within the field of museum studies.

There is generally thought to be three phases of institutional critique (Raunig 2009). All are inseparable from a multitude of other socio-political movements within each context, and each phase has informed the critique which follows. While we can see a dominant set of ideas emerge through each phase, critically responsive practices have not been uniformly adopted by artists, curators, academics or institutions within each timeframe. In fact, many museologists today are still working through themes and issues established in phase two, and many museums are still working to address criticisms levelled at institutions in phases one and two. When we return to Mona later in this dissertation, the third phase – conceptualised through the idea of ‘instituent practice’ (Raunig 2009) – plays an important role in whether we consider Mona to constitute an emergent assemblage. Mona has been born into phase three, but does not necessarily succeed in its attempts at instituent practice, an argument I pursue in section three of this dissertation. As Mona has been positioned as a subversive ‘anti-museum’

(Franklin 2014), it is crucial to consider the history of avant-garde practices and interventions, institutional critiques and developments in museology and museum practice. With these in mind, we can forge a more nuanced perspective of what it is that Mona subverts alongside the threads of history Mona picks up.

Within the last decade, there has been a lean towards self-reflexivity in academic, artists, critic and professional literature about museums, and from within the institution itself. More recently, the main debates in museology have centred on participation, digitisation, collaboration, audiences and the visitor experience, and the negotiation of the corporate with the social/cultural in the museum. From extensions to Vergo's (1989) 'new museology' (Marstine 2006), to concepts like 'radical museology' (Bishop 2013) and 'slow museology' (Silverman 2015), approaches to studying museums have been under review. Various museums and museum practices have likewise been under analysis, with the 'relational museum' (Grewcock 2014), the 'interrogative museum' (Karp 2015), 'the disobedient museum' (Message 2018) and the 'constituent museum' (Byrne et al 2018)⁵³, each showcasing the way in which museums are being defined and critiqued in contemporary times. The following chapter illuminates key trajectories of critique that are generally positioned as an historical succession. By utilising the assemblage system methodology in later chapters, these existing critiques are liberated from their position of historical and institutional fixedness, showcasing how they inform present museum practice in complex and non-linear ways.

⁵³ This can also be extended to numerous texts that look specifically towards the way in which digital technology uptake and use are defining features of museums, e.g. 'transmedia museum' (Kidd 2014) and the 'connected museum' (Drotner & Schrøder 2013).

Phase One: Institutional critique from outside

Much of this first phase of institutional critique stems from the political and social unrest of the 1960s (Putnam 2001/2nd ed. 2009:92) and is referred to as institutional critique from outside the institution. I take this idea of 'outside' from Raunig's definition of the first generation of institutional critique as seeking '*distance from the institution*' (Raunig 2009:9). What we see through the first phase of institutional critique is summarised by Simon Sheikh, who stated 'the critical method was an artistic practice, and the institution in question was the art institution, mainly the art museum, but also galleries and collections' (Sheikh 2009:29). The Enlightenment museum, with its claims to universal truth, was no longer seen as the sole authority on art and art history. Dadaism, from the early 1900s, had worked towards injecting art with spontaneity within rigid art convention. Marcel Duchamp with his assisted Readymades (1913-1963) challenged what constituted as an 'art object', and along with it, the high culture prestige of the museum. Soon after, Surrealists were critiquing the modernist rationality (an ideology that had been perpetuated in and by the museum) by invoking abstract and imaginative combinations in their work. Following these practices and building on other social movements, the 1960s saw the museum become a truly contested site, its framing of objects and ideologies, and its links to the art market, questioned and problematised.

Artists such as Hans Haacke, Marcel Broodthaers, Joseph Beuys, Robert Rauschenberg and Daniel Buren, among others, developed practices seen to epitomise this position. Curator James Putnam (2001/2009) addresses numerous exhibitions and artist practices that we can see as representative of institutional critique specific to the museum. For example, Putnam writes that 'Hans Haacke has investigated the museum's complex interconnection with commerce and politics, as well as with personalities who serve in the governing bodies of institutions' (Putnam 2001/2009:28). Marcel Broodthaers⁵⁴ 'recognised the significance of the

⁵⁴ Like Haacke, Broodthaers also commented on the economic and political function of art: 'One fact is certain: commentaries on Art are the result of shifts in the economy. It seems doubtful to us that such commentaries can be described as political' (Broodthaers, M. trans. P. Schmidt 1987: 35) and 'I choose to consider Art as a useless labor, apolitical and of little moral significance.' (ibid.)

relationship between the museum label and the object it describes, and his work conveys an urge to free the written words from this traditional subordinate role' and was critical of the museum's 'attempt at unification of word and object' (Putnam 2001/ 2009:23). One such exhibition was Broodthaer's *Musee d'Art Moderne, Departement des Aigles* (1968), which was commenting on the museum's division into departments, as though a visual representation of what museum educators like Theodore Low had already flagged a couple of decades earlier⁵⁵. Artists were also beginning to exhibit 'their personal collections as an entity or a 'museum' (Putnam 2001/2009:66) and in doing so, highlighting the constructed nature of the museum and the museum's (sometimes arbitrary) role in contributing to the legitimisation of art (and consequently their own authority)⁵⁶.

From the 1960s, artist Joseph Beuys was formulating his concepts of universal human creativity. The art museum, however, had been rigidly perpetuating the conviction that (masterful) artwork is the product of the lone genius artist. Beuys further problematised this idea of art as the product of the individual through his concept of social sculptures, which required participation (and collaborative social practices) in order to be realised. Toward the end of the 60s and into the 70s, Beuys was – along with other artists⁵⁷ – borrowing signifiers associated with museums in order to subvert them. For example, vitrine cases, a common display practice in the museum, became emblematic as a material emphasis of the museums function (control, contain, preserve, privilege visibility, keep at arms-length) and were taken up by artists in their critique. Beuys is famous for his use of vitrines to emphasise the 'link between art and science, past and future and the personal and universal' (Putnam 2001/2009:16), formulating a language which 'stealthily usurps the conventional museum to his own ends' (ibid). And yet, as has been noted at intervals throughout this exploration of institutional critique, '... ironically while avant-garde artists criticized museums for collecting "dead" art, their work has been continually acquired and displayed by them' (Putnam 2001/ 2009:25).

⁵⁵ See chapter one of this dissertation.

⁵⁶ 'The objects are presented with an aura of institutional authority yet play on the contrast between truth and fantasy in their use of either fake or genuine artifacts' (Putnam 2001/ 2009:66).

⁵⁷ See also Herbert Distel's *Museum of Drawers* (1972) at Documenta V in Kassel.

Conceptual art as a movement was seen as a way for artists to question the structures of the art world, particularly the commercialisation and formal gallery display of art work. Along with pop art and performance art, conceptual art marked a break from the disciplinary framing of the museum. Conceptual artists questioned the value and principles of the institution in a variety of ways, from Mierle Laderman Ukeles series *Maintenance Art Performances* (1973) to Philippe Thomas' *readymades belong to everyone*[®] (1987). Ideas and modes of production were emphasised over 'finished' works (LeWitt 1967), making it more difficult to enter these works into the art market and display them within museums by the standards normative at the time. Closely connected to conceptual art, therefore, was the establishment of new spaces in which to display art.

In 1967, artist Robert Smithson likened visiting the museum as 'a matter of going from void to void' (Smithson 1967/ 1996:41), stating that 'The museum spreads its surfaces everywhere, and becomes an untitled collection of generalizations that immobilize the eye' (Smithson 1967/ 1996:42)⁵⁸. This idea, that the museum is a tomb and its visitor the walking dead, and that art is separated from life when it enters the museum, is still discussed today⁵⁹. The separation of art from life became a key criticism of the museum made by artists⁶⁰. While Smithson made his sited works, creating and showing art in natural environments, and Daniel Buren was working on his *in situ* works for museums⁶¹, artist Donald Judd decided to

⁵⁸ In an interview conducted the same year, Smithson also takes issue with the museum 'tending more towards a specialised kind of entertainment' and 'taking on more and more the aspects of a discothèque and less and less the aspects of art' (Smithson 1967/1996:44). In this sense, Smithson critiques the museum for trying to shift away from being a void, a characteristic of the museum that Smithson also sees as its greatest potentiality.

⁵⁹ The characterisation and separation of the senses is one of the fundamental constructs of art history and art criticism. 'On the one hand, images in the museum are aestheticized and transformed into art; on the other, they are downgraded to illustrations of art history and thereby dispossessed of their art status' (Groys 2013:51).

⁶⁰ These criticisms can be seen as a continuation of Filippo Tommaso Marinetti's *Manifesto of Futurism* (1909), which called for the destruction of museums and galleries (and historical cities like Venice) because they weighed on the creativity of the present.

⁶¹ A work in situ exists specifically for the space which prompted it, in which it was created, and only ever in relation to that space. In 1971 Buren conceived of *Peinture-Sculpture (Painting-Sculpture)* for the Guggenheim's rotunda, which was removed before exhibition opening due to complaints from other artists (it was not always the institution aiming to keep things stable – at times it is artists who keep the status quo).

build his own exhibition space. Starting in the early 1970s by purchasing disused former military building in Marfa, Texas, by the late 1980s, Judd had established the Chinati Foundation. 'Frustrated by the impermanence of museum exhibitions and the insensitive handling and installation of his work, Donald Judd went on to realize his ideal museum in the small town of Marfa, Texas. He was disturbed by the museums' habit of divorcing art from life; it meant "having culture without culture having any effect." which served "to make art fake" (Judd 1991 in Putnam 2001/2009:188).

The creation of new spaces was also strongly linked to the criticism of museums as exclusionary institutions. The Studio Museum in Harlem, Manhattan was founded in 1968 'to fill a void left by mainstream institutions', and work in supporting the art and artefacts of Black America and the African Diaspora (Reilly 2018: 224). From the 1960s onwards, other 'alternative' (to museum and commercial gallery) spaces began to 'offer freer zones where artists ... could try out new ideas: spreading temporary public works out across a city, incorporating "non-art" materials or popular culture on equal status with "high art", or creating street corner "museums" and all the forerunners of the "pop up" show. Increasingly, these ventures were invited into mainstream museums' (Lippard 2018:7). This final point – the 'invitation' back into the mainstream museums⁶² – is core to the tension we find in the second phase of institutional critique, which developed as a response to the subsumption of the works by the artists of the first phase into museums and other institutional spaces.

It is here that we can begin to consider the art curator in greater detail as it pertains to institutional critique, as through the 1960s we see the beginnings of the curator as emblematic of institutional practice. This perspective arose alongside a growing tendency for individual curators to define the parameters of exhibitions, a shift typified by curators like Harald Szeeman. As I noted at the outset of this chapter, the para-institutional role of curators further complicates a neat narrative of institutional critique. With many curators establishing

⁶² For example, museum 'interventions' like Warhol's *Raid the Icebox 1* (1969)

themselves as independent and slotting in and out of the institution, while others are defined as institutional curators from the outset, critical responses were taken up to varying degrees depending on the particular museum.

In the late 1960s, John Berger wrote critically of the curator imagining their 'great civic responsibility' (1969:36) when it came to their role as conservator and teacher. Berger was responding to the aforementioned burgeoning role of the curator, developing a critique of curators alongside a critique of the institution. The curator was a mediator between the work and the public and a conservator of the artwork, individuals who, according to John Berger, viewed the public as a 'diurnal necessity' (1969:35). Berger then outlined a future imaginary that separates art from property and introduces a self-reflexivity both for the artistic process and the museum practices. He highlighted a playfulness that he believed would one day be introduced into curatorship 'Imagine a Greuze child study put beside a formal official baroque portrait ...' (1969:39)⁶³. When we consider the curatorial strategies of major curators today, for example Jean-Hubert Martin with *Theatre of the World* (2012-2013), we see how prophetic Berger's words were.

A renegotiation of who and what was included and excluded from museum spaces saw two curatorial strategies come to the fore; revisionist and area studies (Reilly 2018). 'The most frequently cited counter-hegemonic strategy addressing exclusion in the canon is a "revisionist" one, whereby individuals are reclaimed from history and the canon itself is re-written, the principle aim being to include those who had hitherto been refused, forgotten, or hidden' (Reilly 2018:23). Another curatorial interventionist strategy has been that of 'area studies', or 'specialist exhibitions', which 'produces new canons and supplements the traditional discourse by focusing on work that is based on either racial, geographical, gendered, or sexual orientation ... Again, anything outside the (white, male, Western) center requires "special" attention, and is designated a separate "area"' (Reilly 2018:25). One such example would be the exhibition

⁶³ Berger later went on to develop a critical contribution to the formation of the second phase of institutional critique, in his renowned work *Ways of Seeing* (1972), which addressed sexual politics within art and art display.

Women Artists: 1550–1950 (Los Angeles County Museum of Art 1976/Brooklyn Museum New York 1977) curated by Linda Nochlin and Ann Sutherland Harris, which ‘was the first large-scale museum exhibition in the USA dedicated exclusively to women artists from a historical perspective’⁶⁴ (Reilly 2018: 44).

What we see through the institutional critique provided by revisionism and area studies, as well as the critique of these interventions, is that the classification and containment strategy that originated in Enlightenment Europe persevered through these early critical approaches. Nonetheless, the pioneers of these curatorial interventions enhanced visibility for those traditionally marginalised (within and outside of) museum walls. After *Women Artists: 1550–1950*, ‘Museums lending to the exhibition began exhibiting their works by women artists more regularly once they had returned from the tour’ (Reilly 2018: 46). As Reilly notes, each of these exhibitions ‘was an attempt to redress past representational or structural injustices’ (Reilly 2018:123) around what had been deemed worthy of inclusion in the museum.

Later, within the field of museology, this area of critique (related to identity politics) has been referenced across numerous works as the ‘crisis of representation’ (Clifford and Marcus 1986) the ‘culture wars’ (Dubin 1999), or ‘The Great Agitation’ (Karp and Kratz 2006). The museum as an archive of knowledge has been further problematised in the 21st century, as acknowledgements of perspectival multiplicity entered into discussions around institutions more generally. This came as a response to the growing field of academic work on the politics of representation, as well as the rebellion of artists against the institution. The museum as a figure of authority began to be questioned, as did its role in the process of object and art legitimisation, the production and/or reification of knowledge and its function in the development of culture and the art market. In addressing how the combination of scholarship, voices of dissent and artistic practice impact upon museum practice, it is also important to note that the idea of ‘community’ – its definition, formation and

⁶⁴ It did, however, retain the dominant Western canon, with Frida Kahlo as the only woman of colour to be included in the exhibition.

constitution – was also under interrogation. It is now widely accepted that a community is not a homogenous body of people, with aligned values and objectives, but rather a group of people with varying interests, motivations and beliefs.

Artist Daniel Buren (1970) offers a synthesis of many of the aforementioned critical responses to the role of the museum through this time. He put forward the argument that the museum was imbued with a triple role – aesthetic, economic and mystical. For the latter role he stated; ‘The museum/gallery instantly promotes to “art” status whatever it exhibits with conviction, i.e., habit, thus diverting in advance any attempt to question the foundations of art’ (Buren 1970/1993:190). The collection and exhibition of objects and artworks within the museum was seen as drastically flawed, either over-complicating things and missing crucial points of inquiry by juxtaposing different styles and schools or showing the work of just a single artist and creating an equivalent ‘flattening’ of ‘interesting questions’ (Buren 1970/1993:191).

According to Buren, ‘There are no longer one or two viewpoints fixed in advance, but a multitude, with no hierarchy or commandment, which echo, interfere, induce, enrich, and contradict each other. Each viewpoint has its own direction, which does not reduce the others to nothing’ (1998/ 2012). This positions our perspective of the work as fragmentary at best. In order to better grasp an understanding of a work, one needs to synthesise multiple perspectives. Doing so disrupts the notion of the ‘authentic’ perspective, historically employed by museums, to solidify their legitimacy and authority. Lastly, Buren’s outline of the economic function of the museum indicates how the museum ensures the exposure and consumption of a work, thus giving it a sales value. During its time within a museum, the object functioned as an ex-commodity, though Buren criticises this idea of the museum as a refuge from the outside world, ‘sheltered from ... all kinds of dangers, and most of all protected from any kind of questioning’ (Buren 1970/ 1993:191). This problematisation of the economic function of museums, art as commodity, and the stunting of ideas is closely connected with the concept of spectacle within the *Situationist Internationale*. In Debord’s *Society*

of the Spectacle (1967) there is no 'pure', unmediated communication. Similarly, the critiques outlined above counter the 'museal sensibility', an assumption that museums are neutral, uncontested spaces. Fittingly, 'spectacle' later became used in the context of museums to bemoan the market rationality permeating cultural institutions.

The museum was certainly beginning to take new lines of flight. We have seen a variety of artist interventions within the museum link, as well as curatorial strategies of inclusion resulting from this phase. However, many things were also perceived as remaining consistent. Art critic Brian O'Doherty's three-part essay *Inside the White Cube* (first published in 1976 in *Artforum*) became a seminal text in museum studies. In it, he parallels the white cube gallery model with chambers of eternal display (tombs) and religious buildings – shut off from the world, so their contents appear to be 'untouched by time'. The links between the museum and the sanctuary, and to the mausoleum, which has been expressed reflectively by historians, were fostered in O'Doherty's essay⁶⁵. He writes that 'A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light ...' (O'Doherty 1976/1986:15). He writes:

'The history of modernism is intimately framed by that space; or rather the history of modern art can be correlated with changes in that space and in the way we see it... An image comes to mind of a white, ideal space that, more than any single picture, may be the archetypal image of twentieth century art; it clarifies itself through a process of historical inevitability usually attached to the art it contains.'

-1976/1986:14

Here O'Doherty sets up the museum as promoting an art-worshipful view, where the space is kept minimal in order to create a sense of communion between the

⁶⁵ However, as we saw in chapter one, the year after O'Doherty's publication, in early 1977, the Pompidou opened to the public. As previously noted, it was architecturally a move away from the 'temple' or 'palace' archetype that had previously been seen as the only appropriate building type for a major public museum.

art works and the museum visitor⁶⁶. O'Doherty also spends some time writing about 'framing'. As opposed to what he claims as a more apparent 'esthetics' of hanging artworks in a salon style, he critiques the modern art museum for obscuring the way in which it positions itself as an esthetics of neutrality, which is in itself a 'framing' (O'Doherty 1976/1986:24–27).

The first phase of institutional critique can be summarised by three core interlocking thematics, all of which continue to be critically explored today. The first, that the way in which art had been framed by enlightenment rationality no longer served to encapsulate the complexity of artworks and art practice. This was explored first through questioning the 'mysticism' credited to art via its privileged entry into the museum and then through renegotiating preconceptions of the divide between 'high' and 'low' culture. The second, that the role the museum played in defining the value of art, particularly in an ever-burgeoning art market, required critical consideration. Third, that the exclusionary practices of museums were detrimental to artists, publics and the museum itself. This manifested in two ways; the inclusion of identity politics in debates around museum representation, and the development of new 'alternative' spaces for the exhibition of art. What is key to understanding the first wave of institutional critique, is that these criticisms and the practices associated with them have gradually been subsumed by the institution.

⁶⁶ Charlotte Klonk problematises O'Doherty's white cube archetype, both in historicity (she sees a trend towards this type of exhibition space originating in Germany decades prior) and also in the silent reverie of communion (by establishing the ways in which museums are a site of sociality).

Phase Two: Institutional critique from within

The second phase, most prominent in the late 1980s into the 90s (Raunig 2009:3), is categorised by institutional critique from within. By 'within', I mean we can understand this phase as operating from the standpoint of artists being unable to live without the institution, and museums being unable to operate oblivious to institutional critique. In Raunig's words, this second phase of institutional critique 'addressed the inevitable "involvement in" the institution' (Raunig 2009:9). While artists working in the first phase sought to examine 'the conditioning of their own activity by the ideological and economic frames of the museum, with the goal of breaking out' (Holmes 2009: 55), artists in the second phase saw 'breaking out' of institutionalisation as an impossibility. Rather, '... the institutional framework became somewhat expanded to include the artist's role (the subject performing the critique) as institutionalized, as well as an investigation into other institutional spaces (and practices) besides the art space' (Sheikh 2009:29). For example, Putnam writes that; 'The growing acceptance of Conceptual and Installation Art was to provide the ideal climate to allow artists to critique the museum, both from the outside and from within, through site-specific intervention from the mid-1980s onwards' (Putnam 2001/2009:28).

As a result, there is a heightened sense of self-reflexivity on behalf of artists, critics, academics and museum professionals and an acknowledgment in the individual/institutions complicity in the processes that perpetuate institutional practices. I noted earlier in this chapter that artist's institutional critique through phase one was subsumed by the museum, their works bought and displayed, becoming a part of the grand narrative of art and framed largely in the museum's terms. Phase two of institutional critique directly response to phase one in this respect. As such, we can begin by considering – as we did in phase one – the way in which artists were driving this next iteration of institutional critique. This extends to interventions by artists such as Andrea Fraser, Fred Wilson and Christian Philip Müller, who 'were concerned with exploring the social and political agendas concealed behind the museum's supposedly neutral façade' (Putnam 2001/2009:31). It is Andrea Fraser who remains one of the most oft-

cited⁶⁷ examples of this phase of institutional critique, given that alongside her artistic practice, she has herself written on the topic. The crux of her argument was that the artist could not escape institutionalisation through critique. 'With each attempt to evade the limits of institutional determination, to embrace an outside, we expand our frame and bring more of the world into it. But we never escape it' (Fraser in Alberro 2005:282). A second phase of institutional critique is then best thought of as artistic practice that is self-reflexive towards the enclosures of the institution, and of art as a field of autonomy that does not escape its own boundaries, only ever extending its frame. Works like *Museum Highlights: A Gallery Talk* (1989)⁶⁸ were not only a satirical account of the museum and museum professionals, but also of the artist and the museum visitor.

It was also during the same time period that the Young British Artists (yBas) became a driving economic and ideological force in the art world⁶⁹. There are several main contentions to explicate within the relationship between artist and wealth capital, including the role of the commissioner, the replication of artworks and the social domination of the economy. The anti-authoritarian stance of the yBas – hosting their own exhibitions, using shock techniques, 'anti-intellect', making art for art's sake – transferred art into the realm of popular culture and commodity fetishism. At the same time, the museum was also under criticism for its links to the art market.

From the 1980s onwards, scholarship in not only museum education and conservation, but in identity politics and representation, became a growing field. Indeed, the emergence of Museum Studies as an academic discipline only occurred in the early 1980s (Pollock 2007:2). This led to the call for a constructive push

⁶⁷ Putnam (2001/2009), Raunig (2009), Kastner (2009), Pedro Lorente (2015), Murawska-Muthesius. & Piotrowski (2015)

⁶⁸ In this work, Fraser (in character as a fictional museum docent named Jane Castleton) leads a tour of the Philadelphia Museum of Art. Through the satirical tour, Fraser utilised language from the art world to point out various absurdities in the way in which the museum operates as a site, and how it places value on art. According to art historian Alexander Alberro, Fraser's critique extends to the 'type of viewer the museum produces and the process of identification that artists embody' (Alberro 2005).

⁶⁹ As Thomas states, the growth of the museum is also underpinned by another crucial shift-contemporary art as a form of popular culture (Thomas 2016:39).

towards dialogue between museums and the communities whose cultures and traditions were represented therein. ‘... a commitment to engage became increasingly central to curatorial practice, especially but not exclusively among those charged with the care of ethnographic collections’ (Thomas 2016:32). During this time frame, we also began to see questions of democratic practice move to the forefront of museum critique, through discussion around issues of inclusion, access and comfortability for marginalised and formerly colonised people entering into museum spaces. As such, phase two of the institutional critique of the museum continued to develop the politics of representation we saw emerging from the 1960s.

For artists, the tension between a multiplicity of voices and the singular authoritative voice of the institution had been an area of debate for several decades prior to its inclusion in museum policy, as evidenced above in Buren’s institutional critique. Voices contesting the authority of institutions continued to emerge in the 1980s, challenging the entrenched gender, race and class inequalities stemming from the museum’s colonial histories. The Guerrilla Girls feature as a prominent art-activist collective within this wave of institutional critique. Established in 1985, the work they have done in calling out discriminatory practices in museums, galleries and private collections continues today. In 1989 Jean-Hubert Martin curated *Magiciens de la terre* at the Pompidou Center, notable for featuring equal percentages of Western and non-Western artists⁷⁰.

In the preceding chapter we noted how from the work of Willem Sandberg, then Pontus Hultén, had begun to expand the geopolitical coordinates of art museums and their exhibitions in the twentieth century. Indeed, Sandberg’s *Modern Art Old and New* can be seen as a precursor for Martin’s *Magiciens de la terre*, both operating to create a relationality between art of diverse cultures. Hultén’s work is different in this regard, focused more on connecting the western hemisphere’s art world ‘centres’, such as Paris and New York. Yet these exhibitions did little to

⁷⁰ ‘By the 1990s many artists recognized the more positive evolutionary role that some museums can play when their curators are more receptive to new ideas’ (Putnam 2001/2009:33).

reframe traditional conceptions of 'centre and periphery'. Instead, the idea of Western Europe as the 'cultural tastemaker' was reinforced, and invitation remained a pre-requisite for inclusion in the proverbial 'centre'. Nonetheless, artists began using their invitations to disrupt categories of inclusion and exclusion. 'By the early 1990s a number of art museums were staging exhibitions in which artists were invited to create work that would interact with the permanent collections or be instrumental in examining aspects of the museum's institutional role' (Putnam 2001/2009:30)⁷¹. African-American artist Fred Wilson's exhibition *Mining the Museum* (1992–93)⁷² is one such example of an artist being invited to interact with the museum. In terms of 'examining aspects of the museum's institutional role', *Mining the Museum* is considered important for underscoring the way in which history is constructed by the objects and their framing in museums, particularly when it comes to people of colour, and is ultimately a 'devastating indictment of institutionalised racism' (Reilly 2018:123)⁷³.

The early 1990s saw a proliferation of articles emerge around the ethics and legalities of museum practices, particularly through America, where museums were in the process of renegotiating the repatriation of cultural objects (Malaro 1991). 'Fueled by the distrust of institutional control that marked the 1960s, artists began to demand a voice in determining how their works were displayed, interpreted and conserved' (Marstine 2006:6). A politics of representation began to highlight ways in which museums lead 'viewers to assign meanings to objects totally unrelated to their original function or intention, with wall texts to provide context, other educational materials eschewed' (Marstine 2006:9). In doing so, the politics of representation recognised the museum as an 'ideological force of a cultural experience that claims for its truths the status of objective knowledge' (Duncan 1995:474), beginning to make claims against it, particularly in contestation of colonialist narratives.

⁷¹ 'The involvement of major public museums with living artists has evolved naturally from a tradition of the artist-in-residence' (Putnam 2001/2009:31).

⁷² Commissioned and held by The Contemporary Museum in Baltimore.

⁷³ In the UK, it was not until 2001 that the 1976 Race Relations Act was amended, 'to give public authorities a new statutory duty to actively promote race relations.' (Lang, Reeve and Woollard 2006:21).

It is crucial to spend some time elaborating on the role the discipline of Museum Studies had on institutional critique and our understanding of the museum's role and operations. Museology itself was, until recent years, focused on creating direct linear relationships between the current museums of the time and their 'ancestors' in a single, undifferentiated history. '... the writing of museum history up until now has consisted in taking the existing relationships as far back in time as possible, and then identifying a forward linear development of these relationships' (Hooper-Greenhill 1992:8). In particular, the early work of Tony Bennett, Peter Vergo and Eilean Hooper-Greenhill is indicative of the pronounced shift from academia's historical *description* of museums to a more critical *analysis* of museums. In 1988, Tony Bennett evaluated what he referenced as the 'exhibitionary complex'. Museums played a pivotal role in comprising the exhibitionary complex, as they were;

'involved in the transfer of objects and bodies from the enclosed and private domains in which they had previously been displayed (but to a restricted public) into progressively more open and public arena where, through the representations to which they were subjected, they formed vehicles for inscribing and broadcasting messages of power.'

-Bennett 1988/2018:23

The museum as a site of contested power relations and disciplining of the public continued to gain significant traction from this point forward⁷⁴.

Institutional critique was dually impacting theory (academic fields) and practice (cultural institutions). Bennett's notion of the 'exhibitionary complex', which outlines the way in which a museum's method of display and disciplining of the spectator create a pedagogic text, is typical of museology during the 1980s and 1990s. It is a post-modern critique of museum practices that retaliates against an adoring art-historical model, as well as against the political critique of the museum

⁷⁴ Foucault argues that disciplinary, governmental and sovereign power do not 'usurp' one another, but rather accumulate to co-exist. Tony Bennett explains this co-existence within the historical development of museums. He attributes two new principles of power that developed through the 19th century, namely 'the power of the commodity and of technology as the most potent public symbols; and to the power of the people-nation as the heir to the principle of sovereignty' (Bennett 2015:8).

as an institution and instead deconstructs the representation of the museum itself and the implications of its practices (Pollock and Zemans 2007). Postmodernism, as it was developed in sociological research, recognised the many truths of the world and translated into studies of the museum. In art historian, curator and critic Douglas Crimp's text *On the Museum's Ruins* (1980), he turns to artists such as Rauschenberg to argue for a Foucauldian 'rupture in the epistemological field' (1980:44). In his argument, Crimp made important contributions to the development of postmodern art theory. His argument also extended to museums as institutions. As he claims; 'But it is not, of course, only the epistemological field that is unrecognizably transformed at certain moments in history. New institutions of power, as well as new discourses, arise; indeed the two are interdependent' (1980:44-45). The generally accepted 'multiplicity of perspectives' replaced the notion that 'Museum objects are authentic masterpieces that express universal truths in an established canon or standard of excellence' (Marstine 2006:9).

In 1989, Peter Vergo coined the term 'new museology' to describe this second, more critically aware, phase in the approach to museum studies. Associated with new museology (Vergo 1989) is the turn towards Foucauldian sociology (Hetherington 2015:21), with a strong focus on power relations and the shaping/positioning of citizen-subjects through museum frameworks. New museology is seen to sit in opposition to the 'adoring art historical model' whereby museums and museologists position 'art both on the side of the sacred, set apart from ordinary life, and as a source of moral authority' (Pollock 2007:1). New museology aims to avoid the trap of overgeneralisation and parallels the transformation of the museum from a site of worship and awe to one of discourse and critical reflection. As a result, new museology looks at how museums not only represent cultural identity, but also *produce* it through framing, declaring itself an 'active player in the making of meaning' (Marstine 2006:4-5). This aligns with Raunig's claim that the second phase of institutional critique can be generally defined as self-reflexive operation from within the institution. Vergo's new museology was extended by Janet Marstine and defined as;

‘New museum theory, sometimes called critical museum theory or the new museology, holds that, though museum workers commonly naturalize their policies and procedures as professional practice, the decisions these workers make reflect underlying value systems that are encoded in institutional narratives.’

– Marstine 2006:5

It was a turning point in museum critique by museologists, consolidating their focus on the museum as a site concerned with identity politics and funding models. It elaborated on a general societal development that had seen cutbacks to public culture funding as well as a continued demand for ‘successful’ (aligned with high visitation numbers) exhibitions and explored how these impacted upon the museum. The plurality of ‘publics’ had already been redressed in social theories. However, according to Bennett, it wasn’t until the 1980s that the polarities of catering for consumers (in niche markets and target audiences) and providing resources that were universally representative (catering to the public interest) came to head. Vergo notes that there was a;

‘recent sense of an obligation that museums should not merely display their treasures to the curious and make their collections accessible to those desirous of knowledge, but also actively engage in mass education, the dilemma is complicated still further today by the entrepreneurial notion of museums as places of public diversion.’

– Vergo 1989:2

Hooper-Greenhill (1992), like Bennett, takes the foundation of her analysis and her critical methodology from the concept of ‘governmentality’ developed by Foucault through the late 1970s and 1980s, to develop a critical account of what she terms as ‘the disciplinary museum’. Hooper-Greenhill problematised the normative, singular trajectory of museum history in three ways; that it diminishes the plurality of history, lacks historical specificity and reduces an acknowledgement of change (1992:8). This perceived construction of histories and disciplining of publics by the museum, led to the postmodern critique of the institution. Hooper-Greenhill’s use of Foucault’s (1966/ 1970) theory of the *episteme*, or what she refers to as ‘effective history’ (Hooper-Greenhill 1992), which sought to reframe truth and reason as relative, to redress the study of

museums and museum history was seen as seminal by many museologists writing after her and is an approach to museum analysis that continues today⁷⁵. While more nuanced, this Foucauldian methodology in most museological accounts is still limited in terms of recognising change and continuity as interwoven within and across institutions, rather than mutually exclusive, an issue I pursue further in chapter three of this dissertation. From the late 1990s, a two-way movement grew, one that developed into ‘a new tropism⁷⁶ and a new sort of reflexivity, involving artists as well as theorists and activists in a passage beyond the limits traditionally assigned to their practice’ (Holmes 2009:54).

By this point, spectatorship in many museums and exhibition spaces had entered into a new, participatory phase⁷⁷. Performance art had been growing in popularity since the mid-60s and, from the 1980s, visitor engagement within the museum began to change⁷⁸. In 1998, the curator and art critic Nicolas Bourriaud wrote on contemporary art formations through the 1990s, coining the term ‘relational aesthetics’. In this work, he positions art as ‘encounter’, creating a response to the stance of the twentieth century avant-garde (Dadaism to the Situationist International) of art as pure representation.

Bourriaud’s curatorial practice was inspired by artistic critique, particularly around the transfer of public wealth to private consumption. Bourriaud writes:

‘The possibility of a relational art (an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic

⁷⁵ Museologists such as Lai (2004), Kevin Hetherington (2015).

⁷⁶ ‘The word tropism conveys the desire or need to turn towards something else, towards an exterior field or discipline; while the notion of reflexivity now indicates a critical return to the departure point, an attempt to transform the initial discipline, to end its isolation, to open up new possibilities of expression, analysis, cooperation and commitment’ (Holmes 2009:54).

⁷⁷ Additionally, Hooper-Greenhill’s framework of the ‘post-museum’ is an interpretive model centred around the visitor, through which she claims that meaning-making in the museum is shifting from curator-centred to visitor-centred (1994).

⁷⁸ For example, the idea of touch as ‘inappropriate or even actively destructive’ is seen by Candlin as reversing through this time (Candlin 2010:6), and it once more becomes a viable method of learning, though in carefully contained ways.

space), points to a radical upheaval of the aesthetic, cultural and political goals introduced by modern art.’ – Bourriaud 1998: 14

In this sense, he provides a theorisation of the strategies that artists were utilising in response to the dissolution of public space in the face of neoliberal ideology. Bourriaud argues that the museum moves against a growing privatisation of experience, as it tightens the space of relations and holds the potential for immediate discussion, which in turn allows for a personal evolution to take place that is relational, rather than private. Furthermore, he claims that the modern art exhibition ‘encourages an inter-human commerce that differs from the “communication zones” that are imposed upon us’ (1998/2002:16). *Relational aesthetics* has also been linked to institutional critique termed *New Institutionalism* (Ekeberg:2003), with both being seen to challenge the kinds of activities taking place within art museums through more participatory and social practices. Norwegian curator Jonas Ekeberg writes that through *New Institutionalism*, art institutions:

‘... seemed at last ready to let go, not only of the limited discourse of the work of art as a mere object, but also of the whole institutional framework that went with it, a framework that the “extended” field of contemporary art had simply inherited from high modernism, along with its white cube, its top down attitude of curators and directors, its links to certain (insider) audiences and so on and so forth.’ – Ekeberg 2003:9

This optimistic claim has since been questioned, with others claiming museums have become ‘more institutional, concerned with operating within their traditional framework’ (Hansen 2016:16).

Leading on from relational aesthetics and new institutionalism, the educative role of the museum also came to be seen as more nuanced. Lived experience became a valuable learning tool⁷⁹. While *relational aesthetics* focused on artistic practice,

⁷⁹ ‘Reality’ is brought into experience through the cultural process of meaning making through symbolic systems. As Hooper-Greenhill states, ‘This new focus leads to a need to reconsider the approach to ‘interpretation’ taken by museums and a need to consider the relationship between personal and social meanings’ (1999:1).

through *New Institutionalism* the curator figured prominently as a driving force for challenging what an art exhibition or institution could be. Director of the Henie Onstad Kunstsenter in Oslo, Tone Hansen, points to Charles Esche's Rooseum in Malmö as a prime example of *New Institutionalism*. Under Esche's directorship, the Rooseum was transformed from the traditional model of the art gallery to a laboratory⁸⁰. *New Institutionalism* took the values of flexibility, collaboration and experimentation — not only in exhibition-making, but in redefining the space of the museum as a place of possibility — from *relational aesthetics*, and firmly entrenched these as innovative museum practice. As such, we can see *New Institutionalism* 'as a response to how artists themselves began to use the art institution' (Hansen 2016:14). This serves to heighten Raunig's premise of the second phase of institutional critique, a critique that did not exist as external to the institution.

While earlier traditions of museology were seen to downplay the visitor, more recent studies highlight the visitor role within the museum and the interplay between the museum space and individual perceptions. Studies centred on participation, self-determination (Message 2006), engagement (Roppola 2012; Baker 2015), embodied experience (Radywyl 2008) and sensorial responses (Smith 2015) have grown in popularity and emphasise the study of the non-discursive elements within the museum. From this point forward we can observe a concerted effort on behalf of museologists for inclusion of non-discursive analyses of museum practice. As Hooper-Greenhill stated a quarter of a century ago, the future museum will not be 'limited to its own walls but moves as a set of processes into the spaces, the concerns and the ambitions of communities' (2000:153). The expanded conceptions of public constituencies, community engagement and ownership and the rise in cultural consumption are linked to the foregrounding of the museum visitor in later museological studies. Various designations of the visitor role are evidenced in the language and consequential rhetoric surrounding the visitor. These include the visitor as consumer, customer, participant, co-producer, stakeholder, user, the public and spectator (Reeve and

⁸⁰ The laboratory model has since been popularised as a way of understanding new, more experimental museum practices (see, for example, Bennett 2013).

Woollard 2006:5).

The way in which critique manifests in the museum is manifold. Curator and art writer Maura Reilly calls for museum professionals to continue the work of earlier artists and activists, stating; 'Curators must be encouraged to build on the historiography of the activist exhibitions from the 1970s to the present' (Reilly 2018:216). Later, she continues;

'Museum directors can have a direct impact in the battle against sexism and racism- by, for example, diversifying boards, demanding broader representation in exhibitions, hiring non-white and female curators and staff, and so on. Unfortunately, however, most museums aim to preserve the narrow interests of their mostly white male, upper-class patrons and donors- who, as discussed, tend to gravitate to artwork by white male artists.'

- Reilly 2018:222

As we can see, many of the criticisms raised within these phases of institutional critique have endured. The issue of inequality in representation has been raised continuously by artists and activists since the 1970s and remains prominent today (Reilly 2018). When the Tate Modern opened in 2000 the percentage of women artists on display was negligible. By 2016 'half the solo rooms at the new Tate Modern were exhibiting works by women' (Reilly 2018:223). Reilly claims that the Tate Modern's 'recalibration of its collection to more accurately reflect the world we live in is in many ways unmatched by other mainstream institutions' (Ibid). Reilly points to two reasons for this, the first, the introduction of the Tate's first female director, Francis Morris and the second, the recentness of acquisitions⁸¹, which occurred within a culture of institutional inclusivity. However, Reilly is quick to point out that though the Tate is doing a good job relative to other major museums, there is still a long way to go towards redressing the imbalance in acquisitions and display that continues to favour white men. Similarly, after the longevity of MoMA's commitment to the white, male genius of modern art, in 2017 'the curators at MoMA made an extraordinary decision: to

⁸¹ 75 per cent of works on display have been acquired since 2000 (Reilly 2018: 223).

replace some works in the museum's fifth-floor permanent collection galleries with eight works by artists from some of the majority-Muslim nations whose citizens had been blocked from entering the USA by a controversial immigration order enacted by President Trump' (Reilly 2018:14). Reilly accurately notes that while this number is small, the intervention remains significant and unprecedented.

Pierre Bourdieu and Alain Darbel's work *L'Amour de l'art* (1966) makes the claim that art museums have the propensity 'to reinforce the confidence and status of the privileged while conversely disempowering others' (Thomas 2016:28). Thomas sees this argument as instigating change in the museum from the 1960s onwards, stating 'Many governments have pressed museums to be more inclusive, and gone as far as making some funding dependent on 'widening participation', in UK government jargon – that is, increasing engagement on the part of less affluent social groups' (Thomas 2016:28–29). However, Bourdieu and Darbel's core premise has been tested since – and found to be still valid (Harrasser 2015, Ang 2015). Across Vienna, Hamburg and Paris (1993-1995) and Zurich (2009-2010), Ulf Wuggenig conducted visitor surveys in contemporary art museums, which demonstrated that 'contemporary art continues to be a highly rarefied cultural domain, appealing primarily to visitors who have at least a college degree' (Von Bismarck et al 2016: 9). Harrasser problematises the museum's more recent tendency towards 'open-learning systems' as potentially alienating rather than democratising, Ang looks at the entrenched professional hierarchy of the Art Gallery of New South Wales (hereafter AGNSW) as limiting genuine community involvement. Thomas, however, looks towards statistics in England during 2012–2013 over half of all adults visited a museum or gallery and lower socio-economic groups increased to just under 40 per cent, suggesting that Bourdieu and Darbel's claim 'has been partially ameliorated.' (Thomas 2016:29). I would argue that visitation numbers and demographics are a poor indicator of inclusion, which should be characterised in a more nuanced and experiential approach. What we see in the case studies of Wuggenig (quoted in Von Bismarck et al 2016), Harrasser (2015) and Ang (2015) respectively, is that while practices in the museum are changing, many underlying principles have not.

Artists are still finding alternative spaces, often conceptualising them as museums⁸². Buren's debate over the museum's role in the market value of art continued into the next century. Marstine claims that museums tend to hide the fact that objects in their collections have value as commodities, as curators traditionally insist that economic worth has no impact on interpretation, therefore the financial process of acquisition is not transparent (2006:11). Boris Groys also contributes to this critique, stating that, traditionally, the works displayed in museums were those that had been elevated by religion or power and 'Once the museum emerged as the new space of worship, artists began to work specifically for the museum: Historically significant objects no longer needed to be devalued in order to serve as art' (Groys 2013:44). In contemporary symbolic economy, it is the object that is seen by the artist to have an embodied artistic value that is valorised to the status of an artwork, a position solidified by its inclusion into the museum space⁸³. And so, questions of the museum's relationship to the value of art endure.

However, Groys also offers a critical response to the critique of the museum as 'mausoleum', through contemplating the ways in which the museum has adopted forms of art documentation into its practice. According to Groys, art documentation occurs as the result of two types of practices. The first, to record ephemeral art in order to allow recollection of the past in the present. The second, because art (rather than an 'event') may also be considered an activity, with lengthy and complex interactions and practices, that are beyond any other means of an object form. (Groys 2013: pp. 53–54). The importance of the museum in this latter process is noted by Groys through the relationship between art documentation, aura, and installation (2008:64). I noted the importance of the museum and the relationship to aura (and authenticity) in the digital age, in chapter one of this dissertation. These viewpoints provide alternatives to the

⁸² 'In 2000 Cai Guo-Qiang inaugurated "Everything Is Museum", his ongoing series of site-specific, community-based museums of contemporary art that appropriate non-art structures in out of the way places ... Inspired by Joseph Beuys's philosophy that anyone can be an artist, Cai shifted the idea to propose that any place can be a museum' (Putnam 2001/2009: 190–192).

⁸³ As such, '... museums were transformed from places of enlightenment-inspired iconoclasm into places of romantic iconophilia.' (Groys 2013:44).

critique of the museum as mausoleum, showing that it can, in fact, imbue certain things with lifespans and living space. Today, the museum makes up part of the 'strategies for making something living and original from something artificial and reproduced' (Groys 2008:65).

A more recent extension of the critique of museums in terms of representation can be linked to the concept of 'slow museology', developed by museologist Raymond Silverman. As a concept, it serves as a practical application of collaboration between community and museum, which negotiates the 'incompatibilities of "collaborative time" and "institutional time"' (Silverman 2015:13). This focuses on the challenges of reconnecting of museums with their local communities, offering 'slow museology' as a necessary component when approaching such a project. This came as a response to a perceived 'failure' of collaboration between museum professionals and a community, which were largely due to the discrepancies between museum deadlines for exhibition and the lengthy processes of forming a nuanced (re)presentation of both tangible and intangible cultural heritage. Silverman argues that these failures are in fact successes, as they open space for new sensitivities and present unconsidered questions (2015:2) and furthermore, did not try to present their attempts in a utopian light.

At the same time, we have many critical interventions that emphasise the global. In the realm of artists and curators, questions and ideas around a kind of 'second modernism', characterised by an increasing global mobility, were coming to the fore. Curator and art critic Nicolas Bourriaud gives us valuable insight into the movement from modernism to what he calls the 'altermodern' (2009:10), which references a consciousness of temporality in art. In practice, this lends itself to curators and conservers being faced with 'Conceptual, ephemeral, and digital art and works using fragile and composite materials have challenged the notion that art, and the museum itself, are eternal' (Marstine 2006:85). When Bourriaud coined the term 'altermodern' and then several years later, named his Tate Triennial exhibition after the term, he provided a framework for understanding the contemporary role of the museum to be the exploration of cultural hybridisation and the use of travel in the formation of new art. It observes the

global nature of today's art and how this is placed in a field that operates in a capitalist system. Bourriaud writes:

'Artists are looking for a new modernity that would be based on translation: What matters today is to translate the cultural values of cultural groups and to connect them to the world network. This "reloading process" of modernism according to the twenty-first-century issues could be called altermodernism, a movement connected to the creolisation of cultures and the fight for autonomy, but also the possibility of producing singularities in a more and more standardized world.' – Bourriaud 2005

The relationship between museums and the global economy has by no means been left behind in recent museum critique⁸⁴. Claire Bishop in her book *Radical Museology*⁸⁵ (2013) evaluates three museums (the Van Abbemuseum in Eindhoven, the Museo Nacional de Reina Sofía in Madrid and MSUM in Ljubljana), setting them up in opposition to what she sees as the dominant trend of museums as populist receptacles for global market conditions, taking a stance against the growing privatisation of museums. The museums she outlines hold discursive exhibition practices and are platforms for curatorial research. Bishop comments on the neo-liberalist agenda of contemporary society which position cultural value as secondary to economic value. She holds that the museums she has outlined are a counter-culture in this respect and are therefore practicing 'radical museology'. What should be extrapolated from Bishop's contention is that there are museums operating today, which instead of following a dominant market model, place the research aspect of curating exhibitions at the forefront of their agenda. This indicates a renewed effort towards transparency, affordances to visitor agency and processes of meaning making in the role of the museum.

⁸⁴ 'The emergence of contemporary art on the stage of broad public interest and an ever more thoroughly globalized art system, [Wyss] believes, marks the onset of a crisis of the collection. Economic interests and capital investments, [Wyss] criticizes, are displacing the formerly fruitful alliance of art and knowledge.' (Von Bismarck et al 2016:12).

⁸⁵ 'Radical museology', while a recent term, in many ways harks back to the privileged role of the curator in determining a museum's agenda, though in fairness, does so in tandem with education departments.

In relation to the way in which museologists have approached the study of museums, Suzanne Oberhardt (2001) created a four-framed model on a diagonal axis from sacred to profane. The former focuses on the historicity of art-worship, whereby art is linked to morality and enlightenment. This is a perspective that was largely normalised from a historical analysis of the revolutionary museum onwards. The latter, on the other side of the spectrum, follows the critical standpoint of new museology, within which the colonial history and ideology of the institution and is exposed. Oberhardt's third frame looks to how the museum is represented in society (external as opposed to internal representation), while her fourth frame is one of 'deconstruction', through which she seeks to dismantle the dominant power relations of the very act of framing of museums. This final frame accommodates the era of 'liquid modernity' and impacted the understanding of museums from fixed to shifting institutions. Much of contemporary museological literature seeks to analyse museum function and practice in relation to issues of contemporaneity, namely, global flows⁸⁶. Comparably, art historian Terry Smith highlights three intertwined currents in defining the evolution of contemporary art. He writes;

“The first prevails in the great metropolitan centers of modernity in Europe and the United States (as well as in societies and subcultures closely related to them) and is a continuation of styles in the history of art, particularly Modernist ones. The second has arisen from movements toward political and economic independence that occurred in former colonies and on the edges of Europe, and is thus shaped above all by clashing ideologies and experiences. The result is that artists prioritize both local and global issues as the urgent content of their work. Meanwhile, artists working within the third current explore concerns that they feel with others, particularly of their generation, throughout the world’

- 2011:10

It is not difficult, given the tracing I have already shown through this dissertation, to see Smith's assertion as analogous to the evolution of contemporary museums. Though the geopolitical locations of art museums are diverse, the art museums

⁸⁶ See von Bismarck, Munder & Schneemann (eds.) 2017

established through the twentieth century – situated in the western hemisphere – have undoubtedly influenced art museums established more recently around the globe. However, with intensification and escalation of global flows, this has not homogenised the landscape of museum practice. Rather, it has produced new tensions, networks and collaborations. It is from this point that we may move into the final phase of institutional critique: instituent practice.

Phase Three: Instituent Practice

Many museologists remain entrenched within the ‘new museology’ phase of institutional critique. However, it is worthwhile pursuing Raunig’s third extension, the arguably more dynamic phase of instituent practice (Raunig 2009). Raunig defines this as ‘the actualization of the future in a present becoming’ (Raunig 2007). The final phase of institutional critique is one that Raunig claims as our current position⁸⁷. Whereas phase one and two are both now seen as part of the art institution⁸⁸, those working through instituent practice serve to ‘thwart the logics of institutionalization; they invent new forms of instituting and continuously link these instituting events’ (Raunig and Ray 2009:xvii). This becomes particularly relevant when paired with wider sociological and philosophical discussion around contemporary society. Writing around contemporaneity includes questions of networks (Castells 2011), liquidity (Bauman 2013) and mobility (Büscher, Urry and Witchger 2010). It looks at variations in temporal and spatial frames and events (Hassan 2007; Tomlinson 2007; McQuire 2018). Likewise, the trend in museology over the last few years has been to focus on networks, collaboration, perspectivism, multiplicity and fluidity.

As I noted earlier in this chapter, museologists have sought to accommodate a multiplicity of experiences to understand how museums speak to visitors, and in turn, how visitors interpret and respond to museums. In addition, researchers in

⁸⁷ A position that is an objective, rather than having been broadly realised.

⁸⁸ Today, institutional critique is as heavily critiqued as the institution (critics include: Steyerl 2009, 2017; Sheikh 2009, among many others). Instituent practice problematises the first two phases of critique. For example, both Raunig (2009) and Kastner (2009) take issue with Andrea Fraser’s perspective of a ‘closed’ field of art, the former seeing it as unproductive (Raunig 2009: 6–7), and the latter as a narrow reading of Bourdieu’s field theory (Kastner 2009:45).

the field of museum studies have been careful to articulate their own positioning as a researcher, in a way that signposts objectives, bias and habitus. While not all contemporary museological writing implements what Raunig would call 'instituent practice', these attempts at self-reflexivity signal a distinct effort towards researchers acknowledging their own role within determining museum practice.

Instituent practice, regarding researchers, can be understood as a self-reflexive turn that does not imagine a distance from the institution (as with the first phase), or merely seeks to illustrate the complicity of researchers with the institution (as per the second phase). Rather, this self-reflexivity can be seen as a foundation for researchers to explore alternative processes of instituting and governing. However, self-reflexivity is not to be confused with the 'release from constraints that are variously seen as conceptual, historical and political' (Foster 2017:115), a pathway often touted as 'post-critique'. Art critic Hal Foster bemoans the notion of post-critique. In fact, he champions critique as a means of protecting our 'atrophied' public sphere (2017:123). He writes that today, we are more 'attuned to the critical dimension in aesthetic experience and vice versa...as well as to the capacity of criticism to be artful in its own ways' (2017:122). For Foster, both artists and critics have the capacity to lead society in new imaginings, ones that respond with rigour to the issues of neoliberalism and citizenship faced today (2017:124). What is needed, Raunig argues, is 'a linking of social criticism, institutional critique and self-criticism' (Raunig 2009:11). In other words, a combination of all the facets of institutional critique we have hereto explored, forming a strategy for looking forward towards the potential of transformed practices of instituting⁸⁹.

The experimental nature of this third phase of institutional critique can be considered not only as a response to the first two phases, but also as a

⁸⁹ As opposed to a critical analysis that remains only situated within the past and the present (with the present also being considered here as a 'past event').

continuation of them. This experiment occurs simultaneously in the writing about museums, and the doing within museums. Putnam writes:

‘Criticized for having a rigid structure and for being out of touch with the real world, traditional museums can, by adopting a more enlightened approach, become more of a laboratory for experimentation. Using its institutional power, the museum forms the ultimate arena for artistic discourse with the recognition that art is a dynamic force, continually in a state of flux.’

– Putnam 2001/2009:33

This rhetoric, of ‘museum as laboratory’, is echoed in Bennett’s (2013) work and in Hansen’s essay on *New Nordic Critique* (2016). As I noted earlier in this chapter, the idea of the museum as laboratory follows the conceptual movements of *relational aesthetics* and *New Institutionalism*.

In considering artist practices that could be defined as instituent, I have turned to work around acts of ‘commoning’ or reclaiming the commons as an ideology of governance that fundamentally undermines our dominant neoliberal ideology (Dockx and Gielen 2018). Artist groups, such as *Futurefarmers* and their work around reclaiming public spaces for acts of hospitality, or individual practices, like those of artist Jeanne van Heeswijk’s ‘radicalising the local’ may both be seen as acts of commoning, and instituent practice. For the former, the Futurefarmers’ instigation of the Flat Bread Society in Oslo was seen as a ‘gesture’ that ‘started as an artistic intervention in a planned recreational area’ before evolving into ‘a process of connecting hundreds of families from the surrounding neighbourhoods, city officials, farmers from the region, existing projects around food production and alternative economies active in the city...’ (Futurefarmers 2018:128). We see in this the duality that defines instituent practice – it seeks to be self-critical but does not distance itself from the institution. Rather it uses strategies that re-organise and reinvent constituent power (Raunig 2009:8). In the case of van Heeswijk, her projects involve becoming ‘deeply embedded in a specific local context, to the extent that she becomes invisible as an artist in the final outcome of the process. What is created then is a collective outcome, where,

rather than a mere facilitator, the role of the artist is that of catalyst, an ‘intensifier’ of whatever local energies might be slumbering just below the surface of official reality’ (Kluitenberg 2018:413). Both examples are a process of constantly linking people and practices, a belief that we can escape the enclosures⁹⁰ of our own making, and a faith in our transformative potential. They go beyond that which is easily recognisable in the ‘canon’ of art history, defying easy classification and containment.

Over the last decade, several scholars have begun to consider how instituent practice may occur within the museum, by focusing on and embracing complexity and potentiality. Grewcock’s (2014) ‘relational museum’ and the work of Karp and Kratz (2015) around the ‘interrogative museum’ are texts and methods that move in this direction. More recent work, like that of Byrne et al (2018) on the ‘constituent museum’ and Message’s (2018) ‘disobedient museum’ further solidify an attitudinal shift towards instituent practice. Each explores the institution through a framework of possibility, “transforming the arts of governing” not only in relation to the institutions of the art field or the institution art as the art field, but rather as a participation in processes of instituting and in political practices that traverse the fields, the structures, the institutions’ (Raunig 2009:11). For example, ‘The relational museum emerges through varying attempts to reimagine the contemporary museum as connected plural, distributed, multi-vocal, affective, material, embodied, experiential, political, performative and participatory’ (Grewcock 2014:5). This spawns what Grewcock calls ‘relational museum studies’, an ‘un-discipline’ (Grewcock 2014: 5), in that it obeys the same relational laws of museums-in-motion, in that it is active-dynamic as opposed to reactive-fixed⁹¹.

⁹⁰ One such enclosure is the second wave of institutional critique, which sees us trapped within a cycle of institutionalisation. These enclosures are also the institutions themselves, which manifest as such when we critique them as though they are the only reality we are capable of grasping (which diminishes our capacity to be transformative).

⁹¹ Here one sees overlap between the relational museum and museums-as-process (slow museology), as outlined by Silverman (2015), as well as the need for relationality in current and future museology. While ‘slow museology’ is linked to the post-colonial repatriation of heritage into the hands of its originating cultures, it is useful in looking towards the future of museum collaboration, as well as the complexities in connecting the local with the global.

The dynamism and potentiality for museums and their visitors is explored further within the 'interrogative museum' (Karp and Kratz 2015), which offers museum-goers problems, rather than solutions, to showcase the multivalent nature of knowledge as well as provide space for dialogue. This moves us into a heightened period of non-discursive approaches to understanding museum practices and their effect. The interrogative museum challenges the claims to authority that the museum makes, both in terms of cultural authority and exhibitionary authority. It takes museum exhibits as 'essentially contested, debatable, and respecting the agency and knowledge-ability of audiences when we develop and design exhibits' (Karp and Kratz 2015:281). Interrogative museum practices are not confined to its physical site and it can also serve as a space for the co-production of events. Through the interrogative museum we begin to see the shadow of visitor feedback loops, whereby the visitor is given a platform and afforded enough agency to impact upon curatorial strategies within the museum.

In an extension of the interrogative museum, we can also draw on the work of the European confederation *L'Internationale* around the concept of the 'constituent museum'. As Byrne writes:

'Constituencies are fluid, mutable, protean. They grow, change, adapt, hybridize and reform according to circumstance and need. As such, constituencies, as well as the status of being constituent, are always in a process of both becoming and unbecoming— constituencies result from a process of social production whose mediums and vehicles are, of necessity, collaborative.'

– Byrne, 2018: 27

Conceiving of the museum as 'constituent', therefore, places a radical reconceptualisation of the institution as co-produced. *L'Internationale* is an experiment in precisely that (the management of the confederation and its activities are decentralised, dispersed horizontally across the institutions involved), and as such, we can see it inhabiting strategies of instituent practice. It seeks to offer alternative methods of instituting that are neither the tradition of Enlightenment museum, top-down pedagogy and colonialism, nor the fixation on

business and spectacle of the neoliberal museum. It may not end up being transformative in the long-term, but it is nonetheless a productive exploration of new strategies and new consequences.

Instituent practice can also be attached to Message's (2018) recent work, which draws on interdisciplinary frameworks, critiques and strategies to assess the potentiality of the museum for political impact. She implicates the researcher within this, by demonstrating 'the analogies and connections that exist between politically engaged museum work and politically engaged writing about museums' (Message 2018:4). Within this we can recognise Raunig's stipulation that contemporary institutional critique must 'link up with other forms of critique both within and outside the art field'. This is a necessary assertion, as contemporary critique needs to be as dynamic as the world it seeks to comprehend and challenge⁹². Both also invoke working in the 'in-between' as an effective critical strategy. According to Message:

'The disobedient museum does not seek to progress an 'anti-museum' stance, and it does not offer a straightforward rejection of forms of governance, discourse or disciplinarily but instead is a project space that identifies institutional edges as potential sites for affective action.'

-2018:4

What we see in Message's work is that institutional critique is no longer limited to a rejection of the institution. Nor is it limited to working within the bounds of an institution. Instead, institutional critique – through the lens of instituent practice – draws on the vast array of resources available to us today, bringing them together into new combinations, with our minds always open to potential.

⁹² It must 'link up', or it will remain within the established classification model of Enlightenment Europe or be subsumed by neoliberal ideology that 'responsibilizes' the individual, paradoxically diminishing the individual's sense of sovereignty over a commons.

Chapter Three: Reframing Museums as Assemblage

‘Museums are labile enough to be able to change their purposes and practice in relationship to societies of which they are a part, yet they are also strong enough to be able to resist change in those societies.’

– Karp and Kratz 2015:279

‘...the aim is not to rediscover the eternal or the universal, but to find the conditions under which something new is produced.’

– Deleuze and Parnet 2002:vii

In chapters one and two I accounted for a variety of roles, processes and typologies of museums. After having mapped out the genealogy of museums in chapter one and surveying the themes of institutional critique in chapter two, it is apparent that the dominant approach to studying museums in the past has resided in a paradigm of change and continuity, set up in relation to the museum’s Enlightenment legacy⁹³. However, when we move into analysing contemporary museum practice, the idea of an oppositional paradigm, a fixed typology or a linear historical narrative is increasingly problematised (Witcomb 2003; Message 2018⁹⁴). Fiona Cameron (2015: 345) has argued the case that museums need to become ‘liquid institutions’, more able to deal with the uncertainty and change in contemporary society. Others claim that museums are already ‘liquid’ and imply that it is through choice that they retain the perception of a stable entity (Karp and Kratz 2015:279). In her recent work, museum studies scholar Kylie Message (2018) posed a challenge to those who write about museums, to develop ‘the strategies and tactics of radical intervention needed to build an effective form of critique’ by ‘looking at the small-scale engagements with ambivalence and observing the actions of the current day’ (Message 2018:32). Building on this concept, I argue that *writing about museums* needs to become liquid. Liquid writing offers the writer freedom to explore the dynamism of current museum

⁹³ As in the works of Hooper-Greenhill (1992), and Bennett (1988; 1995; 1998).

⁹⁴ Message finds a different paradigm to the historical rupture in the field of museum studies, which she defines as the ‘utility/ exceptionalism dichotomy’ (Message 2018:52-3).

practice in an equally dynamic manner. I argue that liquid writing assists critique by embracing multiplicity, rather than taking shelter in authoritative and structural frameworks. In turn, the lines traced through current museum practice 'overlap, connect, bifurcate' (Deleuze 2007:305) and – most importantly – are always in motion.

1. Surveying the field

The way in which cultural 'phenomenon' are analysed is often framed through the Foucauldian *épistème*, the normalised, dominant configuration of power and knowledge relations within a given epoch (Foucault 1966/2010). As I noted in the previous chapter, this method was popularised by the turn towards Vergo's (1989) 'new museology'. Hooper-Greenhill (1992) uses epistemological frameworks to elucidate how systems of classification and collection have changed at certain historical junctures. Bennett (1988, 1995, 1998) also utilises a Foucauldian framework in to trace the museums genealogy from curiosity cabinet to publicly displayed collections. These approaches are useful in considering the way in which museum practice is influenced by cultural conditions (particularly when exploring the ways in which claims to knowledge production, authenticity and community building within the museum are either inherited or find different iterations). However, they are limited in assessing the systems and relations within museums that mobilise relations and, in turn, produce cultural conditions. Andrea Witcomb (2003) is generally critical of the Foucauldian approach in museum studies, noting that it is 'limited by framing the representational and discursive practices of museums solely within governmental or disciplinary imperatives' (Witcomb 2003:12). She continues, 'While Foucauldian analyses have the benefit of situating museums within institutional and social contexts, their focus on questions of power relations continues to represent museums as stable sites for the operation of dominant interests' (Witcomb 2003:15).

Tony Bennett, in his earlier writings on museums and the 'exhibitionary complex' (established through a disciplining, representational hierarchy of objects and people, seen as parallel to broader developments through the mid- to late nineteenth century), gives an historical account of the first 150 years of the public

museum's development (Bennett 1988). In later works, Bennett notes that the historical argument attached to the 'exhibitionary complex' concept 'constituted a historically specific political rationality which, like all such rationalities, generated its own internal contradictions and counterdynamics.' (Bennett 2015: 6). He notes two key criticisms directed at the concept of the exhibitionary framework. The first is its historical limitation (Witcomb 1998, 2003) and the second that 'it cannot be applied indiscriminately or with equal force to every institution to which the term "museum" might be attached.' (Bennett 2015: 10). In other words, these criticisms highlight the problematic fixedness of Bennett's method to a specific temporality or spatiality⁹⁵.

That there is no single way of defining the museum is a stance taken by many museologists, cultural sociologists and historians. Evidence of this is found in the array of 'typologies', 'categories', 'frameworks' and 'models' developed to analyse the museum. Rather than following a Foucauldian framework, many individuals offer more of a typological analysis of museums. These include Pomian's (1987/1990) work, which outlines four typological precursors to public museums, and O'Doherty's 'white cube' model (1976). As an alternative to the typological tradition, many museologists have sought to perform a semiotic (textual) analysis of a specific institution. Examples of this would be Mary Bouquet's case study of Teylers Museum in the Netherlands (Bouquet, 2012), or Carol Duncan and Alan Wallach's analysis of MoMA (Duncan and Wallach, 1978). These kinds of textual analyses have been criticised (see Baker 2008), as they leave no room for the possibility of additional meanings and interpretations of the museum exhibition and ideology. In relation to museum collections, Karp and Kratz state that:

'Classificatory systems are a universal feature of human thought, but they vary significantly across societies and through history. Even as they

⁹⁵ Witcomb notes that Bennett's work valuably shifts the dominant ideology found in many Foucauldian accounts of museums by establishing 'an understanding of power that does not perceive it as a destructive force' (Witcomb 2003:15). Nonetheless, she finds Bennett's focus on governmentality and discipline limits the narrative of continuity to 'museums as an instrument of power' and neglects 'their place as a site of pleasure and consumption' (Witcomb 2003:17).

facilitate some modes of knowledge and communication, they may simultaneously hinder or foreclose others, especially when defined through mutually exclusive categories rather than polythetic ones.'

– Karp and Kratz 2015:289

This can be similarly applied to the way in which museums have been classed in the past, which limit our ability to see how these categories are blurred, how they take on inherited characteristics, break with traditions and move between classifications.

Newer museum 'models' come with an aspirational quality, such as the 'responsive museum' espoused by Lang et al (2006), museums practicing 'radical museology' (Bishop 2013), 'interrogative' museums (Karp and Kratz 2015) and 'constituent' museums (Byrne et al 2018). These are set apart from other museums to highlight differences and shortcomings, and in many cases provide outcome-oriented accounts, at the cost of viewing the nuances of museum practice more widely. Witcomb (2003) has long highlighted a tendency in the field of museums and museum studies to either cling to tradition or demand new practices. While she agrees that conversations around audience diversity and new programming and practices are valuable, she also notes that 'The characterization of present developments as a welcome break from past practices prevents a more complex understanding of the issues currently faced by museums' (Witcomb 2003: 2). In addition, I find that while there is a recognition in these accounts of the variety of practices within the wider context of museums at any given time, this approach does not accommodate the way in which museums vacillate between newer practices and older traditions.

Rather than museum models, it is more useful to establish relational qualities that incorporate a 'both-and' approach (Grewcock 2014). Grewcock writes; 'Two major narratives run through contemporary museum studies: confinement and connection' (Grewcock 2014: 172). While he sees these narratives as inextricable from one another, he notes that historical accounts of museums generally fall into the 'confinement' end of the spectrum, tending to be 'inwardly focused', whereas the 'connection' narrative is more 'outwardly mobile' (ibid.) He goes on to state

that 'a counter-narrative is now beginning to emerge through approaches to the museum that are broadly relational, that are 'both-and' rather than 'either-or' (Grewcock 2014: 172). This builds on the work by Gosden and Larson (2007) who establish the concept 'the relational museum', writing:

'Museums emerge through thousands of relationships... through the experiences of anthropological subjects, collectors, curators, lecturers, and administrators, among others, and these experiences have always been mediated and transformed by the material world, by artefacts, letters, trains, ships, furniture, computers, display labels, and so on.'

– Gosden and Larson 2007: 5

In instances like the 'relational museum' (Gosden and Larson 2007, Grewcock 2014), we can discern a shift towards complexity⁹⁶ when writing about museums. In my analysis of museums, it is evident that there is a tension between confinement and connection. This tension holds a productive capacity, allowing for interactions and encounters that are 'both', rather than 'more-less-either-or'.

As the above statement by Gosden and Larson (2007) indicates, there has been a return to materiality in the field of museum studies. Often this occurs alongside a growing body of literature around affect, with academics like Sandra Dudley shifting 'the focus back to physical objects, but with a strong emphasis on their impacts – actual and potential – on real people' (Dudley 2010:4). This comes after decades of narrative and ideas privileged over objects within the museum. Witcomb attributes this perspective to New Museologists, claiming there is;

'an assumption common to New Museologists that in order to develop a more democratic curatorial practice it is necessary to think of museums as 'ideas based' rather than as focused on objects (see, for example, Weil 1990). The basis of this claim is an argument that museums need to overcome the belief that because they work with *objects*, their knowledge

⁹⁶ Complexity theory became a valued methodological approach through sociologists like John Urry (2005), who championed this as a way of reflecting the non-linearity of social transformations and relations.

claims are necessarily *objective*. The aim is to recognise the ideological basis of all museum work. The result has been a prioritising of narrative. Objects are understood to be mute unless they are interpreted. Not to interpret has come to be seen as elitist and anti-democratic.’ – 2003:86

Dudley’s approach urges museum studies scholars to consider the value of human-object relationships outside of a ‘wider educational, social or political significance’ (Dudley 2010: 3). In reference to museum objects, she states that ‘rather than being part of an object-information package they exist within an object-subject interaction’ (Dudley 2010: 5)⁹⁷. What is particularly compelling about Dudley’s argument, is the underpinning of ‘potential’, which indicates an underlying acknowledgement of the museum as open and dynamic institutions.

Janice Baker (2008) has been a proponent for thinking about potential within museums, through the lens of ‘affect’. She writes that:

‘Overwhelmingly when critics engage with the affect of exhibits in museums they focus on the intentional use of didactic strategies employed by the institution. The operation of unintended affective response receives scant attention. That there is a ‘dual’ process of generating meaning in museums is more complicated than the rational museum model allows.’

– 2008:25

Baker proposes ‘a shift in our thinking to assign critical value to affecting experiences in museums’ (Baker 2008:24). This shift is in relation to a field of museum studies that she sees as focused on a critical analysis of the ‘rational museum’ in an equally ‘rational’ manner. She looks towards the work of Deleuze to combat this, writing that ‘The museum is open for such speculation using Deleuzian ideas to advance a more inclusive discourse that broadens our

⁹⁷ There are two points embedded within this statement that offer insight into key methodological approaches towards the study of museums that have become more prevalent over the past decade. The first is an acknowledgement of object agency alongside human agency, popularised by Bruno Latour’s actor-network theory (See Bennett, 2013). The second is around the subjectivity of experience, often explored in museum studies through a phenomenological perspective (See Natalia Radywyl’s (2008) phenomenological inquiry into the Australian Centre for the Moving Image) stemming from the work of Maurice Merleau-Ponty (1992).

approach to understanding the human and non-human world' (Baker 2008:28).

In his later writing Bennett does precisely this, taking from Deleuzian ideas (insofar as they continue to overlap with Foucault's work) in order to combat some of the shortfalls of the 'exhibitionary complex' (Bennett 2013, 2018). In retrospect for Bennett, the limit of the exhibitionary complex is 'the restricted framework that the concept places on our understanding of, first, the modalities of power that museums form a part of, and, second, the different kinds of power they enact as a consequence of the different networks and circuits they are connected to' (Bennett 2015:11). In order to combat these criticisms, Bennett turned to assemblage theory (Deleuze and Guattari 1980), writing:

'The formulations of assemblage theory have the decided advantage of allowing for a greater pliability of the relations between texts, things, technologies, and bodies that museums orchestrate, and a greater variability in the fields of effect to which this gives rise.' - 2015: 15

We see in Bennett's work that the complexity and strength of a particular assemblage is core to how other assemblages are affected when they come to a point of interaction with one another. As he notes, '... the questions which now need to be most attended to in both thinking about and thinking with museums concerns the respects in which museums exist and act only through their dispersal across the assemblages they are connected to' (Bennett 2015:18). Through this we can see why tourism, creative industry, government funding and museum policy (governmental assemblages) have become significant areas of influence in museological analysis. However, Bennett tends to exclude the smaller instances of affect that Baker champions as crucial to our understanding of experience in the museum. Adding to this, I find that the governmental assemblage approach tends to exclude the potentiality of the various human and non-human actors that make up the museum as an assemblage, in affecting back on that assemblage whole.

Furthermore, Bennett focuses on state institutions, and as many art museums operating today are privately owned, it is useful to explore the way in which

assemblage theory can be applied in ways that do not use governmental assemblage as their basis, and instead widen the systems of interaction occurring in the formation of museum assemblages. As such, while I do not discount the importance of acknowledging different mandates and functions traditionally associated with public and private museums respectively, my interest is in shining a light on the ambiguities within this, not reinforcing a binary perspective. You will find my focus is on the process of how art museums configure and reconfigure, rather than beginning from a steadfast point of what it is that constitutes a public versus a private art museum.

Ultimately, what Bennett's recent work highlights is twofold. First, assemblage systems theory provides a useful basis from which to reconsider the museum in light of complex interactions. Assemblage systems theory accommodates interactions that do not necessarily conform to the essentialist categories, typologies and models touched on earlier in this chapter, and as such, the potentiality of museums is emphasised. Second, as I have indicated above, there is room to extend our exploration of how this theory can be applied to our analysis of the museum and its practices.

We have seen through this literature that traditional binaries are no longer a viable method of analysis when museums are in collaboration with other institutions, local communities and each other through the loan of objects, exchange of ideas and participation in cultural events. Studying museums as a rupture from their Enlightenment legacy implies an institutionally directed process and lacks an acknowledgement of wider systems of interaction. It also invokes a feeling of complete overhaul, which again points to a generalisation and oversimplification of museum operations, as well as results in privileging some institutions, while excluding others. Museums interact and intersect with other bodies and spaces, both creating new conversations and solidifying older roles, which in turn sees a shift in how we see some practices endure, some fade away, and others find new iterations. Museum practices today no longer fit neatly into pre-existing categories or historical trajectories. A more expansive, flexible approach, rather than oppositional rhetoric, is needed to analyse the changing

nature of relationships to account for collaboration and contradiction in museum practice. In many ways, this dissertation follows on from the important work done by Witcomb (2003) in positioning museum practice as a complex terrain of change and continuity. While Witcomb's work highlights how a variety of museum practices are occurring within different institutions at different times, I am interested in extending this argument to consider how the museum oscillates between different practices. In this, we can discern that museum practice is in a process of constant negotiation.

In order to contextualise Mona within a wider museological framework, I sought to first redress the framework itself. As I have shown, the field of museology has approached its subject of study predominantly through a fixed-chronological or fixed-institutional analysis, or through reified generalities of themes. Museological literature has tended towards the creation of museum categories that position the museum practices as differential, rather than relational. However, when we look at current museum practice, we see that these perspectives do not adequately represent the conditions of experience within the museum. In a culture increasingly defined by a contemporary condition of flows and flux, through the last two decades in particular, sociologists have called for the use of more flexible methods capable of responding to this condition⁹⁸. With the increased movement of ideas, people and objects, alongside technological developments that inform theories around speed-time compression (Virilio 1977; Hassan 2007), museums are part of a dynamic system of connection and mobility.

⁹⁸ Mobility (Büscher, Urry and Witchger 2010), global assemblages (Collier and Ong 2005, Collier 2006), global flows (Manuel Castells 2010), cultural cosmopolitanism (Papastergiadis 2012).

2. Museums as assemblage

In considering an expansive and flexible methodological approach, I have drawn on Manuel DeLanda's (2006) extension of Deleuze and Guattari's 'assemblage systems theory' (1980/1987). DeLanda's (2006) work around assemblage systems has informed the terminology used through-out this dissertation. I have chosen assemblage systems theory as my foundation because it accounts for the complexity, multiplicity, networked relations and fluidity observed in museum practice. Like Witcomb, I am opposed to predisposing museum practice as contextualised by either fixedness or rupture (2003:5). As such, I position continuity and change as immanent⁹⁹ to one another, utilising assemblage systems theory to look at the generative conditions of contemporary museum practices. I find that a genuinely comprehensive approach to understanding museums is constrained by anything other than a system of interpretation that is fundamentally open to the processes of disassembling and reassembling.

To respond to one of the key criticisms directed towards assemblage systems theory, namely, that it can result in ambiguous and 'messy' texts, I combine my analysis with Conal McCarthy's (2015) framework of museum practice. McCarthy locates four indicators of museum practice; priorities, resources, publics and process (McCarthy 2015)¹⁰⁰. Within each of these indicators are a variety of human and non-human actors that make up the museum assemblage. When referred to individually, they are 'components' (DeLanda 2006). I utilise the indicators as a tool to group these components together in my writing, and to provide a loose structure for the following chapters. By developing a clear language around the museum as assemblage, I hope to show that while ambiguity is crucial¹⁰¹ as a philosophical stance, the complexity of relations in the museum does not need to result in 'messiness' and can, in fact, be grounded in a systematic approach.

⁹⁹ 'Immanent' should be read here as the Deleuzian 'immanence', meaning that everything is within, nothing is oppositional (or transcendent), and everything is in a process of becoming through a constant series of relations.

¹⁰⁰ Developed from Gerard Corsane's integrated model for analysing and understanding museum processes (Corsane 2005: 3).

¹⁰¹ Rather than viewing these ambiguities as problematic, I see assemblage theory as mediating the playful and critically aesthetic with the formal and technical (Marcus and Saka 2006:103-4).

To combat my earlier criticisms of Bennett's governmental assemblage (2013) and acknowledge the growing understanding of the importance and potential of 'affect' in museum experience (Radywyl 2008; Baker 2010, 2015), I have turned to Grewcock's ideas of 'critical-reflexive visiting' (2014). Critical-reflexive visiting as a research practice is an 'assemblage of related mobile practices: storytelling, following, waking and traveling' alongside 'generating a diverse range of empirical research materials' (Grewcock 2014:192). As such, I have incorporated accounts of my own museum visitation into the following chapters. Grewcock (2014) builds upon work done by Margaret Lindauer (2006), wherein she develops her ideas around the critical museum visitor. Though Grewcock disagrees with Lindauer's stance of 'the museum as a text to be read' (Grewcock 2014:191), he commends her for incorporating 'a far wider range of textual material into her analysis than one might normally find'¹⁰² (ibid.). I position my visits firmly within assemblage systems theory by considering how each component relationship impacts my capacity to affect. It is in this way that I observe Grewcock's 'critical-reflexive visiting', which 'weaves together ways of knowing with ways of doing' (Grewcock 2014:191).

When it comes to taking a productive stance in how we write about museums, I offer a recurring theme of museum 'potentiality' through my work. There are several reasons for this. The first, it aligns with the premise that an assemblage is always in a state of becoming. While assemblage systems theory has been chosen as a foundation precisely for its flexibility, there are also methodological issues that arise in this. Namely, the incalculable potential of relations generated by an abundance of co-existing components. Massumi addresses this by suggesting that events be analysed in a way that accounts for their becoming, developing a firm stance against ideological positions that view the past as static (Massumi 2004:6). In the assemblage, an 'event' is any moment of interaction between components. Being mindful of the assemblage as a constant process of becoming necessitates

¹⁰² These include: 'architecture; styles of exhibition display and specific design elements (such as wall colour, lighting, font style and physical barriers between audience and artefacts); written text; material beyond the display such as catalogues, websites, leaflets and gallery guides; and external sources such as newspaper reviews and the academic literature' (Grewcock 2014: 191).

an openness on behalf of the researcher to the potentiality of component interactions as disruptive. Second, it situates the analysis of museums in processes of flux (relational and networked), rather than pure containment (typological and fixed). Third, it provides a gateway into thinking about the ways in which the various components that make up the museum assemblage can enact their capacity to affect, rather than limiting the discussion to how they are affected. This point is highlighted through the depiction and analysis of the multiple interactions that occur during museum visitation.

2.1 Assemblage Systems Theory

Assemblage systems theory was first coined by Gilles Deleuze and Felix Guattari, as a brief element of the wider text *Mille Plateaux: Capitalisme et Schizophrénie* in 1980, translated to English in 1987 by Brian Massumi as *A Thousand Plateaus: Capitalism and Schizophrenia*. An assemblage is a 'wide variety of wholes constructed from heterogenous parts' (DeLanda 2006:3). In the method assemblage, the researcher is cautioned to self-reflexively acknowledge the performativity of method, or the making and remaking of social worlds through method. Researchers need to be responsible for how they make boundaries, what is included and what is cut in this process (Barad 2007) and to question whether it is possible to 'imagine social science method as a *system of interference*' (Law and Urry 2004:397). The assemblage systems method negates the separation of practice and theory and is self-reflexive of the performative qualities of method as a world-making activity. As such, it is a useful response to Message's (2018) appeal to those writing about museums, in that they think about their own positionality and role in meaning-making.

Assemblage theory has drawn multiple interpretations and uses across many fields¹⁰³. Further, many academic works on museums' use the term 'assemblage' as a descriptor, rather than a method¹⁰⁴. As a *social ontology*, assemblage systems theory focuses on the dynamics of the entities being studied. Assemblage systems theory as a *method*, is an attempt to 'imagine more flexible boundaries, and different forms of presence and absence.' (Law 2004: 85). The 'method' in method assemblage is the crafting of these boundaries, which in turn can be seen as a 'making of relations' (Law 2004: 84). The aim of the researcher in this process is to step away from the ontology of knowing, and instead look toward the ontology of relating.

The museum as an assemblage is taken on two different spatial scales in this thesis. The first, and more obvious, is that each individual museum is itself an assemblage, made up of various human and non-human components in relation

¹⁰³ See Coleman and Ringrose (2013).

¹⁰⁴ For example, Thomas states that the 'constitution of collections' are 'not just masses of works and things, but stranger and more surprising assemblages' (2016: 16).

with one another. However, upon mapping museum practices, another conceptual layer of assemblage emerges- whereby we find numerous museums undertaking comparable practices to create similar relations between components *across* both time and space. I argue that these form four ‘common notions’, leading to four museum assemblages; the normative, the responsive, the affective and the emergent¹⁰⁵.

A ‘common notion’ is defined as ‘an idea of similarity of composition in existing modes’ (Deleuze 1990:275)¹⁰⁶. These develop into systems of relations that are reified through habitual practice. Deleuze notes that ‘common notions are not abstract, they are collective, they always refer to a multiplicity, but they’re no less individual for that’ (Deleuze 2007a.). A common notion is simultaneously collective and individual (transindividual), common to the whole and common to the part¹⁰⁷. The four assemblages I outline are distinctive because the ‘museum bodies’ within each form a *common notion*. According to John Phillips:

‘A common notion represents the situation when two or more bodies have something in common. All bodies have in common the states of extension, motion and rest; but when two or more bodies come into contact or otherwise enter into a relationship they form a composition. A common notion is the representation of this composition as an independent unity.’

- Phillips 2006:109

The normative museum assemblage is characterised by a long spatio-temporal trajectory, and is often expressed as a ‘traditional’ museum. These are our white cube exhibition formats, our art historical narratives and our conception of

¹⁰⁵ Terms established through conversation with my PhD supervisor, Professor Nikos Papastergiadis.

¹⁰⁶ According to John Phillips, the French term *agencement*, used by Deleuze and Guattari in *A Thousand Plateaus* (1980), needs to be distinguished from the popular translation *assemblage* that coined ‘assemblage theory’ (Phillips 2006:108-9). ‘*Agencement* designates the priority of neither the state of affairs nor the statement but of their connection, which implies the production of a sense that exceeds them and of which, transformed, they now form parts. A *common notion* is the representation of this composition as an independent unity’ (Phillips 2006:108).

¹⁰⁷ This also links to the work that Massumi does around the concept of ‘affect’ (building on the Spinozian concept of affect as the capacity to affect and be affected), which characterises every interaction as a system of relations.

museums as repositories of history, authoritative information and object-artwork conservation. As a result, the normative museum also plays a public service role—becoming an intermediary for the State, a representational body of the nation, an educational institution.

The responsive museum assemblage is that which takes community responsibility at the heart of its practice, focusing on visitors as constituents. The responsive museum is seen to have shifted its practices as a result of the ‘culture wars’, to refocus on post-colonialist narratives. However, the responsive museum (like the normative) positions the visitor within the category of ‘audience’ and encourages a top-down pedagogy (though with a stronger sense of the multiplicity of narratives and a diversity of visitor needs).

The affective museum assemblage is that which privileges the sensory over other forms of knowing, transforming the old Foucauldian adage of ‘knowledge is power’ to ‘sense-making is power’. Affective museum assemblages shift away from the pedagogic, moralising and ‘top-down’ approach of exhibits, to a focus on spectacle, immersive experience and atmospherics. At its most reductive interpretation, the affective museum may be interpreted as playing a vital role in the experience/ entertainment economy (think the installation-based art museums that revolve around ‘Instagram-able’ exhibitions)¹⁰⁸.

The emergent¹⁰⁹ museum is that which, rather than the ‘control and contain’ strategy¹¹⁰ utilised by many museums (seen to preserve and enhance authority and legitimacy, and assist in territorialising the assemblage), encourages open systems of interaction. This may be located in the various affordances of digital media to create a feedback loop between visitors and professionals, more

¹⁰⁸ It should be noted that Bennett makes the argument that ‘spectacle’ in museums migrated from the displays of private collections into the ‘exhibitionary complex’ to both international exhibition formats and (national) public museums (Bennett 2015: 8).

¹⁰⁹ I use the term ‘emergent’ to describe this assemblage, not to be synonymous with ‘contemporary’, but rather to describe a state of motion and flux implicit within emergent museum practices. It is, in this way, a word play highlighting the discrepancy between the use of the word in museum studies compared to its meaning in assemblage systems theory.

¹¹⁰ See Sandell (2016:593).

autonomy in visitor movement, and less cohesion regarding the overarching role, mission and speculated trajectory of the museum. While all museums are in varying states of becoming, the emergent museum moves at a more rapid pace, as it is self-reflexive in regard to its own becoming. The emergent assemblage is more dynamic and flexible as a result.

It is important to stress that these four assemblages are *not* essentialist categories. Essentialism begins with a finished product, looks at the enduring properties that characterise the product, and makes these properties into 'essences' that define the product. While we can discern common characteristics that position a museum within a common notion, museum practice is subject to change and, as such, museums have the potential to move from embodying one assemblage to another. Unlike essentialist categories, where each category has a separate ontology, an assemblage ontology contains haecceities, or 'individual singularities' and 'universal singularities' (DeLanda 2006). From DeLanda comes the notion of 'phase spaces'. Phase spaces are spaces of possibility, where properties do not exist so much as the capacity to exercise potentials. These are structured by attractors, or topological invariants and the dimensions and dynamics of a space. DeLanda refers to these invariants as 'universal singularities', as they are singular features shared by many different systems (DeLanda 2006:29). When we apply this to the museum assemblage, the universal singularities denote our four assemblage systems (normative, responsive, affective and emergent), while the individual singularities are its components (visitor, architecture, objects, publications etc).

Extending this, an assemblage is defined by the relations between the components that compose it. In other words, a common notion is the way in which assemblage components agree, and I argue that we find common notions for normative, responsive, affective or emergent assemblages. For example, all museums have the common notion of 'knowledge building'. However, normative museums express the common notion of knowledge building in a top-down pedagogy, while affective museums express the common notion of knowledge building through sensorial practices. In a normative museum assemblage, one finds plaques with

artist name, year and material composition of the work, the visitor is watched by security, signage cautions not to touch the works, and lectures by museum professionals are held alongside exhibitions. An affective assemblage on the other hand, may encourage touch, include auditory elements and scent into the exhibition design and remove plaques.

The part-to-whole relationship is essential here, as common notions are first the idea of something that is common to an assemblage body, while practice makes these actual, not abstract. As there is no single assemblage that is not made up of numerous other assemblages, the composition of relations and the internal agreements that characterise a museum assemblage define the common notion. Causal and quasi-casual mechanisms are explored through this dissertation to look at how social wholes emerge from the interaction between their parts. This dispels the idea that social processes occur at *either* a micro or macro level, and deviates from the approach to museology that has, in the past, looked towards generalities on individual or institutional levels. In the museum, a common notion is formed through the (implicit or explicit) consent of the things that constitute the museum. Or, as DeLanda would say, ‘...making sense of social behaviour involves... the belief in the existence of a legitimate order, or the desire to live up to the expectations associated with that order.’ (DeLanda 2006: 23). He further states;

‘...we may acknowledge that individual actors are capable of making intentional choices, and that in some cases such intentional action leads to the creation of social institutions...while at the same time insist that the synthesis of larger social assemblages is many times achieved as the collective unintended consequence of intentional action’

– DeLanda 2006: 24

In order to find these common notions for each of the four museum assemblages, I first locate their components and their component relations.

Components are human and non-human ‘bodies’, or ‘actors’, that make up the assemblage. These hold ‘relations of exteriority’ (DeLanda 2006) and, as such, can

be detached and make a component of another assemblage. For example, museum objects and artworks are often borrowed or lent between institutions. They move between assemblages. Their inclusion into the assemblage is not what creates the assemblage, but rather highlight the way they mobilise relations. DeLanda (2006) suggests that assemblage components are self-subsistent, but through exercising their capacity in relations of exteriority, their existence within an assemblage can be analysed, consequently providing a perspective on the assemblage itself. Components allow for assemblages to be qualified, their modes of relation serving as criteria through which the assemblage can be discerned. Further, components hold either material or expressive roles, or a combination of both.

In this dissertation, each assemblage is explored in terms of its components and the relations and interactions, which inform their practice, which in turn present characteristics that are *variable* depending on the process of their aforementioned relations. The material role and the expressive role, as articulated by DeLanda, form two axes that define the variable roles that a component in an assemblage may play. In the museum assemblage, people, interfaces, architecture and objects in the museum space exercise the material role. The expressive roles are exercised through the habits and formations of the material components and are embodied both linguistically and non-linguistically.

This variability means that components do not exercise the same capacity to affect. For example, the visitor of the museum does not exercise the same capacity as the museum curator. Within the museum, the visitor component is in contact with a variety of other components/ systems and at each stage is offered a variation on their material/ expressive role. In exercising their capacity in a habitual way, the component affirms the common notion of the assemblage. In a museum like the Staatsgalerie Stuttgart, for example, the limited directional flow delineated by the architecture links to a chronological hang. As the visitor exercises their role of moving through prescribed pathways within the space, in conjunction with a chronological ordering of display, they are positioned to exercise their capacity in a way, which reaffirms the priorities of the whole assemblage. This example also sees the visitors' material role highlighted above

their expressive role. A comparable set of relations and processes can be found at the Louvre, Staatsgalerie Stuttgart, MoMA and the NGV. The practices of these institutions, and the way these practices delineate the scope (limits and opportunities) for components to exercise their role, forms a common notion¹¹¹. When different components interact with different systems, it produces different results, which is why the assemblage is constantly in a state of becoming.

The same visitor, going to Mona's gallery this time, is faced with multiple navigational choices, no directional signage and no wall placards. The deviation from the highly structured approach widens the aforementioned scope in capacity, consequently components exercise other sets of relations, and another assemblage is formed (in this case, the emergent assemblage). By exploring the relations between components, I am able to address the potentiality for change that occurs in the outliers- anomalies that have been traditionally overlooked or disregarded in the creation of 'neater' sociological categories. This means that the changes and consistencies found in the creation of assemblage bodies are *co-produced* by the components making up the museum, rather than *enacted on* components by the top levels of a hierarchy. I've chosen assemblage systems theory for precisely this reason- by capturing the nuances and complexities of relations, I do not assume that change occurs in all museums and museum practice from the top-down. While relevant to each of the four assemblages I discuss, this is of distinct importance when we consider the emergent museum. The greater level of dynamism accommodated for, and acknowledged by, the emergent assemblage allows us to discern the range of roles and capacities that can be exercised by its components. In turn, this allows us to examine and understand the potentiality of Mona's practice, particularly in regard to the feedback loops between visitor experience and curatorial strategy.

In the course of component relations, there is the potential for a component to either disrupt or reinforce the assemblage whole, in processes DeLanda (2006) terms 'deterritorialisation' and 'territorialisation', respectively. I have located

¹¹¹ In this example, the common notion is the normative museum assemblage.

deterritorialisation and territorialisation as a valuable starting point to understand change and continuity in museum practice and the museums role in society (especially in relation to community, knowledge production, authenticity). All assemblages are, fundamentally, 'open systems', that interact with other assemblages in ways that can stabilise or destabilise the assemblage. Territorialisation refers to the processes that define both the spatial and non-spatial boundaries of the assemblage. Deterritorialisation occurs in a component of the museum assemblage when the open system of the museum interacts with cultural, political or economic systems, or when any component of the museum assemblage no longer expresses obedience within the assemblage. These destabilising events can either be routinised (territorialising what could potentially be deterritorialised) or lead to a shift in the nature of the assemblage.

Crucial to the assemblage is the idea of coherence and consistency (as we saw through the concept of 'common notion'), or how components relate and interact with one another. According to DeLanda, as group beliefs become discussion, they then become a systematic entity known as a discourse, which then influences practices of legitimisation and practices of enforcement (DeLanda 2006). This also illustrates a process in which either deterritorialisation or territorialisation can occur and lends itself to the deeper analysis of the roles of components in later chapters. Within processes of territorialisation and deterritorialisation, lay the answers for why some museums are perceived as more fixed, and others as more dynamic, and why some practices are seen as changing and others as consistent. Without components interacting in a way that aligns with the perception of an assemblage as a (bounded) 'body', the body does not become actualised. These relations are contingent, meaning components can be 'slotted in and out' of different assemblages (the assemblage is considered different due to the difference in component interactions). Therefore, as opposed to preceding the assemblage, the characteristics of coherence and consistency emerge from the assemblage. The interplay between the material and the expressive roles serves to either sharpen the boundaries of an assemblage (territorialisation) or disrupt the assemblage (deterritorialisation).

Territorialising roles serve as processes that stabilise and maintain the identity of an assemblage. In order to be perceived as a 'whole', the assemblage 'provides its component parts with *constraints and resources*, placing limitations on what they can do while enabling novel performances' (DeLanda 2006:34). DeLanda goes on to state:

'Because the capacities of a whole to constrain and enable may go unexercised, it would be more accurate to say that they afford their component parts opportunities and risks, such as the opportunity to use a resource (an opportunity that may be missed) or the risk of violating a limit (a risk that may never be taken).'

– 2006: 34-5

In the museum assemblage, *territorialisation* can first be thought of as the historical trajectories that contribute to inherited rituals, processes and practices. It can also, however, be connected to literal 'territorial ties', the connections to geographic place and local communities. It is also an effect of the expressive components- such as policy documents, mission statements and contractual obligations to stakeholders- that serve to enforce the legitimacy and authority of the assemblage. The *detrterritorialisation* of an assemblage occurs when other systems intersect with the assemblage, modifying, recombining or replacing its components, or the components behave in divergent ways and exercise a capacity at odds with the workings of the assemblage whole. In museums, this occurs when influential individuals take over positions of authority with a view to change a museums priorities and processes, if governmental policies surrounding museums are invoked, when social movements gain momentum, resources diminish or increase and so on.

To recapitulate, at its base level, every assemblage is made up of parts, or components, whose relations either affirm or destabilise the assemblage whole. The assemblage is therefore reliant on component parts holding a common notion, which territorialises the assemblage. However, the systems of interaction between components are subject to variations, which hold a potential to detrterritorialise the assemblage whole. This approach depends on the

understanding that components are able to affect back on each other, and on the assemblage. Hickey-Moody succinctly articulates the nature of affect, writing that:

‘For Deleuze, and Deleuze and Guattari, ‘affect’ refers to changes in bodily capacity. The body to which Deleuze refers is not necessarily human. It is a degree of power held within any given assemblage or ‘mixture’. Affects extend or decrease the limits of what a ‘body’- or a given assemblage or mixture- can do. An affect, then, is a margin of modulation effected by change in capacity: a material section in its own right that articulates an increase or decrease in a body’s capacity to act.’ – 2013: 80

In every instance of component relations, is the opportunity to affect other components and therefore the assemblage whole. In turn, every assemblage has the capacity to affect other assemblage systems. What the above quote highlights is that ‘affect’ is a productive quality of the assemblage. Because components are in a constant process of interaction and relation, the assemblage is never a fixed entity, but always experiencing a process of becoming.

2.2 Museum Practice

‘In assemblages you find states of things, bodies, various combinations of bodies, hodgepodes; but you also find utterances, modes of expression, and whole regimes of signs’
–Deleuze 2007:177

As noted earlier, I have grouped components together using McCarthy’s indicators of museum practice, in order to look at the composition of the assemblage on a variety of different micro and macro scales. Each museum assemblage is made up of components interacting, which I have referred to more generally as ‘museum practice’. Inherent to the concept of ‘practice’ is the idea of habit and repetition, a parallel to the processes of territorialisation that configure and stabilise assemblages. This duality (of process and outcome) encapsulates the generative quality of interactions for the assemblage, as well as the notion of the assemblage as always in a state of becoming.

Crucial to the use of assemblage systems theory as a method is recognising one’s own position as a researcher. Within these assemblages, I have applied my own ‘coding role’ (DeLanda 2006) in order to structure the analysis of museum practice in a way that is not bound institutionally. A coding role is the acknowledgement of world making, aiming to create a transparent account of the way in which the researcher has come to make certain decisions and develop particular framing¹¹². Mine is developed through the aforementioned overlay of McCarthy’s (2015) indicators of museum practice with assemblage systems theory. This has allowed me to form three scales of analysis (see fig. 1, below), which should not be read as a hierarchy, but rather, as a layering. It is important to acknowledge that while each layer and component analysed as a part of the museum is in itself an assemblage, the focus here is on the processes of becoming for normative, responsive, affective and emergent museum assemblages.

Priorities refers to policy frameworks, ethical guidelines and museum management and indicates the ‘strategic direction of museums through mission,

¹¹² Deleuze and Guattari (1987) use the term *desiring machine* to denote the way one thinks about drawing connections within a grouping of components to create an assemblage ‘body’ when using assemblage theory in research.

vision, leadership, and governance, changing ideas about ethics and what museums should do, debates about the measurement of performance, and shifts in legislation and policy guidelines' (McCarthy 2015:xxxvi). 'Priorities' can be understood as '*a collective assemblage of enunciation, of acts and statements*' (Deleuze and Guattari 1988:88). These are located through the expressive role of policy, mission statements and documents circulated by management levels within the museum. 'Values are not just words- they are principles that guide the institution on all levels- the people, nature of communications, sense of place, and reason for being' (Anderson 2012:6). In order to locate priorities, I access and interpret museum mission statements, documents produced by museum management and policy documents pertaining to museums. Looking at museum mission statements taps into a pre-existing area of focus within museum studies literature¹¹³. A museum's mission and values are seen to 'capture the essence of the museum' (Fleming 2015:3), playing a pivotal role in projecting the museum's 'identity'. Working within assemblage systems, they are indicative of how a museum wishes to define and project itself as a (bounded) 'whole'.

Resources refers to the collections, objects, materials contained in the museum and correspondingly the curators, collection managers and staff who acquire, research, care for and manage these resources. It also pertains to museum economics, funding models, sponsorship, marketing and branding. We can understand objects, artworks and collections as playing a material role in the assemblage. The processes *surrounding* collections, including planning, care, management and development, as well as marketing and branding in terms of financial resources, play an expressive role. A key resource explored through each of the following chapters are media forms, from museum websites and social media accounts, to interactive screens and geolocative devices. This focus on media is useful, as it highlights the way in which many texts on museums claim that the introduction of digital media into museums is transformative – leading to more 'emergent' relations. I argue that media forms as part of a wider assemblage are only emergent insofar as the rest of the assemblage reinforces the trajectory

¹¹³ See Davies 1999; Anderson 2012; Fleming 2015

of emergence. The intersection of digital media as a component within the museum can be equally territorialised as normative, responsive or affective, depending on its relationship with other components.

The notion of publics operates on a dual level for McCarthy. They are the audiences that the museum addresses and also the products created by the museum that circulate in the public realm. He includes the latter to 'explore how these are used, consumed, mediated and responded to by the audiences that the museum addresses' (McCarthy 2015:xxxvii). This already begins to indicate the interplay of complex and non-linear influence of open system assemblage. For studying organisations using assemblage theory, DeLanda separates 'elements that play an expressive role, that is, those components that express the *legitimacy* of the authority' from the ones which play 'a material role, those involved in the *enforcement* of obedience' (2006:68). Publics play both a material and expressive role, by exercising different sets of capacities¹¹⁴. If in align with the other components of the museum assemblage publics will territorialise and stabilise the assemblage. If not, they may play a deterritorialising role.

Processes are defined as the development and delivery of the above resources to publics. It includes the development of exhibitions, trends in permanent and temporary museum display, curatorial theory and practice and the relationship between museum and community. It is through an analysis of processes that we find distinct moments of deterritorialisation and territorialisation, for these processes bridge resources and publics to provide iterations of knowledge production, community building and authenticity. DeLanda (2006) notes that expressive behaviour sends signals to the rest of the assemblage about the intention of the organization, which I connect to priorities. Expressive behaviour then moves into the implementation of strategies, understood here as processes, which connects with the material elements of the assemblage, and can be understood through resources and (traditionally) publics. Self-professed

¹¹⁴ 'Like all social assemblages, the material role in organisations is first and foremost played by human bodies' (DeLanda 2006: 72).

priorities are found in museum mission statements, and usually find performative iterations through museum resources, processes and publics. A strong legitimation of the assemblage occurs through expressive and material roles in alliance.

Ultimately, I have incorporated McCarthy’s museum practice compendium (2015) as it provides a useful language in which to group components in a way that is cohesive yet does not attach my conceptual framework to a singular institution or point in history. While McCarthy separates practice into ‘priorities’, ‘resources’, ‘publics’ and ‘processes’, I would like to stress that – in order to not compromise the assemblage method – these terms are used to depict the configuration of component relations rather than create predefined categories. In other words, I untangle these components in order to observe how they come together, rather than the other way around.

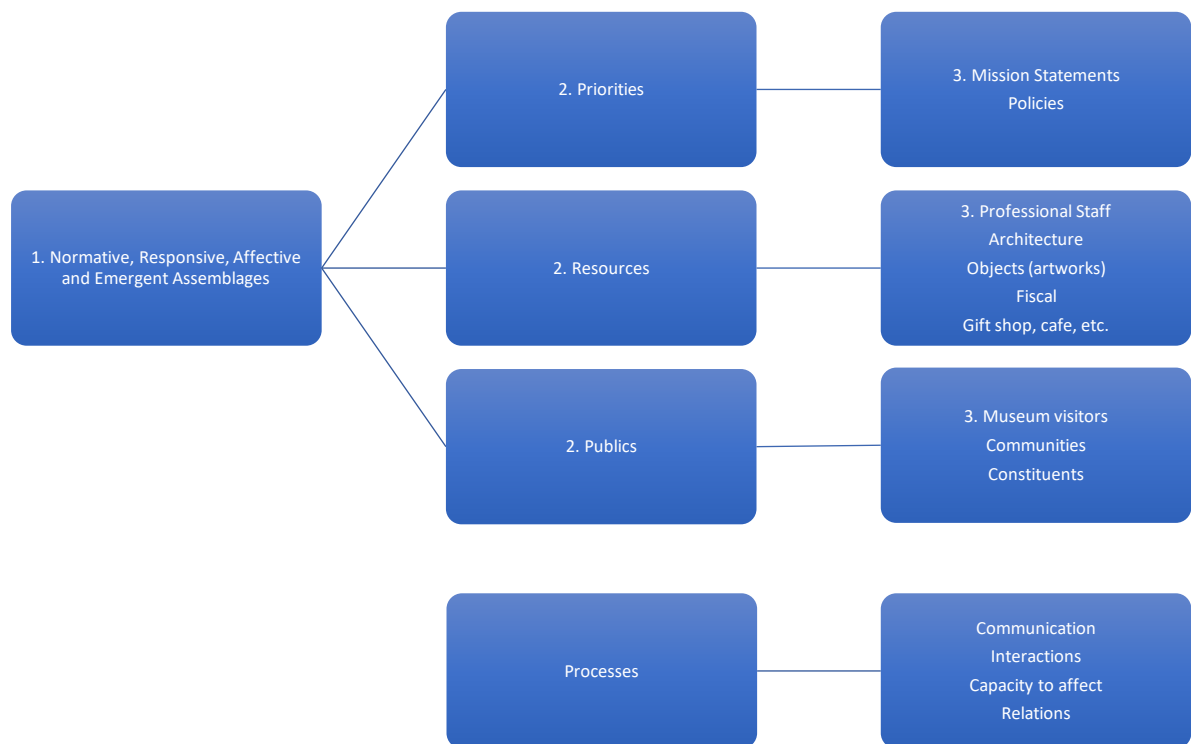


Figure 1 Coding Role

(1) Denotes assemblage as a ‘common notion’. (2) Denotes indicators of museum practice. (3) Denotes assemblage components grouped within indicators.

This framework for exploring relations and becoming, has been based around the idea that with the increasingly transitory nature of museum practices, there are several 'indicators' (middle column, fig. 1) in which specific practices can be located and utilised to formulate an understanding of the institution as a whole. Each indicator is itself an assemblage, made from components, whose compositional qualities vary across museum types. These form my 'coding role'. Each assemblage is built up from a multitude of components and their relations. As such, the way I approach each analysis is from right (components) to left (assemblage). This is aligned with the idea that in order to understand an assemblage, one must begin by looking at the relationships between the components that come together within a spatial and temporal scale.

As shown in the above diagram, the museum assemblage contains a variety of intermediately scaled entities, which interact in ways that highlight the properties of the whole. Micro and macro levels in assemblage theory do not exist on the individual to institutional scale. Each of the entities I highlight as components, such as the museum visitor, the museum object etcetera, are themselves 'macro' properties, made up of a materiality of 'micro' properties. In the museum, which brings these components together on the same spatial plane, the component becomes micro, while the museum becomes macro, and in the assemblage whole, the museum becomes micro, the assemblage the macro. And yet, the assemblage is only given its properties from the interactions of each entity with one another, its constitution therefore reliant on each entity and its relations. In this approach, it is necessary to conceive of the institution through a flattened topological diagram of processes making up a system, rather than a hierarchical schematic. According to DeLanda, there are three qualifications for the assemblage system to account for a multi-scaled social reality. The first is the concept of emergence, the second that networks and organisations come into being as part of a generative processes emerging from other existing assemblages and the third is that particular social processes occur at correspondingly relevant scales (DeLanda 2006:38-9).

The spatial scale posits the whole as larger, in that it is composed of many parts. However, in the assemblage also exists a temporal scale;

‘In Deleuze and Guattari, a plateau is reached when circumstances combine to bring an activity to a pitch of intensity that is not automatically dissipated in a climax. The heightening of energies is sustained long enough to leave a kind of afterimage of its dynamism that can be reactivated or injected into other activities, creating a fabric of intensive states between which any number of connecting routes could exist.’ – Massumi 1987:iv

While change is seen as continuous, a definable assemblage (a singularity) occurs either slowly, as the result of repeated interactions in a cumulative process, or at a more rapid temporality through strategic planning. Strategic planning often involves the mobilisation of internal resources, which prolongs the assemblage duration beyond individual decision-makers. In the museum, legitimacy as an expressive resource, plays an integral role to the durability of the museum assemblage. Other resources include material ones, such as funding and professional hierarchies. This highlights the temporal consequences of spatial scales (that they may leave an ‘afterimage’). For example, a national museum, which operates on a larger resource scale, would require a greater mobilisation of resources in order to affect change within the assemblage, than a regional museum or smaller scale museum. In turn, this is why many national museums assume the normative assemblage, and why we perceive them as slow to change. The stability of the normative museum assemblage- with its traditional precedents, long-standing entrenched interests and routinely performed interactions- results in its durability as an assemblage system.

Within this spatial and temporal scale, historical significance is considered crucial to the assemblage system¹¹⁵. A body’s experience or history is a coordinate for its capacity to affect and be affected. When we look to the museum assemblage, the

¹¹⁵ This thesis takes into account the significance of historical trajectories and rituals of territorialisation inherent to assemblage theory, which contributes to a sense of grounding in museum practice. It has been my aim, here, to combat the criticism of abstraction and vagueness leveled against assemblage theory and provide a practical and traceable method for studying the museum as assemblage, while staying true to an ontology of relation.

capacities exercised by a museum through its practices are an extension of their context. As such, in the following four chapters, I begin by identify key contexts for each assemblage that have formed patterns of experience through a mixture of bodies, times, events and places. This, in turn, informs the longitude and latitude, and the speed and slowness, of affect, both in and by the assemblage. It explains, in part, why some institutions are perceived as being 'slow to change' and others appear to respond quickly, and in dynamic ways. No museum is immune to intersections with the political, cultural, economic and social. However, the way in which museums practice these relations today does not follow a direct and continuous history.

This understanding of spatial and temporal scales is also crucial to understanding the exhibition practices of museums. An overwhelming majority of major museums hold temporary exhibitions, which allow other systems of interaction into the assemblage for a given period of time. These intersections can lead to variable combinations of assemblage – normative museums to hold affective exhibitions, responsive museums to engage in emergent practices, and so on. In the temporary exhibition, components slot in and out of the assemblage, and we see moments of relational interaction, but I argue that these do not change the core characteristics of the assemblage itself, until the components' affect takes a more sustained impact on the museums' practice. It is not until the interactions between assemblage components affect the priorities, resources, processes and publics of the museum that the assemblage shifts¹¹⁶.

Based on the interactions between components, I am able to locate a museum as an assemblage system with common notions to other assemblages, finding my four museum assemblages; the normative, the responsive, the affective and the emergent. Instead of taking my museum case studies as pre-formed entities, I look at how interactions between components of the museum either territorialise or

¹¹⁶ An example of this is the Louise Bourgeois commission (2000) for the Tate Modern's Turbine Hall, which encouraged visitors to have an embodied experience reminiscent of an emergent or affective museum assemblage. This did not permeate and challenge the other systems in play at the Tate- its priorities, resources and publics did not shift, rather it was a temporary invocation of a different process, in this case, when the artist component interacted with other systems.

de/reterritorialise the assemblage. From this point, the focus turns to the points of interaction that hold the potential for components to exercise their role. Through the following four chapters – in which I outline my conceptual mapping of museums as assemblage – the part-to-whole relation is crucial to my analysis. Mapping is not done in advance, or it runs the risk of flattening outliers and tensions, and as a consequence diminishes the researchers' capacity to see productive 'lines of flight'¹¹⁷.

¹¹⁷ Deleuze utilises this phrase to indicate an openness to the possibility, or potentiality, of a relational interaction that creates a new direction in action, thinking and being: 'Nothing is more active than a flight!' (Deleuze and Parnet 2002: 36).

2.3 Critical-reflexive visitation

Chapters four to seven of this thesis explore the normative, responsive, affective and emergent assemblage in turn, testing them against case studies of various museums. In many cases I combine this with my own participant observation, through the lens of critical-reflexive visitation (Grewcock 2014). Through the duration of this project I acted in the capacity of both museum visitor and researcher at a variety of public and private museums across several continents. While the assemblage theory methodology I draw on throughout can be used for all manner of museums, the case studies represented throughout are predominantly art museums and collections that I have visited myself. As such, museums through Europe and the Asia-Pacific are highlighted more frequently than those in Africa, America and the Middle East. While concern has been expressed over the positionality of the researcher in participant observation, the approach of James Clifford and George Marcus (1986), served as a basis for locating myself within this ethnography, forming a more 'reflexive ethnography' (Davies 1999) that highlights, rather than downplays, my role as researcher.

I include moments where I consider my engagement with 'practices and experience before and beyond the museum' (Grewcock 2014: 191). When exploring the four museum assemblages, I also draw on my field notes from participant observation at the Benesse Art Site (Naoshima, Japan), the Tate Modern (London, United Kingdom), Staatsgalerie Stuttgart (Stuttgart, Germany), Sammlung Boros (Berlin, Germany), the Wunderkammer Olbricht at *me* Contemporary (Berlin, Germany), the National Gallery of Victoria (NGV in Melbourne, Australia), Te Papa Tongarewa (New Zealand) and the Museum of Old and New Art (Mona in Tasmania, Australia).

There are several reasons¹¹⁸ for this selection. The first, these are all museums that I have had the opportunity to visit myself while undertaking this research project. As such, they move my analysis beyond what is accessible through literature and into the experiential. The second, I have cast a wide net in order to

¹¹⁸ There are general, strategic and specific reasons for each museum within this selection that come into bearing as they are explored in each chapter.

give a cross section of a variety of ways in which museum studies have traditionally grouped museums. For example, while NGV, Staatsgalerie Stuttgart, Te Papa and the Tate are all public museums, *me* Contemporary, Bennesse, Sammlung Boros and Mona are all privately owned. However, when placed in the assemblage, we see that these categorizations of private and public bleed into each other. Ideas around 'public-ness' are adopted in the private museum, while ideas around entrepreneurship are adopted in public art institutions. Instead of looking towards trends developing in one country, I look at museums across three continents for a wider scope (which also does necessary work in moving beyond the dominant North American and Euro-centric narrative of museology). There is also a large discrepancy in the timeframe these museums opened to the public, with Staatsgalerie Stuttgart established in the 1843, and Mona the most recent in 2011. The analysis of these shows the different temporalities of assemblage. Third, I have chosen reference points that are generally understood as iconic on either a global level (Tate Modern, The Louvre), or that are iconic nationally (NGV). These are museums that have demonstrated that these are not static institutions.

To supplement the above, I extend my mapping to museums beyond those I had the opportunity to physically visit, or those that were visited in person before undertaking this research. For the former, these include The Centro de Arte Contemporânea Inhotim (Inhotim) Brazil, the Museo Nazionale Delle Arti Del XXI Secolo (MAXXI) Rome, Stapferhaus Lenzburg in Switzerland, Palais de Tokyo in Paris, Moderna galerija (MG) Ljubljana and Migros Museum für Gegenwartskunst, (Migros) Zurich. For the latter, the Van Abbemuseum in Eindhoven, and the Musée du Louvre (Louvre) Paris. I undermine the idea of a single, authoritative voice, by positioning these observations as complementary – and sometimes problematising – material, to add to the mission statements produced by these institutions, case studies on visitor experience and curatorial strategies from other academic investigations, artist responses and interviews with owners, directors and curators. Each of the four assemblages I have established negotiates between fixedness and fluidity, though nonetheless hold common notions; characteristics that emerge from habitually performed relations. Each represents

a series of individual and universal singularities, which have been mapped in relation to both an historical trajectory and contemporary museum practice, forming an assemblage system of museums that are open to intersections with other systems, accounting for their experiences of deterritorialisation and territorialisation. Throughout these chapters we see my methods – case studies and critical-reflexive visitation – encapsulated within my methodology, which is grounded in assemblage systems theory. The presuppositions that shape the conditions of identity for these museums is tested against the conditions of real (the world as it is lived) and virtual (the inherent possibilities that are no less real) experience.

2.4 Potential

To explore other facets of assemblage – such as *affect*¹¹⁹ and *immanence* respectively – I turn to Brian Massumi (2002a; 2015), whose theories provide a useful bridge to an (in some ways more phenomenological) understanding the individual singularities found in visitor experience and curatorial strategies. Massumi’s work around the philosophy of *immanence* (2002b) becomes a foundational point for taking structure and agency outside of an unproductive dichotomy, instead looking at how a logic of relation between both constitute the museum. I also explore his ideas around *affect* and *productive tension*, most notably in assessing how component interactions territorialise and deterritorialise the assemblage whole. As he writes, ‘There is an affectation, and it is happening in-between. You start with the in-betweenness’ (Massumi 2015:48).

Immanence is a collapse of distinction into a ‘plane of consistency’. Regarding the museum, the pre-existing abstraction is the binary of change and continuity. The planes of consistency are the roles of knowledge production and community building in the museum. Instead of a pre-established form or order, there are complex networks of relations, becoming and affects. ‘Immanence refers to the specificity or singularity of a thing; not to what can be made to fit into a pre-existent abstraction (neo-liberalism, capitalism, or globalisation, for example)’ (Coleman and Ringrose 2013:10). However, Deleuze’s transcendental empiricism makes a point of tracing between the actual and the virtual, that is, the relations between immanence and potentiality. ‘Transcendental empiricism thus begins with singular experiences and traces the ways in which the virtual is actualised, and may be actualised differently’ (Coleman and Ringrose 2013:11) ¹²⁰.

The method applied to reframing museums as assemblages is located in the contemporary conditions of museum practice. It highlights relations, affect and movements within and between assemblages, occurring across various institutions and through multiple components. Through this, change and

¹¹⁹ The most common definition of affect in sociology comes from its original conception by Spinoza, as ‘a confused idea by which the mind affirms of its body, or any part of it, a greater or less power of existence than before’ (Spinoza 2001:158).

¹²⁰ Coleman and Ringrose use the term ‘virtual’ for what I understand to be and term ‘potential’.

continuity are not viewed as binaries, or dualistic pairs, but as holding an immanent relation to one another. This problematises the way in which museum studies has previously been approached, as it does not aim toward a recognition of how museums develop which would rely on pre-existing categories or typologies. Rather, it looks at the conditions that give rise to these new concepts, by analysing the generative potential of the museum as assemblage, something which is continually practiced, affirmed, dismantled and reassembled. Therefore, I use assemblage system as a way of explaining the temporality of practice within museums, rather than the four coined assemblages themselves as ephemeral.

‘Assemblage thus seems structural, an object with the materiality and stability of the classic metaphors of structure, but the intent in its aesthetic uses is precisely to undermine such ideas of structure. It generates enduring puzzles about ‘process’ and ‘relationship’ rather than leading to systematic understandings’

– Marcus and Saka 2006:102

The theme of potentiality looks at the way in which the lens of assemblage allows us to be open to the destabilizations of neat narratives and wholes. Combining this with Kylie Message’s (2018) invitation to think critically and self-reflexively about the way in which academics write about museums, I emphasise potentiality in order to embody productive tensions around becoming and dynamism. As Coleman and Ringrose assert, researchers are responding to increasingly complex and entangled areas of study by viewing ‘methodology as a relation between *what is* and *what might be*’ (2013: 7) If we posit the researcher as another component in the assemblage of museums, the importance of a fluid system of interpretation shapes the potentialities inherent within the institution itself¹²¹. In turn, this underscores a supportive stance on the capacity of museum components to affect. Without discounting how structural forces are realised – which is fundamental to the way in which museum assemblages are territorialised – my goal is to empower perceptions of agency in component relations.

¹²¹ For example, this ARC Linkage Project has contributed to the collaboration between Mona and industry, by establishing a series of project partners that included Tourism Tasmania and local councils and holding several ‘Mona Effects’ seminars with representatives from both Mona and governing/ business bodies present. This has increased the points at which different assemblage systems interact.

3. The benefits of a museum assemblage approach

Following the logic that ‘anthropological accounts of cultural exchange... make the broader methodological point that conventional models for mapping culture, in relation to fixed geographic boundaries, fail to grasp the deterritorialisation of contemporary culture’ (Papastergiadis 2010:17), I claim that the issue with previous museum analysis is that they are based around traditional forms of structure, and therefore not fluid enough to maintain their relevancy in the face of mutability in museums. Museums have long been in conversation with other museums, artists, the art market, governing bodies and academia. It is in this context- of openness, mobility and investigation- that we see the rise of the emergent museum. In an era characterised by contemporaneity and global flows (Collier 2006; Castells 2010), what appear to be ‘singularities’ when positioned in relation to this historical mapping outlined above, can instead be viewed as ‘universal singularities’, the result of a complex interplay of components that slot in and out of museum assemblages. The issue we face with existing museum typologies, is that they are not fluid enough to maintain their relevancy in the face of dynamic relations. Museums are relational bodies, and as such, are constantly changing through their practices, which impact the affective capacity of the institution and its components.

The following chapters demonstrate a radical, accentuated, multiplication of museum processes. Today, many art museums still invoke practices that draw on Enlightenment rationales of contemplation and art-worship. Others go back further, utilizing exhibition strategies and processes of knowledge formation that conjure the curiosity, pan-semiotics and personal narratives of the *Wunderkammer*. The state-owned/ privately owned binary is no longer a viable method of analysis when both factions of museums are in collaboration with each other through the loan of objects, exchange of ideas and participation in cultural events. Privately funded museums often work with the state to enhance their touristic clout for the benefit of both parties. In a similar vein, public museums come to rely on private institutions or philanthropic individuals for funding. Moreover, private museums take on public service roles, while public museums take on models of entrepreneurship. Visitors are positioned at various times

within the same institution as spectators, audiences, clients, participants, students, community members, constituents and so on.

Accounts such as Bann's 'return to curiosity' (2008), Candlin's exploration of 'touch' in the museum (2010) and Thomas' exploration of the role of museums in the 21st century (2016), all serve to complicate the linear historical accounts of museum development, the notion of clean epistemological breaks, and consequently the reified generalisations of contemporary museum practice. However, each continue to position contemporary museum practice as a break from the nineteenth century museums. As noted in the preface of this dissertation, Mona is often placed on a pedestal, its 'newness' highlighted, in many ways positioning it as the subversive poster-child for museums. The point of this dissertation is not to critique these models, which I see as important and productive contributions to the field of museum studies. Rather, I am aiming to approach the analysis of museum practice from a different perspective, in order to explore the application of a conceptual process that is as dynamic as the bodies it studies. When undertaking an analysis of what can be read as a 'cultural phenomenon', it is crucial to situate these practices within a wider cultural framework. To do so without falling into the pattern of museums as totalities, and to account for the affective capacity of relations that position the institution as dynamic, museums are being explored here as assemblages.

Through the literature on museums, it became evident that while all museums hold a role in both the formation/ communication of knowledge and community building, the nuances of this role this differ widely in some institutions, while in others are undeniably similar. Hence, as Witcomb (2003) has posited, we find ourselves in a complex terrain that weaves together change and continuity in museum practice. An analysis of museums that does not aim to capture and tie down the museum into a singular category can be achieved by looking at processes of becoming (within and across institutions). The assemblage systems method has allowed me to match the intense complexity of analysing wider contemporary art-museum practice. Instead of typologies, categories and models, we have assemblages, which takes boundaries as porous. The assemblage term of

'becoming' is an interplay of change, continuity and relational interactions, rather than a continuation of an orderly historical narrative. Each of the following four chapters of this thesis analyses each assemblage respectively, showcasing museums that may be considered emblematic of each, before unpacking the relations that both solidify (territorialise) and problematise (de/reterritorialise) our perception of the assemblage body as an enclosed 'whole'.

A focus on flow and flux shift the way in which we understand cultural institutions and begin to shape the way in which we engage with the complexities of networked relations that characterise our contemporaneity. The conditions of contemporaneity – networks, the mobility of people, ideas and objects – all heighten the potential of disruption as more open systems come into contact with one another. Some component relations, such as curation, the role of the visitor and digital media technologies, feature more heavily than others in my mapping of museum assemblages¹²². While each tier of the assemblage is formed and affected by the components of the other assemblage, and are able to act back upon these components, it is the relationship between the visitor and curatorial strategies, through the visitor feedback loop, that becomes the focus of assemblage in the final section of this thesis. The boundaries I have drawn in this process are a way of making a complex field of relations comprehensible, though it needs to be expressed that these boundaries are not fixed.

To pre-emptively address the question of whether a museum can take on the relational interactions of more than one assemblage at a given time, the answer is 'yes' they can, and do. However, there is a caveat here. Through my analysis of museums as assemblage systems, I found that the spatial and temporal nature of the assemblage is foundational to understanding the museum as a normative, responsive, affective or emergent common notion. For example, a common notion is often *deterritorialised* within temporary exhibitions, but less frequently *reterritorialised* as a different common notion. According to Deleuze, 'The problem

¹²² This should not be read as a privileging hierarchy, as each component is equally important to the overall perception of assemblage body, but a constraint of both time and scope that is the nature of a dissertation.

is one of “consistency” or “coherence,” and it is prior to the problem of behaviour. How do things take on consistency? How do they cohere? Even among very different things, an intensive continuity can be found’ (2007:179). This ‘intensive continuity’ is termed a ‘plateau’ (ibid). While hybridity is rife within present museum practice (as we see through the following chapters), the normative, responsive, affective and emergent common notions represent plateaus – even if the emergent plateau is (paradoxically) only consistent in its self-reflexive and heightened state of inconsistency.

An assemblage is fortified through the relations and perceived capacity of its components. When we look *only* towards the context of each assemblage, it may appear as though these are historical categories, built as a trajectory from normative to emergent. To dismiss the body-assemblage’s experience-history would limit our understanding of affect, and therefore our understanding of an assemblage’s perceived capacities. However, to focus only on the genealogical elements expressed at the beginning of each chapter, would be to miss a core contention of this work; that the assemblage is alive and always in a state of becoming. This work does not concern itself with *progress* (linear succession), but *process* (relational conditions).

In sections two and three of this dissertation I move on to testing the aforementioned four assemblages through assemblage systems theory. We begin to see how and why some of the ideas and practices surrounding museums have been seen to persist or change, while exploring the possibilities and potential of component relations. I argue that through an understanding of the museum as assemblage, we begin from a framework that mirrors existing institutional and cultural dynamism. This creates the opportunity to respond in a manner that is equally flexible. As such, I take a focus on museum practice not as an outcome, but as a process. I identify the same components in each assemblage and use the same language (object, visitor, physical site) to signify them, but it is only through the *mapping of their relations* that the wider assemblage emerges, not through the presence of the components themselves.

The task of this dissertation is to unpack component relations to find how common notions of museum assemblages – that are neither fixed in an historical period¹²³, nor to a specific institution – are perceived. This is a move away from museum typologies, into the museum as assemblage, creating an ontology that is neither chronological nor place-based. Its framework is instead underpinned by a relationality, which serves to accommodate an understanding of the institution as flexible. The next four chapters move through each of the assemblage systems – normative, responsive, affective and emergent – of museums. Each chapter begins with the context of the assemblage body’s experience. It then moves through the set of relations that constitute the assemblage, based on the coding of museum practice as a combination of priorities, resources, publics and processes. Within the coding system is a multiplicity of components, which exercise their capacities in ways that determine the conditions of affect and potential for the system. It is my hope that this dissertation proves valuable to both the field of museum studies as well as museum professionals, by developing a greater understanding of the points of interaction that have productive capacities across multiple layers of the assemblage.

By locating the relations between components that form the four museums assemblages, I create a framework that is not bound chronologically, nor fixed institutionally. In doing so, the assemblage accommodates a range of conceptual constructs, to look at how museum practices were and are in a constant state of mutability, an understanding that I argue is crucial for future museological studies, which could ideally operate through a system of analysis that is as reflexive as the cultural conditions that museums negotiate and that we live through individually and collectively. These chapters serve as a wider cultural mapping of the museum, as well as of museology, in order to situate the emergent museum type within a broader framework of scholarship, events, practices and institutions.

When I move into the analysis of Mona’s practices in the final section of this

¹²³ Though simultaneously recognise that they are part of historically significant processes.

dissertation, this conceptual mapping becomes integral in understanding Mona as an assemblage within a wider context. It serves to problematise the claims towards Mona's uniqueness, while still looking at the productive effects of its practices. Through the application of this method, Mona displays a complexity of practices that, at times, are indicative of one or more of each of the museum assemblages. This places the emphasis on the museum's dynamism and, as a consequence, its potentiality, rather than purely documenting a museum within a singular typology or emphasising some practices over others in order to paint a picture of Mona as 'the next step' in a historical trajectory. This means that, instead of approaching Mona from an ideology of 'progression' (in relation to a historical trajectory), I am able to analyse the multi-dimensional processes of its (constant) becoming. This moves the research away from the 'hype' surrounding Mona, instead framing it as part of a broader context of museum practices by looking towards other museums around the globe. By examining museological accounts and empirically cross-checking them within contemporary museum practice, I find a far more complex interplay than an assumption of change and continuity as binary oppositions suggests.

The aim of this methodology is to provide a conceptual mapping that remains useful for future researchers. The museum as assemblage and the four museum assemblages that consequently arise, have been deliberately broken down into specific markers of practice, informed by a subset of markers that delineate one of the four assemblages. However, it should be stressed that as assemblage components have proven to be dynamic, the cohesiveness of each assemblage will not always be straightforward. For example, that a museum may have normative priorities, resources and publics, while at the same time having affective processes. At the end of the normative, responsive, affective and emergent chapters respectively, I make note of the ways in which component relations and museum practice have problematised a neat categorisation of museums. There are key systems of interaction I draw on throughout this work to highlight both the territorialisation and de/re-territorialisation processes of museum practice. They are a combination of political, economic, social and cultural systems, whose different relational interactions with each museum assemblage hold the potential

to affect the assemblage whole¹²⁴.

As such, rather than taking on a first phase of institutional critique by seeking to make wider institutional transformations, or by following the second phase of institutional critique by contemplating the institutional governance that has formed a 'psychic prison' (Holmes 2009:58) through which we are unable to surpass the self-directed framing of the art institution (Fraser in Alberro 2005), I situate my own critique firmly in the third phase of 'instituent practice'. I believe that through an assemblage systems lens, our understanding of museum practice can be developed. In turn, the analysis of Mona becomes an exercise in understanding the processes of '*fleeing, instituting and transforming*' (Raunig 2009:3). Instead of the claustrophobic grip of neat narratives, this dissertation is an embrace of complexity, tension, experimentation and potential.

¹²⁴ For example, the rise of a culture of visuality – linked to the hyper mediated images present in global flows of ideas and information – deterritorialises the normative museum, but reterritorialises the emergent museum. Political-economic factors, present in the idea of government involvement (experienced also by private museums), reterritorialises the normative museum, while deterritorialising the emergent. Each of these systems hold components which interject into museum operations at various points and to varying degrees of longevity.

Section Two: Normative, Responsive and Affective Museum Assemblages

This section explores the normative museum assemblage, how we understand its historical significance and characteristics. I then look at how responsive and affective museum assemblages have respectively developed, through different intersecting systems, and distinctive relations. Our understanding of museums is formed through the interplay of history, architecture, museum professionals, regulations, visitors, objects, atmospheres, communities and media. By approaching the analyses of museum practices from the standpoint of component parts and their relations, I am able to discern the ways in which museums exercise both change and continuity. Crucial to this, however, is that these relations can be, and indeed have been, disrupted. How then, are change and continuity currently positioned in museums? And what does the lens of assemblage systems theory offer in the potentiality of museum practice?

The Normative Museum Assemblage

Many museologists writing about museums today illustrate the way in which an idea of a 'traditional' museum has prevailed. We only need to think of the literature around the need for 'reform' or 'revolution' in museums (Lang et al, 2006; Byrne et al, 2019), an argument closely followed by case studies of museums that are 'changing in the right direction' (Bishop 2013; Byrne et al 2019). This sets up a dichotomy of 'traditional' and 'innovative', one that I have previously argued is problematic given the complexity of museum practice. Nonetheless, the perception of the traditional museum persists, forming a common notion. I have termed this common notion the 'normative assemblage'. As opposed to the 'traditional' museum explored through accounts like Hooper-Greenhill (1992), the concept of a 'normative assemblage' reflects an ideology reified through various practices (including writing on museums), rather than a pre-formed body. By looking towards the historical significance, priorities, resources, publics and processes that make up a museums practice, I highlight points of interaction which territorialise this assemblage, as well as those moment with the potential for disruption. This chapter gives insight into both how and why normative processes endure as a common notion.

As a common notion, the normative museum assemblage holds several 'universal singularities' that see similar practices occurring across different museums. The normative museums' priorities can be understood as holding an educative role, enlightening and civilising a 'public' as well as playing a part in nation building. Its resources usually extend to government funding as well as comparatively stable and extensive permanent collections. Its processes include a top-down pedagogy, hierarchical management tiers, educational events, perceived highbrow publications and prescribed movement within the museum space. The normative museums' public is catered to with a notion of 'public good' and there is the sense that visitors themselves hold a relative limited capacity to affect (in terms of movement and collaboration/ feedback). Learning is predominantly relegated to a text-based communication, a privileging of vision over other senses, and the

conception of museum professionals as the experts, the keepers of authoritative knowledge.

This common notion is supported by the assemblage's intersection with government policy. Through the normative museum, we see predominantly political systems intersecting with museum systems, forming a legacy of inherited policies, roles and procedures, which consequently shape the practices that territorialise the normative museum assemblage. The expressive role includes policy documents, contractual obligations to stakeholders and the text accompaniments to objects, which have been so routinised over time that the material roles are largely 'obedient' to the authority of the normative. As such, the normative museum is seen as the most resistant to change, because the expressive and material roles are in cohesion, thus reterritorialisation is less likely. Today we also see corporate sponsorship and commercial activities enter into the normative assemblage.

When we think of the 'normative' museum, it is likely we think of a well-established museum, built on enlightenment classificatory rationales and the modernist ideology of governing and educating the public. Perhaps we are more detailed in our imaginings, and think of large rectangular or square rooms, framed paintings on the walls, informative signage and perhaps a sculptural centerpiece. Of chronological hangs, or rooms based on art movements or an artist's oeuvre. Of limited visitor agency and regulated movement, security, directional arrows and strict conservation policies. It is likely we see their identity as fixed, steeped in high levels of both legitimacy and authority.

The museums looked at in this chapter have, in multiple ways, all responded to wider societal changes. They have, like all museums, had to contend with change; changing technologies, expectations around access (and the ideology of democratisation as a progressive pursuit), funding models, policy documents, competition and collaborations. I argue, however, that if we move beyond presupposed conditions of identity, and into conditions of practice (the 'real' experience of component interaction) the common notion of the 'normative'

persists.

Museums like the Musée du Louvre (hereafter the Louvre), Neue Staatsgalerie Stuttgart (hereafter Staatsgalerie Stuttgart), and the National Gallery of Victoria (hereafter NGV) all hold this common notion¹²⁵. They are perceived as institutions that are slow to change, have an educative role, as well as a public service role, strong permanent collections, and they display art in a more traditional manner (usually through an art historical hang, and the incorporation of signifiers that privilege vision, such as lines or motion sensors preventing visitors from getting too close to the artworks, or vitrines). The latter is also indicative of the role these museums take in the conservation of art and artefacts. This does not diminish their complexity and hybridity. Their components still hold relations of exteriority and may still find ways to express their capacity to act in order to deterritorialise the perception of the normative body assemblage.

Conversely, a museum like the Tate Modern is often referenced as more 'cutting edge', 'promoting plural museographic perspectives' (Pedro Lorente 2015:124) that are indicative of affective and emergent assemblages. However, through unpacking component relations on the varying scales of the assemblage, I find that the Tate Modern is also territorialised as normative. Recently, the Museum of Modern Art (hereafter MoMA) has also been promoting its 'transformation', taking on elements of the responsive assemblage. Again, I find that when we observe MoMA's priorities, resources and publics in interaction, they align with the normative common notion.

As noted, the normative museum is the museum invoked by museologists when they wish to develop an oppositional rhetoric between the 'old' and the 'new' museum practices. However, these normative museums operate under a capitalist society, competing with other leisure activities with big 'blockbuster' exhibitions, they expand their walls (even internationally, such as in the case of the Louvre¹²⁶), they introduce new media into exhibitions and operations, and they collaborate

¹²⁵ These case studies are limited to the parochial European/ North American.

¹²⁶ And the Guggenheim, see chapter one of this dissertation.

with communities in events and initiatives. They take on elements that we would, in a shallow reading, associate with responsive, affective and emergent assemblages. More often than not, these elements operate on a short temporality¹²⁷ and do not hold the momentum to reach a 'plateau' (Massumi 1987:iv). Through all these complex processes, additional components, and newly afforded interactions, the perception of many museums as normative continues as a common notion, reinforced by both museologists and museum professionals.

Notably, it is also that the institutions themselves continue to promote the value of the 'educative' civic policies they are bound to, evidenced in the reiteration of 'civic service' in their current strategies. While it is generally understood that assemblages are not bound together through lineage, an assemblage is dependent upon 'contingent mechanisms of connection that characterise particular moments in what are constantly unfolding processes of disassembling and reassembling' (Bennett, 2015:14). The process of museums in conversation with a wider context is not a new one. In writing about Alfred Barr's work mapping the parameters of modern art, and then Herbert Read's influential work *A Concise History of Modern Painting* (1959), Simon Knell notes:

'Other internationalist museums would follow MoMA's lead, together developing a collecting culture where the collecting of one institution influenced the perceptions and actions of the others and in some measure manifesting the canonical history of modern art given by Read. Through a physical performance of this kind, and the institutional cycling of art world arguments, criticism, history writing, marketing, careers, collecting, fraternalism, rivalry and so on, these lines of development became concrete and self-affirming.'

– Knell 2019:20

This statement evidences that – though takes many components working in cohesion to produce a common notion – when this does occur, it persists to the point where assemblage bodies become perceived as fixed structures. It is these

¹²⁷ As was the case with the Louise Bourgeois commission (2000) at the Tate Modern's Turbine Hall, as well as the introduction of Staatsgalerie Stuttgart's people's choice (2018).

'contingent mechanisms of connection' and the process of territorialisation, as a response to processes of disassembling and reassembling, that I wish to highlight in the upcoming sections on the normative museum.

Even while this 'traditional' normative museum has intersected with processes of cultural, economic and political change, we continue to see practices that reinforce a perception of these practices as constituting a 'whole'. I now go on to explore the relationships and interactions that territorialise museum practices as normative. The final section of this chapter illustrates processes of deterritorialisation, to solidify the normative concept as an assemblage in a constant state of becoming, rather than a category, typology or model of museum practice.

Historical significance

The historical significance of the normative museum assemblage comes from the traditions established in the Enlightenment and continued into modernity. As expressed in the first section of this body of work, this includes an 'art-worshipful' and 'reverent' mode of spectatorship, a 'disciplining' of the public, and an ingrained belief in the museum as an authority on culture.

The display and layout of these museums is a combination of the exhibitionary complex as espoused by Bennett (in terms of the visitor as spectator, and as citizen to be disciplined in line with a modernist imperative) and aspects of O'Doherty's 'white cube', a pervasive (though not ubiquitous) aesthetic from MoMA onwards. These provide an historical grounding for many of the practices we still find in museums today. Bennett's work (1995) around the 'pedagogy of walking' in museums, which Witcomb adeptly synthesises as strategies in the nineteenth century museum 'that were developed with the aim of teaching particular types of content to museum visitors... visitors learned by walking along static, linear displays that embodied the dominant evolutionary principles of the day in ways that allowed them to take on the subjectivity of the citizen by virtue of the fact that they were not the 'other' they were viewing' (Witcomb 2015:159).

As societal perspectives moved from singularity to plurality, the normative museum has also shifted from viewing its public as a unified citizenry to a multiplicity of audiences. However, the perceived legacies of these institutions have been difficult to shake, and the normative museum can be viewed as changing at a slower pace to that of museums established from the 1960s onwards. Part of this is due to the State connections of these traditional museums. While aspects of its religious origins and its growth from private collections continue to be evident within the normative museum today (in terms of architectural design, art-worship, an aura of 'sacredness' within the space and the continued importance of private donors and perceived elitism), the normative museum was territorialised when governmental assemblages took precedence over religious assemblages and began to formalise the expressive roles within the museum.

Priorities

The priorities of the normative museum include nation building, providing a public service role to the public (stemming from ideas around civic enlightenment and education), the conservation of the objects in the museum collection, and the development of an historical narrative. Museum policies play an expressive role that interact with other components of the assemblage. For example, the Tate Britain holds specific policy documents for acquisitions (resources), care of the collections (resources), donations (resources) and ethics (processes), while the Louvre's 2014 annual report was divided as follows: 1) enhancing the national collections, 2) better conditions for visitors, 3) developing outreach and 4) adapting to the economic and social context (Louvre *Annual Report* 2014:2-8). These key points again illustrate the role of nation building and public service as priorities within the normative museum. The expression of priorities through museum policies and mission statements show that no matter how 'stable' the assemblage, consideration is given to contemporary conditions of flux. However, in the case of the normative museum, the response is more likely to be one of routinisation and thus territorialisation.

Conservation and education

References to conservation and education abound in many museum mission statements. The care and preservation of objects features heavily as a core premise of the museums role in many (particularly public) art museum policies. Conservation is a priority in many museums, and it is enacted in the normative museum assemblage through a multitude of interactions that reinforce each other. For example, if we return to Candlin's (2010) work on the denigration of touch, this is not only indicative of privileged position of the visual over other senses, it is also a means to avoid contamination of, and damage to, objects. Equally we can look to display formats like glass casing, signage, floor boundaries, security and sensors that alert security when a visitor has come too close to an artwork as contributing to both a visual spectatorship and a commitment to protecting works. Museums like MoMA and Staatsgalerie Stuttgart have in house conservators, with the latter now making this process more transparent by including a conservation lab as a display (whereby the visitor can view conservators at work through a

large floor to ceiling glass wall). Prioritising conservation often impacts on other components, with specific lighting and other display constraints (such as time between storage and the need for temperature control) affected, which in turn affects the visitor experience of the gallery space.

Similar protectionist desiring lines can be traced through the relation between Tate's mission statement and its strategic objectives statement. The first mission set out in its governing document is 'to care for, preserve and add to the works of art and the documents in its collections.' The second and fourth statements, 'to ensure that the works of art are exhibited to the public' and to 'generally to promote the public's enjoyment and understanding of British art, and of twentieth-century and contemporary art, both by means of the Board's collections and by such other means as they consider appropriate' both position the public service role and form connections to nation-building (emphasis on 'British art') and a top-down mode of communication ('means as they consider appropriate'). The third mission is 'to ensure that the works of art and the documents are available to persons seeking to inspect them in connection with study or research' which feeds into the educative role of the normative museum. These read as predictable and traditional mission statements given the historical trajectory of normative museums. However, the Tate and MoMA go on to position these in relation to conditions of contemporaneity, giving several strategic objectives in addition to the statutory aims set out above. These are summarised as:

'to consolidate, manage and research the collection in ways that respond to changes in the world around Tate; to devise innovative programmes that engage with existing and new audiences, both in the galleries and through digital media and partnerships, whose expectations of the museum are changing and whose participation will be a part of what Tate does; and to improve Tate by investing in staff development and the working culture and develop Tate's self-reliance and business model for a sustainable future.'

– Tate Website: Governance (2016)

'Through the leadership of its Trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and

documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art; by presenting exhibitions and educational programs of unparalleled significance... Central to The Museum of Modern Art's mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.' – MoMA Website: About (2018)

In this, we recognise the normative assemblage as 'open system', in interaction with other systems. Yet positioning these objectives within the aims of the overarching mission statement is indicative of a process that responds to exteriority by fortifying its claims to the legitimacy of its assemblage. To simplify, the Tate and MoMA's mission statements show how open systems interaction are being territorialised through the expressive role.

The territorialisation of intersecting systems by the normative museum is encapsulated in the following statement, made by previous Director of the Tate Britain Nicholas Serota, as part of his ten-year plan for the Tate;

'Engaging audiences by listening to their interests and expectations has become the principal challenge for a museum in the modern world. Invitation and dialogue, rather than Olympian instruction, have become the necessary voice of the institution. *It is a dialogue that should nevertheless be informed by ambitious research and rigorous scholarship*'

– Serota 2014, *my own emphasis*

Again, we see systems of interaction. We see the destabilising potential of these interactions. Finally, we see how the expressive role of the normative museum strengthens the boundaries that define its assemblage.

Government and politics

These boundaries of the normative museum are also defined through their intersection with governmental assemblages. When powerful assemblages interact (in this case, museum and government bodies) and have a synergistic

relationship, the common notion that is formed (in this case an ideology surrounding the museums role), the territorialisation process is enhanced. It is no wonder, then, that the normative common notion remains so entrenched, and is perceived as 'slow to change'. The Museums and Galleries Act of 1992 governs both the Tate Britain and the British National Museum. Within this we also see the creative industries movement outlined earlier¹²⁸ as another assemblage continuing to unfold within the normative model. When we come to funding in the resources section of this chapter, we once again see the intersection of government assemblage and museum assemblage. Bennett writes;

‘Museums need to be considered in terms of their relations to both kinds of governmental assemblages, and less as self-contained knowledge/power apparatuses than as switch points in the circuits through which knowledges are produced and circulated through different networks.’

– Bennett 2015:16

While this is useful in understanding which systems shape the practices of the normative museum, positioning these as interior rather than exterior assemblages is potentially limiting. Even within a normative assemblage, we do not necessarily find the same intersections with government, and different processes emerge as a result.

This is evident when we consider how museums negotiate politics, balancing government positions with other institutional ideals. Take the recent attention MoMA has received from both press (Halperin 2017; Farago 2017) and museologists (Reilly 2018:14; Reeve 2019:60) for its response to an attempted migration ban by President Trump. The fifth-floor permanent hang was reinstalled with works by artists from the Muslim-majority countries that would have been affected by the ban. Plaques next to each work noted that:

‘This work is by an artist from a nation whose citizens are being denied entry into the United States, according to presidential executive order issued on January 27, 2017. This is one of several such artworks from the

¹²⁸ See chapter one of this dissertation.

Museum's collection installed through-out the fifth-floor galleries to affirm the ideals of welcome and freedom as vital to this Museum, as they are to the United States.'

Reeve wonders whether this straight-forward, political statement is only possible due to MoMA being an independent museum (2019:60). If this is the case, and it likely is¹²⁹, then we are seeing another example of how components of an assemblage encourage different interactions.

¹²⁹ Likely, but not necessarily always. For example, the state-funded, public Van Abbemuseum in Eindhoven (explored in chapter seven) quite regularly comments publicly with political statements.

Resources

Resources in the museum assemblage include objects, people, physical – as well as digital – infrastructure and funding, with each component playing a material role. Through the museum assemblage, the expressive role of priorities is fortified in the obedience of the material role of resources, which we can see in interactions between priorities and resources. For example, objects in the collection can serve to enhance the sense of a nation-building role of the normative museum. Director of the Louvre, Jean-Luc Martinez states in an open letter on the Louvre’s website that the museum is particularly proud of the acquisition of ‘national treasures’. This is a continued unfolding of the historical trajectory we can observe within this institution that has not, as yet, been destabilised. As noted in priorities, in the Louvre’s 2014 annual report ‘enhancing the national collections’ was at the forefront of the agenda.

We can also see this interaction between priorities and resources at work in the normative assemblage through the example of a wall placard at Staatsgalerie Stuttgart:

‘The museum is as committed to advancing research in the field of art-history as it is to reaching as wide an audience as possible. In line with its mandate, the Staatsgalerie acquires important works of art and preserves its collection for the benefit of the public now and in the future. Take advantage of your visit today to think about the museum as an institution. The special exhibition #meinMuseum on the ground floor of the old building is a good starting point. It outlines the history of the museum in five compact time capsules.’ – Transcribed from wall placard, visitation July 2018

While we have already looked at museum mission statements, the wall placard offers another, more direct, way of communicating museum priorities to the public. There is a lot to unpick in the expressive role of this wall placard component. We see in the above a recognition of the museum’s educative role (research, art-history), conservation/ preservation role (acquisition and preservation of a collection) and public service role (for the benefit of the public). We see that they also hold directives for thought and movement; ‘think about the

museum as an institution', the ground floor as 'a good starting point'. These are subtle suggestions that nonetheless reinforce the normative common notion, by setting up a parameter for visitor engagement that plants ideas around how to behave, move and think in a way that territorialises the assemblage.

Collections

At the heart of the material role in the normative museum are its collections. We have already explored this in part when we considered conservation and preservation as key priorities within the normative museum assemblage. All of the museums explored in this chapter hold extensive permanent collections, with works by artists who are considered canonical. The canon of art history is, of course, perpetuated by these institutions in a cycle of self-legitimation. The Tate's Rothko Room, the Staatsgalerie's Beuys installation, the NGV's recent fundraiser appeal 'Dollars for Dalí' to acquire Dalí's *Trilogy of the desert: Mirage* (1946), MoMA's collection as the definition of modern art, and of course, the Louvre as the home of Da Vinci's *Mona Lisa*¹³⁰, all show how normative museums have developed a sense of prestige in regards to their respective collections. As such, normative museums use their collections to claim authority and legitimacy. Writing about a conference conducted at the Louvre in 1998 titled *Qu'est ce qu'un chef-d'oeuvre?* ('What is a masterpiece?'), Murawska-Muthesius highlights the way in which the common notion is reified, and authority is enhanced through a museum collection. She writes;

'To counter the scepticism regarding masterpieces, the conference proceedings mark an explicit attempt to rescue the notion for today, by providing a mix of articles inquiring into the shifting meanings and uses of the term, as well as its relevance today.' - Murawska-Muthesius 2015:110

While the conference held the potential for disruption, the reality was that it reinforced pre-existing beliefs. She continues;

¹³⁰ Determining visitor movement to the extent that the term 'Mona Lisa effect' was coined, used to describe visitors making a beeline for a particular work within a museum.

‘the fact that the conference speakers were recruited solely from the elite milieu of the major western museums testifies to the identification of the notion of the masterpiece with hegemonic institutions, which derive their strength from the masterpieces acquired, conquered and promoted in the past, and which aim to uphold rather than problematise the relations of power.’

- Ibid

In this example, various components worked to territorialise the museum. The conference brought together high-ranking professionals in the form of museum directors, with academic art historians and philosophers. The publication released for public dissemination ‘makes the case for the positive role that masterpieces could play in museums of today, not just by providing enjoyment and attracting an audience, but also as bearers of cultural, historical and artistic meanings relevant for contemporary viewers’ (ibid.) For a museum like the Louvre, this communicates and validates the museum’s authority. It also ties into the idea of the collection as emblematic of power, particularly when it comes to a representation of the nation-state. It reinforces (territorialises) the art canon, as well as the idea of the artistic genius (as most masterpieces are promoted within this narrative), upon which museum legitimacy relies. Finally, it draws on resources as a marketing tool, with the authenticity and singularity of the masterpiece seen as a drawcard for attracting contemporary audiences.

When we think of the artwork as a component that holds a relation of exteriority–slipping in and out of different assemblage bodies– it is interesting that we have three normative museums creating a network. In 2017, Staatsgalerie Stuttgart lent its work to five institutions, two of which were MoMA and the Tate Modern. There is an argument to be made for the reinforcement of common notions across these networks of art museums. We also saw the same process occur between the NGV and MoMA, with the 2018 NGV Melbourne Winter Masterpieces: *MoMA 130 Years of Modern and Contemporary Art from the Museum of Modern Art, New York*. If we consider assemblage systems, a logic underpins the lending of works between institutions that hold a common notion. As each interaction between different bodies holds the potential to deterritorialise the assemblage, working together

with other institutions that are underpinned by a similar set of practices means the likelihood of disruption is minimalised.

Professional Staff, Boards and Trustees

Normative museums have a hierarchical professional structure positioned in a way that enhances the authority of the assemblage. There is commonality in the normative museum's professional layout. Curatorial departments, conservation departments, education departments, marketing departments and public programming departments distinguish duties within the museum. In addition, there are many external players (including technical maintenance, external monitoring, laboratories, conservation professionals, and cultural contributors). A strong hierarchy is promoted, for example, NGV recognises their executive management team, a council of trustees and the NGV Foundation Board as the top tier of their professional structure (NGV Website: Key People 2017). Normative museums have, for the most part, perpetuated this sense of 'collective unity' by answering to a board of trustees that operates 'in the public interest' and censoring accordingly. The Tate, interestingly, recently included three artists on its Board of Trustees, with the idea that they will champion 'the contribution that art and artists make to society'. Whether an intersection at this level destabilises the Tate as a normative museum is yet to be seen, though 'Radical revisions to conservative museum narratives are much more often found in artists' interventions' (Coombes and Phillips 2015: Xxxviii).

Academics writing about the Tate point to Nicholas Serota (director from 1988-2017) as a driving force behind the 'contemporising' of the museum¹³¹. This included annual rehangs of the permanent collection from 1991, and also the vision for two distinct art collections, backed by Serota's strong conviction, which in turn led to the opening of the Tate Modern in 2000. The opening of the Tate Modern also signifies the building of the Tate brand. It did not take the Tate Modern long to become a star in the world of museums, a huge tourist destination and home to numerous infamous artworks.

¹³¹ For example, Chong writes that Serota 'was a driving force behind Tate's emergence as a premier international art museum' (Chong 2015: 187).

DeLanda states, 'Hierarchical organisations... depend on expressions of legitimacy, which may be embodied linguistically... or in the behavior of their members' (DeLanda 2006:13). If we think about this in relation to the museum, Dewdney et al claim that:

'...museum professionals still largely see their task as one of being the custodians of object collections, whose symbolic value is assured and beyond reproach, as well as proselytizers for the social and personal benefits of contact and communion with the museum.'

– Dewdney et al 2013: 186

Again, we see the way in which resources (in this case the museum professionals and the object collections) play an expressive role in the assemblage. The above statement is indicative of normative relations, which reinforce professional authority and emphasise collections and collection care, as well as the art-worshipful view of 'communion with the museum'. In this hierarchy and department division, we can invoke many of the same issues that Low addressed in 1942. As I noted in chapter one, Low saw curators, directors and trustees as resistant to change, particularly when it came to the museum's modes of communication with the public. This contributes an explanation for why, seventy years later, we see similar issues and themes in contemporary museum operations.

The normative assemblage has retained many of the same principles, habitually reinforced over time by the behaviour and values of those working within these institutions. 'At the Louvre, like the V&A and the Met, curators keep past and present in separate compartments' (Reeve 2019:60). Looking towards the display of Islamic art, Reeve finds this particularly problematic, as it positions Islamic culture as antiquarian. Further, by showing 'Islamic cultures in isolation' (Reeve 2019: 58), the Louvre continues to display art in essentialising ways. This can be seen to reinforce a traditional nation-building role by through an 'us and them' othering. Reeve sets this in opposition to the display of Islamic art at the Tate Modern, which he sees as 'beginning to integrate the Islamic world in rewriting

modernism' (Reeve 2019:57). The retention of these principles occurs through a multitude of resource components interacting, beyond staff and objects, to the inclusion of budgets and time. Kelly writes;

'... museums are often locked into ways of working based on how exhibitions are developed, that is, with long timelines and (sometimes) big budgets, large project teams and not responsive to change. These processes have resulted in a mindset of museum staff that is not attuned to working in an agile way, which relies on an iterative process and may result in releasing a product that may only be "half-finished".' – Kelly, 2013:62

If we begin to unpack this from an assemblage systems perspective, we see territorialisation in relation to temporality (long timelines) and the way in which one component (museum staff) work in reinforcing an assemblage. In this, we see why normative practices are often reiterated in component interactions within the museum, sometimes as a default, as museum resources (staff, funding etc.) work in reaffirming power¹³² and authority within museum operations.

Finance and funding

Interactions of a financial nature highlight the intersections of different assemblages to which the museum assemblage responds and reacts. A complex entanglement of assemblages is characteristic of the normative museum in terms of funding. The reality is that a publicly funded gallery is both accountable to a public and simultaneously largely underfunded, thus need substantial contributions from individual or corporate donors. As such, vested interests are spread between several bodies. Not only do you have the relationship between government, a Board of Trustees and a community, there is also the relationship between artist and other national and international museums to take into consideration. As most normative museum assemblages are, at least in part, state funded, this accountability is also evidenced in the transparency of policies and funding. Yet the transparency of these can be seen to further contribute to the stabilisation of the normative assemblage, as it institutionalises these narratives

¹³² Power (in the Deleuzian sense) is virtual, but no less real for its virtuality.

to be enacted in the material role of the public.

The normative museum's financial model is typically made up of a combination of state funding and private sponsorship. In this, we see a certain level of instability in the normative assemblage. For example, in the 1970s, the Felton Bequest (an unprecedented sum of money given to arts funding by pharmaceuticals tycoon Alfred Felton, placed in a trust and still generating \$1million each year) could no longer produce adequate funds for the types of acquisitions that the NGV had built its reputation on over the past five decades as the art market began to boom. This saw the establishment of the Art Foundation of Victoria (AFoV) in 1967, the trustees entrusted with the task of reaching financial targets, liaising with government regarding funding, delegating finances and coordinating physical donations with collection objectives. In the year 2000, the AFoV was renamed the NGV Foundation and today it is the predominant channel for the NGV's acquisitions¹³³.

We see here that the funding model of normative museums destabilised the authority of the assemblage. While this continues to be an area of concern for those within the normative museum assemblage and the public museum assemblage more generally, many have taken measures to territorialise these financial instabilities as much as possible within their system. For example, the NGV established a Business Council in 1988:

'The Business Council was set-up... to look at engaging the business community with the NGV. At that time, the Gallery structure was very much that of the public service and there was no entrepreneurial activity. The Business Council aimed to engage the business community with a view to sponsorship and support for public programs and NGV initiatives. It was really the first step towards the NGV developing the structure that it now has.'

– Judy Williams, NGV's Head of Foundation in Murray 2011:139

¹³³ There have been exceptions to the purpose of funding to grow and develop a museum collection. The Michell endowment at the NGV, for example, was expressly for the support of young and emerging artists, at the bequest of the donating couple (Howard and Christine Michell). This too, however, highlights another layer of answerability for the museum.

The Louvre similarly made moves to define its funding model from a position of interiority rather than a reliance on systems of exteriority, stating that ‘the Louvre has thoroughly modernized its financing methods and developed its own resources. In 2009, the museum created an “endowment fund” styled on English and American models, to finance its long-term projects’ (Martinez 2014). The effects of this in re-establishing the self-perpetuating authority of the assemblage are palpable- in 2014, the Louvre’s revenue was 204 million euros, made up of 102 million euros of state subsidies and 102 million euros of self-generated income (Louvre 2014 Annual Report).

The Tate Modern emerged in an age of economic pressure and neoliberal ideology, which integrated self-responsibilisation in funding from its establishment. Around and through the Tate Modern swirls a multitude of financial dealings, commercial activities and diversified funding sources. It supplements its public funding with memberships, corporate sponsorships, commercial ventures and entry fees for temporary exhibitions. This ecology can be seen to facilitate the entrance of new components into the museum assemblage (for example, the introduction of marketing as a department, or reports that look at visitation success in terms of visitor numbers and financial metrics). Its a very different environment to the one that saw the emergence of the Louvre, the Staatsgalerie or the NGV, and yet across all the museums explored in this chapter there is a perceived tension or balancing act between business and culture. What is interesting is that, in the normative museum, both corporate interests and public responsibility produce strategies of control and containment.

These new partnerships are not without controversy. Oil company BP’s long-running sponsorship of the Tate¹³⁴ and the NGV’s engagement of Wilson Security¹³⁵ to manage both NGV sites, saw large-scale backlash from citizens, artists and activist groups. As a result, both partnerships were eventually

¹³⁴ Chong analyses the ‘Tate’s decision to celebrate two decades of BP corporate sponsorship in 2010 at the time of a disastrous oil spill in the Gulf of Mexico.’ (Chong 2015: 180). He is largely empathetic to, though not uncritical of, museums who struggle to balance the tension between culture and commerce.

¹³⁵ Wilson’s Security is a company also contracted to securitise the inhumane, offshore refugee detention centres enabled and run by the Australian government.

dissolved¹³⁶. While this shows how component interactions can– and do– utilise their capacity to affect back on the assemblage whole, the normative museum still projects limitations on many component areas. For example, ‘Liberate Tate struggles with the Tate’s incorporationist hipster tendencies, which involve tight governance of what are seemingly resistive opportunities: classically, the Tate Modern’s 2010 “Disobedience Makes History” workshop on activism and art forbade participants from criticizing sponsors’ (Miller 2015:149). As Derrick Chong writes, the Tate is also a brand, as much as its sponsor BP (Chong 2015:186). Corporate sponsorship is evident in most museums, taken to the extreme in cases of corporate museums such as the Fondation Louis Vuitton (opened in 2006).

Architecture and infrastructure

Another resource I draw on to analyse the museum assemblage is the physical infrastructure of the museum. In this instance, I want to focus on expansion as a continued objective for the normative museum. Ever since the “Grand Louvre” project, which in 1989 doubled the available exhibition area, the Louvre has constantly sought to build, restore, or redevelop its gallery spaces to provide an optimal setting for its collections. The routinisation of mobility and expansion to territorialise a potentially destabilising force can be seen in the extension of the Louvre to Abu Dhabi. While a response to the intersection of other open systems, namely economic, cultural and the introduction of a wider public, the Louvre projects a continuation of characteristics that further stabilise the normative assemblage. In spring of 2016, Director Martinez acted as the general curator of the opening exhibition of Louvre Abu Dhabi, an exhibition that took its focus as ‘France in the Age of the Enlightenment’. We see here how the material role- in this case the systems of management and resources- contribute to the expressive role, in promoting nation-building pursuits.

Digital media

One major area that has been seen to ‘rupture’ the organisational structure and

¹³⁶ For the Tate and BP, this occurred in 2017 after 26 years of partnership, for the NGV this was in 2018 following months of protests, a 1500 signatory petition, and several interventions by activist group Artists’ Committee.

communication of traditional museums, is the inclusion of digital media. Indeed, every museum taken as a case study in this chapter has moved beyond the basic 'digital repository' to operating social media accounts (at the very least, across Facebook, Twitter and Instagram, sometimes with a museum blog also available). While this may be considered a progressive shift in the museum – digital media is often conflated with democratic, horizontal communication models – when we delve into the social media accounts of the museums in our case study, their practices may indicate more continuity than change. Taking Facebook as an example, the Tate, the Louvre, Staatsgalerie Stuttgart, MoMA and the NGV all have their comment function enabled (though editing functions are in place), allowing visitors to the site to respond to uploads from museum (media management) staff. However, the Tate and MoMA do not 'interact' with their visitors on this site, and while the Louvre occasionally 'likes' a visitor comment, this is as far as we can claim that the museum makes use of these interactive functions. Staatsgalerie Stuttgart and the NGV will occasionally 'like' a visitor comment, though in these cases, this is extended to infrequent comment 'responses' to visitor statements and questions.

As a further indicator of how open these sites are to interaction, I also looked at whether the museum posted 'open-ended' or 'closed' questions in their content. The Louvre and the NGV asked closed questions that fell largely into a promotional category, for example, 'Have you seen the Archaeology Goes Graphic exhibition?' (The Louvre) and 'Making plans for the school holiday?' (NGV). Staatsgalerie Stuttgart had a mixture of both open-ended and closed questions, though these were also promotional (for example, asking 'What are you doing on vacation?' with a corresponding link to the current exhibition. MoMA only posted questions as a rhetorical device, answering them directly after posing them¹³⁷.

The content across all these institutions is predominantly a combination of promotional (from current and upcoming exhibitions and event, to links to the gift

¹³⁷ For example: 'Ever wonder how MoMA cares for the over 30,000 photos in the Museum's collection? Join curator Sarah Meister and conservator Lee Ann Daffner in our Photo Conservation Studio'.

shop site) and informational (primarily snapshots of artworks and artists in the collection, and some accompanying text). The tonality of these social media accounts is where things get a little more surprising. I considered tonality in three basic ways- formal, semi-formal and colloquial. Apart from the Tate and MoMA which fell distinctly into the 'formal' (didactic, serious), and to a slightly lesser degree, Staatsgalerie Stuttgart, the others were all more semi-formal (using emojis and grammar to express emotive tone). One may be surprised to know that this was particularly true of The Louvre, which made liberal use of emojis in their content, and was also more exclamatory.

These findings align with what Dewdney et al note about the Tate's use of digital media¹³⁸:

'The potential of social media for distributing Tate's digitized assets in one direction, while opening its web portal to different forms of authorship in the other is set against Tate's current practice of using social media as a selective interface for additional content management in line with corporate understandings of audience. This approach casts the virtual visitor as predominantly a consumer, whose 'production' consisted of an interface personalization of the Tate brand.'

- Dewdney et al 2013:184

Their study shows that through all the 'overhauls', the Tate has not strayed far from the corporatist approach to new media forms. Though surface moves towards a more open practice have been made, the depth of this is up for further analysis as agentic modes of co-production continue to be predominantly regulated. 'The evidence of Tate Online, expressed in its editorial practices, points to a struggle to both embrace the possibilities of new media, while containing a series of perceived threats to traditional forms of cultural authority' (Dewdney, Dibosa and Walsh 2013:177). Namely, the inclusion of digital media into museums is not synonymous with democratisation of the institution and increase in visitor

¹³⁸ As this work is largely a case study on the Tate, the conclusions drawn represent a generalisation indicative of museum research speaking to a theme through the lens of a singular institution. This is problematic because: a) any singular institution is subject to change in the future, b) museum practices differ according to assemblage and c) it excludes both private museums, as well as museums founded through or after the rise of digital culture, from discussion. However, in expanding the pool of case studies, we see that Dewdney et al's claims still hold strong.

agency (Harrasser 2015:383). The affordances offered by the Tate in their online realm mirror those within the physical site. The Tate's use of online media has been 'primarily a process of transferring cultural forms of analogue content to a digital platform' (Dewdney et al 2013:179). It also is strongly aligned with a corporatist approach. The design brief for the Tate Modern's website relaunch in 2000 was a 'clean, stylish and contemporary look which complements the new Tate corporate identity' (Zappaterra 2001:22). According to Dewdney et al, Nikki Barton from Nykris Digital Design (website designers for the Tate), 'elaborated on the brief as to 'disseminate the brand to a global audience' and that it needed 'to build international awareness, attract visitors and supporters and increase sales and attendance at exhibitions', in addition to making the collection available and fulfilling one of Tate's central tenets of access and education' (Dewdney et al 2013: 180). In the normative assemblage, social media is a means of claiming a wider engagement, but it is also a means of gathering market information¹³⁹.

Normative strategies around the communicative function of social media stem from minimising risk to the cultural authority of the institution, while at the same time meeting the increased expectations of engagement. It is simplistic to see the use of digital media by any given museum as indicative of an emergent assemblage. Museums following a 'digital heritage' format, fall largely into either a normative or responsive assemblage. As Dewdney et al state,

'Ultimately it is a Eurocentric distinction between that which is culturally consecrated (by the museum) and everything else. Building such a distinction into the very architecture of developing the museum's relationship to digital culture ensures the reproduction of a conception of stratified audience, between those who know and attend and those who don't know and don't attend, which runs counter to the belief in the radical repositioning of cultural authority engendered by technology.'

-Dewdney et al 2013: 185

¹³⁹ '...the dynamic of networked cultures is reinventing the social, while the museum continues to obscure its relationship to the public' (Dewdney et al 2013: 188).

What we see here is an additional system (new media) engaging with the established museum system, with the latter in many cases succeeding in territorialising the former. As a flow on effect, the visitor component is limited in exercising their expressive capacity to impact back upon the system. This is a crucial point, as the visitor's capacity to affect back on the assemblage differs substantially between interactions that territorialise the normative, and the interactions that territorialise the emergent.

Publics

I have already noted that the normative assemblage's relationship to the public is primarily situated within priorities that express a public service and educative role, and financial activities and marketing engagement that revolve around the idea of the public as consumers. Positioned within a contemporary context, the normative museum is not exempt from the changes to the public and the public realm as a result of increasing mobility. The Louvre's mission statement elaborates on the nature of publics and how resources are circulated¹⁴⁰.

'The Louvre is universal both in terms of the wealth of its collections and the great diversity of its visitors. Of the nearly ten million people who visited the Louvre in 2012, 69 percent were of overseas origin, with 15 percent from the United States of America, 7 percent from China, and 6 percent from Brazil. To adapt to the diverse nature of this public, the Louvre continually strives for greater accessibility. To this end, its initiatives include the progressive widespread use of labelling in two or even three languages to describe the 38,000 artworks exhibited; the revamped numbering of exhibition rooms; the development of a new, more user-friendly floor plan; and the fostering of art education. In addition, the Louvre website offers various visitor tips on planning a visit, gaining in-depth knowledge, and teaching art history to children.'

– Louvre Website: Director's Message (2015)

Within this, we see the reiteration of key priorities in response to contemporary conditions that may blur the 'common notions' that characterise a normative museum- a commitment to education within an art historical context, a public service role in making collections accessible and the use of labelling to extend the museums' intended narrative. Further to this, we see a self-referential commitment to the concept of the 'universal museum' in relation to collection practices. The collection in turn affects back in justifying the normative museums claims to universal knowledge.

¹⁴⁰ Furthermore, the Louvre's foray into brand leasing with the Louvre Abu Dhabi is emblematic of the dual perception of public as citizen and public as consumer.

The normative museums' public service role is a consistent feature found in expressions of priorities. Jean-Luc Martinez, President-Director of the Louvre, states 'Over the years, the Louvre has remained true to its missions of promoting encounters between art collections and the public. More than just a meeting place, it is now clearly a forum for sharing, open and generous, where the exceptional is accessible to all' (Martinez 2014). In a remarkably similar vein, MoMA's website states 'The Museum of Modern Art seeks to create a dialogue between the established and the experimental, the past and the present, in an environment that is responsive to the issues of modern and contemporary art, while being accessible to a public that ranges from scholars to young children.' The Tate's ten-year plan¹⁴¹ (spanning 2014-2024) is titled 'Championing art and its value to society'. In these examples we see three interconnected ideas that the normative museum has around its public service role.

The first idea is the promotion of accessibility for the widest demographic possible. The second, as a platform to protect the idea of art as an asset 'promoting encounters', 'championing art'. Finally, we see a distinctly similar rhetoric underpinning all three. From 'a forum', to 'dialogue', to 'value to society', the normative museum strives to position its relationship to the public as 'democratic'. Historical significance plays an important part here. Public accessibility follows one of the main threads of museum history from the early establishment of public museums (as seen in chapter one). The newer emphasis on hospitality (openness and responsiveness) aims to combat the criticisms directed at art museums (for being exclusionary and authoritarian) through-out institutional critique (as seen in chapter two).

Not content merely to receive visitors, the Louvre often engages in public outreach, in France in particular. Through this we see how processes transfer priorities and resources to publics. For example, in June of 2014, the Louvre developed an agreement with the Prisons Administration Department, forming a new partnership with the *École Nationale de l'Administration Pénitentiaire*

¹⁴¹ The ten-year plan operates across all Tate sites.

(National School of Penitentiary Administration)¹⁴². This returns us to the Foucauldian governmental perspective included in the historical significance of the normative assemblage, which sees the museums role as civilising. The normative museums' role is pedagogical and aims to educate a citizenry on the national imaginary and corresponding national ideals, promote ideas of modernity and progression and to build communities by treating visitors as a unified whole, as opposed to individually.

While we see 'democratising' practices and community engagement as desired objectives within museum practice today, in the normative museum assemblage, engagement with the public territorialise ideas around expertise and hierarchies of knowledge. Ien Ang's study of the Art Gallery of New South Wales' 2001-2002 exhibition *Buddha: Radiant Awakening* found that the historical legacy of art legitimisation and authority runs deep in museums and creates boundaries for what is considered acceptable in terms of community involvement and engagement. 'The marker of this limit is the entrenched, high-culture notion of art – and love and knowledge of art – which the art museum is determined to uphold, lest it stop being a bona fide art museum' (Ang 2015:219-20). Ang writes about professional staff – namely curatorial – overruling community suggestions on the grounds of community lacking the necessary expertise. This aligns with the resource component expressed earlier, and indicates that there are distinct, unwritten terms, which delimit community involvement in exhibition making.

We can see this strict delineation occurring in consistent, yet subtle ways across numerous components with which the museum visitor interacts. In Staatsgalerie Stuttgart, for example:

'The anniversary exhibition #meinMuseum ['my museum'] offers visitors a wide range of opportunities to join in. For example, you can 'like' your favourite Staatsgalerie painting. If you go to the Digital Collection section

¹⁴² In the second half of 2014, 184 penitentiary staff received training, 163 prisoners attended 14 conferences held outside the Louvre, and 7 were granted permission for leave to visit the collections.

of our website, you can explore the collection and pick out your personal favourites by clicking on the little heart symbol to the right of the image.'

- Transcribed from wall placard, visitation July 2018

During the run of the #meinMuseum exhibition (2018) at Staatsgalerie Stuttgart, the works voted as favourites were put on temporary display¹⁴³, on a wall proclaiming in large signage '#meinMuseum Ihr Lieblingsstück der Woche' (#myMuseum, Your favourite picture of the week). This is hugely indicative of the way in which museums are aiming to democratise the museum through digital media engagement. It is a way of increasing the visitor component's capacity to affect (moving towards a feedback loop characteristic of emergent assemblages). And yet, when we consider the relations between the different components involved in the #meinMuseum activity, we see some processes emerging that are consistent with the normative assemblage. For example, the visitor is only able to 'like' their favourite work by clicking on the little heart symbol. This gives the museum an idea about which works are the most liked, but it does not offer the opportunity for visitors to explain *why* they like what they like. If the latter were an option, visitors would have a chance at contributing a narrative about the artworks that could parallel, augment or disrupt the art historical narrative projected by Staatsgalerie Stuttgart¹⁴⁴. In turn, they would be afforded an enhanced capacity to affect back on the assemblage.

While a public service role that sees the public as citizens is still evident in museum mission statements, it is parallel to a view of the public as consumers. Judy Williams, says 'Today, the NGV is a pretty interesting creature: we are a museum, we are a large education provider, we are an entertainment venue, we have a commercial aspect to us and we are part of the public service' (Williams in

¹⁴³ If they weren't already on display.

¹⁴⁴ Pedro Lorente writes about self-reflective displays in museums that 'It would be excellent if such changes in museum discourse were more emphasized in historic institutions, such as the Ashmolean Museum or the Louvre, which proudly invite us to start the visit with an introduction celebrating their history and growth in terms of architecture and contents, but with little emphasis on their museological shift' (Pedro Lorente 2015: 123).

Murray 2011: 139). This is a statement that can be applied to all of the museums explored in this chapter.

Processes

Through 'processes' I illustrate how the capacities of expressive and material roles are enacted in the museum space. This returns to the focus of enquiry around visitor experience and curatorial strategies. Even though a rhetoric of accessibility and inclusivity abounds in the normative museum, the way in which this assemblage communicates to the public is through educational events and high-brow publications. This kind of top-down educational strategy leads to a particular demographic (tertiary educated, higher income earners) frequenting the museum, while other demographics remain alienated. As such, more often than not, normative museum visitors are familiar with the social etiquettes and rules of the normative museum (follow the signage, if you must talk, make it a low murmur, don't touch the artwork). In turn, little occurs in the way of deterritorialisation and the visitor reinforces the normative common notion as they interact with other components.

The normative museum type has a traditional layout, art arranged on four walls around a rectangular or square room and accompanying placards, with linear design path and limited room for individual subversion of expectations, both in movement and in interpretation. Exhibit curator for *Art/ artifact* (1988), Susan Vogel cites four approaches to displaying objects, two of which fit perfectly in explaining the normative assemblage. The first approach is 'anthropology exhibits' which 'explain technical, social or religious functions', the second is the 'art exhibition' in which individual objects are displayed so as to highlight their aesthetic qualities and promote a worshipful view of art (Lindauer, 2006:209). A privileging of visual experience combined with architecture, exhibition layout, social conventions and the presence of security/ staff, tends to territorialise a specific set of visitor movement. This combination has been alternately referred to as 'ritual' (Duncan 1995), 'interaction order' (Goffman 1983) and 'museum discipline' (Bennett 1995, Hirschauer 2006). Dirk vom Lehn writes, 'Two visitors standing next to each other looking at a work of art move to the next exhibit by slowly and progressively transforming their bodily configuration, a side-by-side arrangement, into a configuration that allows them to jointly move on and take a

standpoint at the next exhibit' (vom Lehn 2013 in Biehl-Missal and vom Lehn 2015: 250).

The normative museum promotes an art-worshipful view of the objects housed within its walls, and we see this reiterated both in the process of curatorial strategies and the positioning of visitors as spectators. As I have noted at several points through-out this chapter, the normative museum assemblage encourages a singular authoritative voice. Pedro Lorente writes:

'If museums and galleries want to convey something with these challenging redisplay, they must offer some explanations, preferably avoiding anonymous statement, typical of institutional discourses... Not even at the Tate Modern whose project 'The Bigger Picture' presents some of the works of its collections with both an institutional identification label and a supplementary text signed by celebrities... Obviously if the aim of this project was to promote plural discourses, it would have been essential to reveal in each case also the name of the authors of the institutional label.'

- 2015:124-125

We can see the 'affect' of this in an excerpt from my visit to the Tate Modern:

'There are three temporary exhibitions on- one about Pop Art, another about the oeuvre of sculpture Alexander Calder and one called 'Performing for the Camera'. In 'Performing for the Camera' I stop to tie my shoelace on a curved wooden bench in front of a wall of self-portraits by Lee Friedlander, which have been curated to hang as a large square on the wall. This seems to be the curatorial format for most of the exhibition. Each photographer in the exhibition is displayed on their own wall, accepted into the exhibition due to the distinctive ways in which their work can be seen to explore this thematic. After seeing works Cindy Sherman, Ai Wei Wei, Jeff Koons, Andy Warhol, Lee Friedlander, Joseph Beuys, Marcel Duchamp and Erwin Wurm (among other well-known names), the cynic in me says that artists were not only chosen for their distinctive approach, but also chosen to affirm the long-standing idea of artist as genius, and also to give further value to certain artists within the Tate's collection. The plurality of voices is lost to me, muffled by the singular

voice of the institution that has curated another show with the same artists that can be found at every other major museum. What I hear is that 'these are the voices that matter, the ones we have chosen before and will choose again.' Nonetheless, this exhibition is my favourite part of my visit to the Tate Modern, due in part precisely because of this aforementioned 'canonisation' of many of the artists. I am able to pick up the references of the works quickly, file them away in comparison to previous works I have seen and build upon my pre-existing narrative. In other words, I feel a sense of ease and familiarity. This of course, is satisfying, particularly as it satiates the urge to feel 'in the know' and 'part of the club' within the art museum.'

– Visitation notes February 26th 2016.

Within the above we also see how many of the components explored in this chapter in relation to authority, legitimacy and the art canon naturalise themselves through the visitor experience. The desire to deterritorialise normative interactions is diminished. For a visitor like me who is in many ways 'typical' (tertiary educated, socially mobile) the pattern recognition afforded by these curatorial strategies and inclusion of artists fosters a sense of belonging. As a result, the visitor becomes complicit in the territorialisation of the normative common notion.

Another process of communicating resources to publics is through distributed texts. These include policy documents circulating in the public realm, publications, brochures, websites and museum accounts on social networking services. Wall-text and catalogues continue to be a part of the educative element enacted in normative museums. The NGV continues this 'enlightenment' capacity today, observable through exhibitions like its annual winter masterpieces series, which bring canonically 'important' artists to Melbourne so that the public can be exposed to historically significant art. Likewise, educational events have been extended to surround the normative museum and reinforce its pedagogical role. For example, the Louvre holds Educational Priority Areas The "Petite Galerie du Louvre" project initiated by the museum aims to provide a richer and more coherent educational service.

As previously stated, processes are the delivery of resources to the public. Let's take something as simple as seating within the normative museum as an example. In Staatsgalerie Stuttgart, seating within the exhibition space was carefully positioned in front of certain artworks. For works deemed by the managerial level of the assemblage as 'important', a bench was placed in front, encouraging the visitor to spend longer contemplating the piece. Seating (an assemblage material), in this case, is a surreptitious indicator of the enlightening ideals and top-down pedagogy (reinforcing the expressive role) of the normative museum. The decision to place seating within exhibition spaces, and also the choice of artwork to place the seating in front of, reveals an entrenched notion that certain art is there to be revered, or at the very least, carefully contemplated. Correspondingly, within the Tate Britain's 'Policies and Procedures' document is a subsection titled 'Tate Gallery Rules', which includes the statement 'Please respect the rights of other visitors to quiet contemplation and study'. Many museums have terms and conditions for public entry. In these, no-touch is privileged as the default (Classen 2005; Dudley 2010). For example, the NGV Terms and Conditions states 'Whenever you are on NGV Premises you need to refrain from: touching, or in any other way, interfering with artwork on display' (NGV Website: Terms and Conditions 2017).

Parts of the stabilising processes within the normative museum are formed through a (false) presentation of the museum as a closed system. For example, several material roles express obedience to the expressive roles and this obedience is then most likely adopted, thus again reinforced, in the material role of the visitor. Let's take, for example, the characteristic of prescribed movement. In the normative museum, prescribed movement is found in the materiality of directional arrows and security/ staff to point the way, in the curatorial strategies of logically ordering exhibitions rooms by artwork chronology, thematically or by artist and a lack of alternative options for negotiating desire lines built structurally into the space.

The normative museum model has either a 'single sequence' of spaces or

'variations in the singular sequence' (Tzortzi 2015: 86), creating a viewing order of objects. Museums like the Fitzwilliam in Cambridge, the Staatsgalerie in Stuttgart, and the Uffizi all hold the geography of the singular sequence. The Guggenheim Museum in New York, though organised differently in terms of spatial geography, holds the same singular sequence as a series of interconnected hallways, through its spiral arrangement. The topology of circulation, in the case of the normative assemblage, is linked to several other components performing an expressive role in addition to the material role of the architecture, as evidenced in the following example of my visit to Staatsgalerie Stuttgart.

This is my third visit to the Staatsgalerie Stuttgart and I decide that I would like to walk the galleries in reverse this time- beginning with their modern art section, before going onto contemporary art and then finally looking at their Renaissance collection. In each room is a security personnel, but as I am moving through the space following descending room numbers, they have their back turned to me, looking at the room that I wish to enter next. When they first hear me in the quiet of the gallery, they turn, surprised, and without fail ask to see my ticket. Four times, I pull my ticket out. Four times, it is reinforced that I am doing something wrong. I am disrupting the 'proper' circulation of the space and the 'correct' viewing experience of the art of the singular sequence.

– Visitation Notes, July 2017

It is instances like this that indicate how we arrive at the normative assemblage as a common notion. They highlight the importance of component relations between the space and visitor movement in how the visitor perceives their own capacity to affect back on the assemblage. Social cues and other signifiers, like directional arrows, are likely to produce habitual movement patterns. Moving through the gallery space at Staatsgalerie Stuttgart is a chronological lesson in art history, with each numbered room devoted to a specific art movement within a certain time period. Pieces are chosen for their 'emblematic' value and positioned as canonical. There are directional arrows in each doorway, signalling the progression of art history and your prescribed route. The gallery is structured around an amphitheatre shaped sculptural garden and as it is one floor above ground, the

staircase on the left facing the ticketing desk in the entry, and you descend down the right, meaning that as you systematically move through, you do not 'double back' in the gallery space. Hanging artwork was relegated to the four walls of each room, with a sculptural piece in the centre. There are normative plaques for each artwork (artist, year, medium) and headphones available for a more in-depth audio tour. The contemporary art section was thematically organised with room titles such a 'land' and 'body', while the pre-enlightenment section deviated from the white walls of the other exhibition rooms, painted a deep burgundy reminiscent of the estates that would have once commissioned these pieces.

Becoming

The normative museum tends to be caught in a negotiation between private stakeholders, government policy and the public it serves, particularly in an age where they must legitimate themselves both culturally and financially. In light of this, their operations are often limited and less experimental. As Sandell states, 'We have traditionally been very risk-averse and very conservative in museums and we tend to view conflict and controversy as something we'd like to avoid. It's something which is viewed as a sign perhaps of failure and not of success' (2016:593). What we have seen as a continuous thread across the practices of the normative museum is a 'control and containment' strategy, from how artwork is displayed, signage about 'proper' visitor behaviour in the space, the way in which digital media engagement is limited, to strictly enforced professional hierarchies that see decisions going through a lengthy approval chain.

And yet, each of these museums references the objective of progression and responsiveness to contemporary conditions. At face value, the acknowledgement of this as a priority would indicate an openness to dynamism and change. And yet, when we look to how these priorities are enacted through the interactions between resources and publics (digital media operations are a particularly pertinent example), the sense that these normative assemblages are being deterritorialised is lessened. Through these insights into the components of priorities, resources, processes and publics, which together form the common notion of the normative museum (and simultaneously problematise the 'typology' of a 'traditional' museum), we see the ways in which components/ component-interactions work together in order to reinforce the assemblage. While the normative museum is no less exposed to the conditions of mobility and reflexivity than other museum types, what is notable about normative museum practice is the way in which the assemblage is systematically territorialised. The legitimisation of the authority of the normative museum type is evident in the obedience of these components with one another. This is not to say that the normative museum has not faced tensions within components of the assemblage, rather, that the power of an entrenched expressive role, ritualised through the resources, processes and publics, territorialises the influences of other open

systems of assemblage. This results in the continuation of practices that inform the curatorial strategies and visitor experience of the normative museum, as was explored through 'processes' in this chapter.

It may seem a counter-intuitive claim to position a museum like MoMA within the same assemblage common notion as the Louvre. Historically, the former has been considered to be a break, or turning point, from the latter. However, we must remember that, '...it is not what a body 'is' that matters, but what it is capable of, and in what ways its relations with other bodies diminish or enhance those capacities' (Hickey-Moody and Malins 2007:3). What we see across the normative assemblage, and within both the Louvre and MoMA, are relations that diminish the capacity of components. At multiple points, this chapter has illustrated the way in which control and containment strategies enter into normative component interactions. In the normative assemblage, we find a grouping of components that combine to encourage more prescribed interactions for visitor movement, learning and engagement, and solidify formal roles (museum professionals as authorities and institutional governance). In turn, this means that the multiplicities and potentialities of this assemblage remain virtual, rather than actualised. In the following chapters, I evaluate how components exercise a different set of capacities through their interactions to produce responsive, affective and emergent common notions. Within this, I provide examples that showcase deterritorialisation from the normative common notion. Te Papa (chapter five) indicates a responsive reterritorialisation, while the Van Abbe (chapter seven) indicates an emergent reterritorialisation. Conversely, I also provide examples where museums have taken on qualities of the normative assemblage.

Chapter Five: The Responsive Museum Assemblage

The 'configuration of relations between things produced by the deployment of particular knowledges within museums actively shape the contours of the social within which, once they are mobilised by agents outside the museum, those new realities and relations become active agents in specific programmes of social management.' – Bennett 2013:63

The responsive museum assemblage is, as the name suggests, responsive to the needs of its community. Before I continue, I would first like to clarify my positioning of the term 'responsive' in relation to 'the responsive museum' termed by Lang, Reeve and Woollard (2006). They offer nine 'features' of the responsive museum (Lang et al 2006:227-228). These are; '*Audience-centred across the whole organization... In dialogue with its audiences and potential audiences... Accessible... Learning-focused... Innovative in exhibition programmes, design and interpretation... Innovative in focused programming, targeting priority audiences... Creatively using ICT... Securing sustained and varied funding... Promoting professionalism*' (Ibid). As we can see, eight of these features relate specifically to audience services, while the ninth looks at 'promoting professionalism' and encouraging and supporting staff to learn, experiment and reflect (Ibid). One function of the responsive museum is to be '*In dialogue with its audiences and potential audiences, not simply consulting, but seriously listening, and offering opportunities for communities to take greater control*' (Lang et al 2006:227). Their definition of the responsive museum invokes a duality between museum visitors being viewed as a 'consumer', or/and as a 'learner'. Alongside the former lays connotations of the museums role as being part of the 'entertainment/service' industry, the latter as an educative institute.

Positioning the responsive museum assemblage in relation to the other three museum assemblages, one can see that a crossover with neoliberal processes occurs in all museums (through marketing material, visitor number reports, and in most cases additional services such as cafés and gift shops). Rather than aligning with the tradition of visitor studies that has developed in response to marketing, enterprise and audience demand/ consumption, I see a responsive

assemblage as developing practices that privilege the idea of museum communities. In this respect, my case studies for this chapter support the work done by Byrne et al (2018) around constituent museums. They write;

‘As museums begin to see themselves as sites of collaborative knowledge production, and begin to replay their earlier, nineteenth-century roles as active sites for the co-production of new civic identities, it became apparent that the terms use and usership did not fully implicate the necessity for museums to re-think their own operating systems and managerial structures. Or, to put this another way, it began to seem apparent that museums could do little more than ‘re-brand’ their existing relationships with audiences– as the oneway and non-reciprocal broadcast of established knowledge– unless museums were prepared to open themselves up to the reciprocal possibility of change.’ – Byrne et al 2018:11

While there has been a widespread adoption of typically ‘responsive’ characteristics in museums, I argue that these do not necessarily constitute a *responsive assemblage*. Ien Ang’s case study of the Art Gallery of New South Wales (AGNSW) highlights an *attempt* at responsiveness. The findings of the AGNSW research, which revolved around their temporary exhibition over summer 2001-2002 *Buddha: Radiant Awakening*, was that community focus groups signalled interest in a broader cultural focus of Buddhism, rather than ‘just art’. The public engagement and audience development activities surrounding the exhibition signified a ‘disjuncture of “culture” (in the broad anthropological sense) and “art” (in the specialised aesthetic sense)’ (Ang 2015:219). In response, AGNSW widened the exhibition to include a ‘Wisdom Room’ for public expression, such as ‘tea ceremonies, mandala making, chanting, and meditation sessions’ (Ang 2015:219).

Ang notes that while the Wisdom Room was popular among audiences and saw a strong level of participation, it was ultimately a ‘peripheral add-on to what persisted to be the gallery’s core business: exhibiting art, which required a specialist knowledge of aesthetics and art historical scholarship’ (Ang 2015:219). In a 2001 interview with Ang, Jackie Menzies (head curator of Asian art at AGNSW) stated, ‘although at first we did talk about that idea of involving people, you soon

realise that there is something specialist about knowing what art is... So we did drop the idea of community involvement'. What was witnessed by the researchers of this project was a point at which the art museum and its professionals claimed their own authority and self-legitimised. As such, attempts at opening up the museum to community involvement can be seen as an 'assimilatory project', whereby the new visitor is ideally initiated into the art world, becoming lovers of art and reinforcing its aesthetic disposition. Menzies 'insisted that the gallery does not *intend* to be exclusive but that it is being held back in this regard by its historical legacy' (Ang 2015:216). Similarly, 'A recent study of the connection between museums and communities in the United Kingdom concluded that, despite innovative practice in this area, community partners often feel that their role is one of "supplicant" rather than the more desired "active agent"' (Lynch 2011 in Crooke 2015:481). I would note that this is indicative of museums retaining their normative practice, rather than affording the capacity for components to interact with the assemblage whole in a responsive manner.

The aforementioned relations between professionals and community suggest that museums place more value on different kinds of 'expertise' and see the social benefit of these kinds of inclusion and participation. The perceived boundary between museum/ art expert and the contributions of community members are an element of museum practice that intersect between the normative and the responsive museum assemblages. Again, this relates to the spatial and temporal scale, and the level of affect seen by the overall assemblage. Because of the overlaps between the normative and responsive museum in terms of their priorities (namely as being an educative institution), a deeper look at the ways in which those priorities are mobilised through practice is necessary to distinguish the two. The crucial argument I make through this chapter is that, in responsive museums, collaborative qualities allow for feedback from the public(s), but *no feedback loop*. That is to say, the capacity for the community to exercise a role remains limited in the responsive museum assemblage. Nonetheless, the normative and the responsive assemblage are distinguishable because the latter has shifted from the *representation* of communities, to the *presence* of communities within museum practice.

Historical Significance

In the preceding chapter I illustrated the way in which pedagogical strategies continue to preserve the common notion of the normative assemblage. Witcomb writes that while the pedagogical strategy of the nineteenth century ‘survived for a long time and can still be seen in exhibitions that aim to provide linear, sequential forms of narrative through chronological approaches, the development of an identity politics during the social movements of the 1960s and 1970s changed things.’ (Witcomb 2015:160). Witcomb’s assertion indicates that in addition to the normative assemblage, another common notion developed, which I have defined as the ‘responsive’ assemblage. Continuing from Bennett’s ‘pedagogy of walking’ (1995), Witcomb develops the idea of a ‘pedagogy of listening’, which is ‘as much a metaphor here as an embodied actual practice.’ (Witcomb 2015:160). This pedagogy includes representing a multiplicity of voices within the museum, as well as incorporating interactives that afforded the visitor the capacity of an ‘active learner’ (Witcomb 2006; 2015), practices integral to our understanding of the responsive museum assemblage, which sees an increase in constituent relationships.

As the museum assemblage intersected with other social assemblages – namely post- colonial and feminist assemblages – a shift toward collaborative processes occurred. Chapter two of this dissertation traced the elements of institutional critique that dealt with exclusion and marginalisation of women and people of colour in the museum. Later this came to be extended to thinking more about how museums could better engage people living with disability (Sandell 2016; 2019). Across both are questions of access, representation and, finally, presence¹⁴⁵. Academic works debating the political nature of museums called for a more engaged approach to communities and the introduction of diversity into the museums, as well as a rethinking of assumptions around their authority to tell stories and assert ownership of collections (Karp, Lavine and Kreamer 1992). The responsive museum epitomises the idea of social movements as a hybrid of interpersonal networks and institutional organisations. These are seen to give rise

¹⁴⁵ In settler nations (U.S., Australia, Canada, N.Z.) many museums have signed MOU’s (Memorandums of Understanding) with indigenous communities and have made efforts to add indigenous voices to exhibit spaces.

to organisations to stabilise social movements and perform specialised functions.

While the culture wars indicate a lot of progression in the handling of controversial topics, an article by Younker (2017) on race and racial issues as a topic in the contemporary museum, highlights this as an ongoing process in many museums. Younker suggests that including opportunities for 'self-representation in exhibit development or creating spaces for dialogue and responses to the subject' (Younker 2017:4) is one way of pursuing responsible and comprehensive exhibits around confronting issues. Responsible conversational norms around dialogue are not always followed in museums, as engagement through conversing without systemic power relations is espoused as an ideal, but rarely enacted comprehensively. Museum professionals benefit from belonging to a museum system, meaning that authority and legitimacy continue to be prioritised. When dialogue with visitor and communities around identities occurs, the exhibition outcome is more often than not limited by pre-existing power relations.

Through the responsive assemblage we see a genuine attempt towards addressing issues that arose from the culture wars. Today, in a political climate that has seen neoliberal ideology, fracturing societies and fear rhetoric dominate, there is a great benefit to upholding the common notion that is the responsive museum. As Sternfeld writes, 'alliances with silenced and marginalized positions are necessary in order to overcome the existing violent power relations.' (Sternfeld 2018: 159). Though the museum bears 'the violent legacy of colonialism' (ibid), I find that the responsive assemblage is indicative of, at the very least, an *attempt* toward emancipation.

As I mapped each assemblage from interactions between components, rather than approaching a museum as a fully formed whole, I found that cases of art museums territorialised as responsive assemblages were rare. Some art museums, like the AGNSW, and also the NGV, can be said to have moments where responsive interactions occur, but they remain overwhelmingly territorialised as normative. Had it been possible to widen the scope of this dissertation beyond the art museum and into ethnographic, community and heritage museums, we would perhaps find more instances of responsive practice through all layers of

assemblage interaction. We see this increased potentiality in Paul Tapsell's case study of Auckland War Memorial Museum- Tamaki Paenga Hira (hereafter Auckland Museum), which I draw on in this chapter, though it is generally understood to be a Heritage museum. Nonetheless, the literature surrounding the museum's history and practices provides a valuable example of a normative assemblage re-territorialised as a responsive assemblage.

Of the museums I personally visited over the course of this project, the only one that I found to be responsive was Te Papa in Wellington, New Zealand. I utilise my visitation notes from Te Papa in order to highlight how component interactions contribute to responsiveness. Te Papa provides a stronger example in the art museum context of this thesis, as it traverses the boundaries of art museum, national museum and ethnographic museum. Beyond Te Papa, I look to the Moderna Galerija in Ljubljana (hereafter MG) to consider how a re-territorialisation to the responsive may take place within an art museum. Other case studies, such as Kate Hennessy et al. (2012) on the Smithsonian's MacFarlane Collection, Kimberly Christen on the Digital Dynamics Across Cultures website (2015), as well as Richard Sandell on museums and disability (2016; 2019), are briefly touched on to illuminate certain interactions around curatorial strategies and community engagement that align with responsive practice.

Priorities

The responsive museums priorities are typical of what Bennett calls ‘simultaneously epistemological and civic’ (2013:53). The focus on education and conservation found in the mission statements of normative museums is carried over into the responsive museum. However, in the case of Te Papa, they are extended to include a focus on cultural heritage and address multiple publics. Like we saw in the normative museum, Te Papa is at an intersection with governmental policies, though with an ‘arms-length’ model of governance that gives the museum more authority in responding to community needs. In the ‘arms-length’ model of cultural industry regulation, the government both funds and owns cultural institutions, and appoints their governing boards. While they must regard central government policies from the New Zealand Ministry for Culture and Heritage (NZ MCH), government funded museums in Aotearoa/ New Zealand hold the agency to implement their own policies. The idea is to develop a cultural industry without undue government interference.

One such overarching government policy that museums must abide by, is the recognition that Aotearoa/ New Zealand holds bicultural status. Since the Treaty of Waitangi¹⁴⁶, government owned agencies are obliged to ‘to fairly represent Māori and non-Māori interests in their operations and their allocation of resources’ (NZ MCH Website: Cultural Policy 2017). For example, in the government-funded Te Papa, these obligations extend to the administration of legislation such as the Heritage New Zealand Pouhere Taonga Act 2014 and the Protected Objects Act 1975. Te Papa has ‘policy and practice developed specifically in response to the demand by *iwi*¹⁴⁷ that they be consulted on the care, interpretation and display of their culture.’ (McCarthy 2019: 38). The operations and networks in place at the museum emphasise the repatriation and care of heritage items with their source communities involved in this process (Te Papa Annual Report 2017-18:9).

There is also a heightened sense of locality within the responsive assemblage, which emerges through a variety of different interactions between priorities,

¹⁴⁶ This achieved renewed legal status in 1975, though signing the treaty began in 1840.

¹⁴⁷ ‘*Iwi*’ is used throughout this chapter as the official term for a Māori tribe.

resources and publics. This is evident at both MG and Te Papa through a focus on collecting artwork by Slovenian artists in the former, and Aotearoa/ New Zealand artists in the latter. MG's vision statement contains numerous references to locality, for example;

'Moderna galerija attempts to develop a different model of museum based on the criticism and redefinition of democratic institution. Its priorities include the construction of a local context and dialogues with different localities that follow especially similar priorities and interests in developing different institutionality and new models of cultural production.'

– MG & MSUM Website: Vision Statement (2019)

As we see in the above statement, this community focus translates into the way in which responsive museums develop networks. For MG, its two largest collaborative networks, *L'Internationale* and *New Mappings of Europe* are both framed in terms of a local-global connection. For *L'Internationale*, MG writes 'L'Internationale proposes a space for art within a non-hierarchical and decentralised internationalism, based on the values of difference and horizontal exchange among a constellation of cultural agents, locally rooted and globally connected', while for *New Mappings of Europe*, MG states that the core purpose of this project is to 'generate knowledge about the migrants' cultural heritage in Europe and make cultural and art institutions more accessible to local communities of migrants of the first and second generations as well as to the new communities of asylum seekers and refugees' (MG Website: Collaborations 2019).

At Te Papa, we can see this connection to locality and network through their strategic priorities. The document outlining the strategic priorities for 2017-2021 at Te Papa contains several aims that are common to most museums- business growth, exhibition renewal, digital experience and fostering 'core business' (in the case of Te Papa this is; the care and preservation of national collections, fostering learning programmes and research, and providing support for museums, galleries and *iwi* across Aotearoa/ New Zealand). However, the strategic priorities also take on a more localised and community focus, extending to *iwi* engagement, taking a

lead in important national conversations and Te Papa Manukau¹⁴⁸ (Te Papa Annual Report 2017-18: 12).

Two other core priorities expressed within responsive museum documents are public accountability¹⁴⁹ and accessibility. As expressive roles within mission statements, they play a material role when it comes to resources. An example of this process can be seen in Richard Sandell's research into disability access within museums. The responsive museum is positioned as publicly 'accessible' (Lang et al 2006), for example, its cost barrier is kept low, and the language it uses in marketing and wall labels are less 'cerebral' and more 'readable'. Another level of access important to the responsive museum is physical access. In many museums, physical access to the museum falls under resources, as it is linked to the relations between building layout, exhibition design and those with mobility aids or hearing and visual impairments. In the responsive museum, the process of accessibility is extended. We see through the following example that when we talk about 'access' as a resource in museums, the mobilization of further participatory relations is the process by which the responsive assemblage is recognised.

In a 2016 interview, Sandell talks about the relationship set up between the Drawbridge Group (a disability consultative group) and the Nottingham Museums in the 1990s during his time working there:

“The idea was all about access and we paid these disabled consultants to help us, as we went through a big transformation of the museum to make it accessible. That's all we thought about really was access and we gave the group considerable power to approve designs, gallery designs and so on. So it was a really exciting project, but its whole aim was access- opening up the building to a wider audience. The Drawbridge Group very quickly said, “We can help you with that, but what will we find when we get in, where are our voices and experiences and stories?” Which we hadn't thought

¹⁴⁸ 'Creating a Te Papa presence and innovative learning hub in Auckland' (Te Papa Annual Report 2017-18: 12).

¹⁴⁹ Like many public museums, Te Papa relies on government funding, gifts, bequests, industry partners and donations. As a result, they are subject to a yearly independent audit, and must make their financial transactions transparent to the public.

about at all and so that set us off on a path of looking at disability histories and culture and bringing that into the museum, the representation and inclusion side.'

– Sandell in McSweeney and Kavanagh 2016:588

That work continues today, with Sandell claiming that the last three to five years have become far more politically engaged around the topic of visibility and representation (ibid). This sustained engagement indicates a prolonged temporal scale towards the responsive. In the example above, Drawbridge Group represents another component slotting into the museum assemblage. They then went on to exercise an expressive role- questioning the limitations placed on their capacity to affect- which in turn shaped the assemblage whole. The component of 'established' museum professionals then developed the boundaries for how this politics of representation would enter the museum.

Resources

Though Te Papa has a significant collection of artefacts, including *taonga*, I will take a focus here on their art collection to better align with the application of art museums through this dissertation¹⁵⁰. 2018 saw the culmination of a 20-month exhibition renewal project across levels four and five of the museum, which ‘increased the footprint for art from 3,175 m² to 4,140 m²’ (Te Papa Annual Report 2017-18:37). Somewhat paradoxically, the art collection is seen as simultaneously separate from and connected to the ethnographic collection. According to Te Papa:

‘With a particular focus on cross-cultural presentation that is grounded in the museum’s foundation of biculturalism, Toi Art launched with 10 new commissions by contemporary artists and five major exhibitions that showcase the national art collection, and Aotearoa New Zealand and Pasifika contemporary art practice’ – Te Papa Annual Report 2017-18: 38

The interactions between priorities, collections and professional staff at Te Papa is particularly indicative of a territorialised responsive assemblage. The presence of Māori staff at Te Papa is visible at every level. The museum has a four-person strong curatorial team for *taonga* Māori, each with a variety of *iwi* affiliations. Of the eight-member Board appointed by, and accountable to, the Minister for Arts, Culture and Heritage, two are Māori. Likewise, of the eight members of Te Papa’s executive team. This professional staff component intersects with other resources, leading to practices that are not common in Western museums, and indicate how responsiveness is territorialised within the museum. Conal McCarthy illustrates this in a fictional profile based on several years research with Māori staff at Te Papa;

‘One member of the museum’s staff arrives at work before dawn. Entering the dark collections store, she says a *karakia* (incantation) to spiritually clear the way for her work. She is Māori, one of the indigenous people of

¹⁵⁰ ‘Prior to the opening of Toi Art, 30% or less of museum visitors included a visit to the art spaces as part of their experience. This has now increased to a consistent 45% of all museum visitors since the new galleries opened’ (Te Papa Annual Report 2017-18: 37).

Aotearoa. As I follow her through the day, I discover that, while recognisably museological, the way she approaches her work is distinctive.

I listen as she talks to the objects, as she would people. I watch her handle them, with gloves, treating them with great care but also what she calls *aroha* (love/ empathy). She regards the objects as *taonga* (treasure), which in the Māori world are ancestral heirlooms of great spiritual power and sometimes object-beings who are treated like a person.’ – McCarthy 2019: 37

At the intersection of funding and professional staff, that MG makes a remarkable case for the responsive assemblage, with their exhibition/ project *Every Man is a Curator* (2007). In relation to this project, curator of Middlesbrough Institute of Modern Art Elinor Morgan wrote that ‘As a response to a shortage in funding, and as a strategy of engaging those who were interested in the future of the institution at a moment of change as it developed a new building, Moderna galerija invited all to participate in an open exhibition with no selection criteria and no curatorial staff’ (Morgan 2018: 223). Morgan writes that this project highlights ‘different models of sharing institutional space, opening up working methods and allowing museums to be shaped by those constituents who are actively using them’ (ibid). Writer and curator Tjaša Pogačar Podgornik writes about the same project, and adds interesting insight into the intersection of state and museum;

‘...artists’ self-organization and strategies of bringing the context of production into the very aesthetics of production through tactics of self-historicization, establishment of parallel spaces and alternative economies of art thus worked both as a mitigation of the consequences of marginalization of alternative art and a form of counter-cultural activity. Since the nineties, the opening up of institutions to critical practices and to a greater participation of the public on the one hand and strategies of selforganization by noninstitutional actors on the other, have coincided with the degradation of state support structures and the already mentioned entrepreneurialization of culture’

– Pogačar Podgornik 2018: 276-277

Interestingly, while I made the case in priorities around the link between governmental policy and the responsive assemblage for Te Papa, we see a different kind of government-museum relationship arise in MG, though it is no less responsive for it. In fact, Pogačar Podgornik sees this relationship as ‘a form of support to and solidarity with an institution in crisis’ (Pogačar Podgornik 2018:277). This indicates a broader kind of responsiveness. Bearing witness to the diminishing power of the state in the face of neoliberalism, MG has considered how institutions remain not only relevant, but places with an enduring role as a public service. Taking this stance prioritises the notion of public as citizens over public as consumers.

In reference to educational institutes, Nora Sternfeld writes that ‘despite all their entirely capitalist contradictions, they may still be able to provide the tools to transform the house of the oppressor during its occupation and/ or to do something completely different with it one day’ (Sternfeld 2018:159). I find this to be a sentiment that aligns with the priorities expressed in the responsive museum assemblage, enacted through the increased capacity afforded to components of the museum. For example, the inclusion of Māori in the daily operations of the museum, alongside the understanding objects as *taonga* and museums as guardians, rather than owners of *taonga*, makes headway in ‘transforming the house’, or in this case, the institution. In the case of MG, it is finding alternate forms of self-organisation, with the help of its networks of constituents. For the exhibition *Every Man is a Curator* it also holds a double meaning, as the project was a response to a literal rebuilding.

Originally the National Museum, in becoming Te Papa (opened 1998), we see another museum rebuild and collection rehoused. Te Papa is well-known more so for the buildings engineering than architecture, which aligns with its remit to protect the valuable objects it contains¹⁵¹. There were some other additions with the new building that are significant in light of the relationship between Te Papa and its Māori communities. One is a functioning *marae* (Māori ceremonial space),

¹⁵¹ Wellington is an earthquake-prone region and Te Papa’s building sits on 152 base isolators to help prevent significant damage should an earthquake hit.

the other a *Waharoa* (welcoming gateway), the latter which features prominently upon entry.

I've just walked back into the grand foyer of Te Papa, and the first thing that strikes me is that all the signage is in both English and te reo Māori. The second thing that grabs my eye is what I later learn is a Waharoa, or gateway¹⁵², a large and intricately carved wooden arch.

- Te Papa visitation notes December 2018

While these design features to an excellent job of positioning the visitor experience of the museum in relation to Māori culture from entry, normative museum practices of a single authorial voice can be seen as difficult to deterritorialise in spaces where this expressive role is physically embedded. Christen argues that museums have not changed their practices of display because the culture of 'visuality' dominant in the normative museum is not necessarily complementary to the dominant knowledge cultures of various indigenous communities. For example, in Australia, museums place warnings on media images or recordings of deceased community members, to accommodate Aboriginal protocols. However, what Christen sees this as doing, is undermining 'the very ethical systems indigenous communities wish to highlight and make permanent across spaces' (Christen 2015: 369). The digital museum landscape is seen by Christen to be changing this, leading to more responsive practices. 'Within museums, the standard procedure to privilege openness is compounded by institutional mandates to serve a differentiated public.' (Christen 2015:373-4), while the DDAC site makes 'an argument for *less circulation, limited use, and controlled access.*' (Christen 2015:374). Evidentially, the internet is a resource utilised by the responsive museums in attempting to accommodate the multiplicity of voices. Christen looks to the Digital Dynamics Across Cultures (DDAC) website to explore how display mechanisms can be reframed, not just to accommodate, but to *promote* a culture of 'not looking'. The DDAC site 'takes the

¹⁵² A statement describing the function of the contemporary *Waharoa* on Te Papa's website reads 'This is where manuhiri (visitors) wait for the tangata whenua (home people) to welcome them in. The waharoa marks the threshold of their relationship – the meeting of cultures' ("Te Papa: About", n.d.)

Warumungu¹⁵³ view that knowledge is acquired and generated through a system of accountability in which people, ancestors, and country all interact' (Christen 2015:371). The result is that the display of the site is always partial- access is not always granted to certain information or images, information is always being added to and never complete- which disrupts the popular view that online content (and also the contemporary museum) celebrates openness.

'The digital museum grew out of the same narrative and temporal space as the postcolonial museum... it is now clear that the rise of digital technologies within collecting institutions not only conceded with the direct challenge to institutional authority by indigenous communities, but that this intersection produced a new set of possibilities for both the online and offline museum space'

– Christen 2015: 383

If the normative museum positioned individual memory as subjective, unreliable, and strictly separate to an authorised official history, the responsive museum challenges this. Individual memory becomes, not only acceptable for inclusion, but a key tool in transmitting an historical narrative. In the responsive museum, video becomes a key medium. Steffi de Jong (2015) argues that the specific aesthetic of video testimonies, particularly their conversational framing, actually reinforces long-established priorities of the museum. While the affective potential of video remains, the documentary aesthetic favoured in responsive museum displays adheres to the transmission of historical information and moral message found in traditional museums.

In 2009 a trip for Inuvialuit community members was organised to grant access to the MacFarlane Collection of Inuvialuit cultural artefacts held at the Smithsonian. The objects were digitised and displayed on the Smithsonian website, and it was important that editorial control was given to community members to 'define and narrate the objects that hold their histories and knowledges.' (Christen 2015:377). The result is a collaborative online exhibit and evolving website called the Inuvialuit Pitqusiit Inuuniarutait/ Inuvialuit Living History. The Smithsonian's National Museum of Natural History is part of the

¹⁵³ An Indigenous language group originating in the Northern Territory of Australia.

Reciprocal Research Network (RRN), meaning they can easily share and grant access of digital content with the Inuvialuit¹⁵⁴. 'As a virtual research space, the RRN promotes the sharing of ideas between researchers and indigenous communities. It encourages dialogue and flattens the once hierarchical model of the curatorial voice by allowing multiple voices to exist in the same narrative space.' (Christen 2015:378). Community members can add their knowledge through a contribution function of the website, though the submissions are subject to approval and moderation by an Inuvialuit committee. As Christen states;

'Instead of assuming that a level playing field is either desirable or even achievable in the digital or analogue museum, indigenous curatorial practices deny both old expert authority and the newer crowdsourced authority, opting instead for a middle ground where source communities' knowledge is privileged even while other knowledge is acknowledged and maintained.'

– Christen 2015:380

I turn now to look at my experiences of a variety of different interactives at the physical site of Te Papa to determine what interactions are afforded within visitation. What I find is that digital interactives are utilised in a more nuanced way through the ethnographic collections than through the art collections. From the Te Māori exhibit;

I spend 20 minutes or so watching video testimonials of immigrant stories. I like the display- several screens alongside each other in the center of the small and dimly-lit room, with several more on the other side so that one walks around to see them all. I like them because, instead of having headphones to listen to each interview individually, one must go close to each screen in turn, in order to separate each speaker from their neighbors.

– Te Papa visitation notes, December 2018

¹⁵⁴ Kate Hennessy explored the way in which the Inuvialuit are working with these digital collections, stating that 'the production of the virtual exhibit has been grounded in a process of re-writing curatorial descriptions of the objects, revising classificatory categories and using semantic web and tagging functions to build new relationships between objects, records and related media' (Hennessy et al. 2012: 12).

In Te Papa, video testimonials are used in the same conversational way posited by de Jong (2015). However, I found that rather than a normative transmission of historical information, the testimonials at Te Papa provided several counter-histories, with each of the several screens devoted to an immigrant story. The ‘moral message’ comes from the curatorial strategies in framing this interaction, rather than the recorded content. These particular video testimonies of immigrant stories at Te Papa require an active listening on behalf of the visitor. Because of the proximity of the screens to each other, one has to step closer to a screen. This puts the visitor literally face to face with speaker, creating an intimacy in the interaction. The sound level of the interview recording means that in order to clearly hear their individual testimony this proximity is necessary. This isn’t a traditional object-subject relationship within the museum, this is a subject-subject relationship, and each story must be taken individually. The ‘moral message’ is an embodied one, experienced by the visitor through their engagement with the video testimonials.

Moving into the art collections;

The middle of this room has an interactive screen built into a table, with two stools for sitting. From the screen one is able to select a painting from the wall opposite, zooming in to look at the work in detail. I’m looking at a painting by Gottfried Lindauer, which informs me of his process of projecting photographs onto canvas. Holding my fingertip to the screen, the image of the painting switches to infrared so that I am able to see the pencil traces underneath the paint layer.

– Te Papa visitation notes, December 2018

The use of digital interactives in the art collection of Te Papa are indicative of ‘technological interactivity’ (Witcomb 2003), which ‘limits the museum’s ability to move away from the traditional, authoritative museum narrative’ (Witcomb 2003:7). Thus far, the priority of conservation is well-communicated to me, and I can value a more transparent communication approach of a process that in the past has been kept behind closed doors. Nonetheless, I do not sense anything

beyond a normative interaction- the authorial voice of a museum professional speaking to me through this limited screen interactivity.

Publics

I move up to Level - the National Art Collection. The first thing I see is a wall of framed portrait paintings, hung salon style. The subjects of the portraits are a mixture of anglo-Europeans and Pasifika peoples. Gold, black, gold and black frames. A vibrant tomato red wall. Among them are two framed mirrors, my reflection looking back at me in one.

– Te Papa Visitation Notes, December 2018

There is a limited interactivity in this moment of (literal) reflection, but nonetheless, this is a straightforward representation of what the responsive museum does- it inserts the public into the museum. It is a symbolic moment, as the relation between museums and their publics is at the heart of the responsive museum assemblage. As I have already noted, the responsive museum is more inclined to view their visitors as constituents. I have also highlighted that it takes a mixture of component alignment and component conflict to create a genuine shift from community representation to community presence within the museum.

In Te Papa, we have already explored this through the professional staff component, and the way in which they work together with *iwi* in order to prioritise the Māori relationship to *taonga*. However, this is not the only constituency of Te Papa to be included within the museum. One does not have to dig deep to find other points of intersection whereby constituents are afforded a greater capacity to affect back on the assemblage. For example;

‘Collaborative work with students from Wellington High School in support of Toi Art provided new opportunities for students to gain deeper access to collections and explore complex issues. Students were initially invited to act as an advisory group but their engagement provided a source of rich input informing exhibition design, audience interactions and public programming opportunities.’

– Te Papa Annual Report 2017-18:25

The key here is in the distinction between ‘advisory group’ and ‘a source of rich input informing...etc’. In a responsive assemblage, we see interactions occur that afford the communities/ constituents interacting with the assemblage a greater capacity to affect back on the assemblage whole. As we see, this impacts on numerous other component relations- ‘exhibition design, audience interactions and public programming’. We see a similar story in the practices of MG, through the intersection of refugee and migrant communities.

Senior curator for education and public programmes at MG, Adela Železnik writes;

‘Moderna galerija had already joined forces with artists and political activists to comment on the living and working conditions of former residents of Bosnia-Herzegovina, who came to Slovenia in the nineties after the break of Yugoslavia. In 2017 we continued this relationship by giving space to an alternative cultural association run by recent migrants to Slovenia who took over the café at the Museum of Contemporary Art Metelkova... We have a part-time working contract with the migrants, who started their traineeship as guards at the ‘Heritage of 1989: Case Study: The Second Yugoslav Documents Exhibition’. Within the same exhibition we initiated a series of workshops where female asylum seekers from Iran and Afghanistan made embroideries together with local women and migrants who had arrived in Slovenia from Bosnia-Herzegovina in the early nineties’

- 2018:58-59

As we see, the responsive territorialisation of MG has a long history¹⁵⁵. Having already realised their relationship to migrant communities from the 1990s, MG has territorialised habits in place to continue to be responsive to changing constituencies. As new constituents (migrants and refugees) come to intersect

¹⁵⁵ ‘When the so-called ‘Balkan migratory route’ expanded to Slovenia’s state borders, many cultural institutions as well as individuals kept asking themselves how to act. Moderna galerija saw its role in establishing a discourse that would fight against racial prejudice, would recognize existing initiatives, and reflect on the possibilities of building a common solidarity network’ (Železnik 2018: 57). See also Igor Španjol’s (2018: 257-259) reflection on MG’s work in the 1990s, with curators collecting work for a (still not realised) museum of contemporary art in Sarajevo in order to show solidarity with Bosnia-Herzegovina following the war in the former Yugoslavia.

with the art institution, they find that space has already been carved out for them. We see that through the inclusion of work opportunities (extending to management), as well as the collaborative workshops facilitated by the museum, that the interaction aligns more with presence than representation.

These examples indicate that in the responsive assemblage, the museum develops relationships with a variety of publics. As an extension of this, we see many instances of responsive assemblages happening art museum-adjacent places. This highlights what I have previously posited, which is that the responsive museum assemblage relies on intersections with other established assemblages, often various community or government bodies. As an example, I turn to Bojana Piškur's project study of *Radical Education* (RE) at MG. RE began in 2006, with the occupation of a bicycle factory in Ljubljana and centred around a series of seminars, debates, exhibitions and researches in the intersection between the 'museum' and the 'movement' (Piškur 2018:175). The 'movement' in this instance was a politics of the now, expressed through the inclusion of social centres, artistic and political collectives and local community into discussions with the museum. A core aim was to 'define common investigations between the two fields, i.e. art and politics' (Piškur 2018:176). According to Piškur:

'In RE, from the very beginning, the ways of opening up the museum for various 'publics' were deliberated, bringing different practices from the 'outside' into the very context of an art institution as well as creating common micro-political situations through different alliances and collective actions. However, at the same time RE was also a rather heterogenous group of people with different backgrounds and experiences of working in communities and institutions, so as a consequence, very different and sometimes rather conflictual ideas arose on what kind of space a museum actually was'

– Piškur 2018:175

There are several points that I want to highlight in this with relation to the responsive assemblage. First, the idea of 'opening up' the museum to include multiple public(s) voices, a feature of the responsive assemblage already articulated. Second, the idea of 'deliberation', which implies a slow process aligned

with Silverman's (2015) ideas around museum as process¹⁵⁶. Third, the idea of 'alliances and collective actions' in conjunction with 'conflictual ideas'. As I have established, an assemblage comes into effect when components work in alliance to create the sense that a variety of different components interact to form a 'body' that can be perceived as a (bounded) whole. However, this is a constant process of negotiation, one that experiences 'conflictual ideas' if components do not exercise their material or expressive role in a way that aligns with the assemblage whole. RE is made up of a variety of destabilising components– an accurate reflection of the public as constituents– who, though at times conflicting, assert themselves in a collective way to form an assemblage that in turn is destabilising for MG. This final point is particularly important when we consider how this relationship between RE and MG played out. Piškur writes:

'In 2014 RE came to the point where this kind of intervention in the space of an art institution became unnecessary. Certainly, not unnecessary in the sense that the museum became an ideal institution, but that the ideas of RE in a way had become embedded in debates on 'other institutionality' within the museum itself'

– Piškur 2018:177

I interpret this activity, and the consequent 'embeddedness' of RE into MG, as a social assemblage intersecting with an institutional assemblage and the former territorialising the latter as a responsive assemblage.

¹⁵⁶ This is also echoed on the MG website. In articulating the museum's history, the site states; 'In the crucial period of the 1990s, Moderna galerija refused to become a postmodern museum of sensations and intense experiences; on the threshold of the new millennium it fairly clearly developed the concept of an art museum that advocates the plurality of narratives and priorities of local spaces that intend to enter equal dialogues with other spaces only with their own symbolic capital' (MG & MSUM Website: Visions 2019).

Processes

In the responsive museum, priorities, resources and publics work together to create moments of interaction that allow for marginalised voices to be heard and multiple perspectives to emerge. We see, through the processes that make up the practices to qualify a responsive museum assemblage, that the public(s) surrounding the museum are afforded a greater affective capacity. Yet we also can observe that the institution carefully manages this capacity, with measures taken to minimise risk to museum legitimacy and authority. We see the breadth of this process in a case study by Professor Paul Tapsell from his time as Tumuaki (Director Māori) at Auckland Museum.

Nowadays, Aotearoa/ New Zealand is renowned for its institutional collaboration with its indigenous peoples. But, as Tapsell indicates, this wasn't always the case. He writes 'Since 1852 the relationship between Auckland Museum and its 800 plus source-*marae*¹⁵⁷ communities has generally been one-way, with curators only engaging our communities when they sought objects or information.' (Tapsell 2015:270). There are several points through which this is seen to have shifted into an institutional framework that is more inclusive and community-oriented. These points are situated as moments of historical significance, the principles of which are echoed in multiple reterritorialisations of museums worldwide. First, was the *Te Maori* exhibition, which toured Aotearoa/ New Zealand's major cities as well as several cities in the USA through the 1980s. Two key things happened during this exhibition: Moari insisted on providing openings, the support of elders and guided tours of the exhibition, and the elders challenged the museum to tour the *taonga*¹⁵⁸ in their *marae* communities (Tapsell 2015:267). However, it wasn't until twenty years after this challenge that 'the Auckland museum was ready to step out of its four walls and directly engage the originating *marae* communities to become co-producers of a *marae*-touring exhibition.' (Tapsell 2015:267), and in early 2001 the *Ko Tawa* exhibition project was launched. *Ko Tawa* sought to include Maori voices at numerous points throughout the curatorial process. The important thing to note here though, is that the inclusion of these voices affected other

¹⁵⁷ A meeting ground that belongs to a particular iwi (tribe), hapū (sub tribe) or whanau (family).

¹⁵⁸ A simplified definition of the Māori *taonga* is 'cultural treasures', but within them are the ancestral spirits of the *marae* communities from which they originate.

components on a temporal scale that exceeded the exhibition itself.

Alongside the development of the exhibition was the bringing together of a 'Maori Values Team', who, over a six-year period gave regular tutorial sessions to museum volunteers, staff and the museum board in order to assist in an institution-wide understanding of 'tribally informed perspectives' of *taonga* (Tapsell 2015:264). The overarching curatorial strategy in the research phase of *Ko Tawa* was to reconnect the *taonga* to their genealogically layered narratives in a way that included the values and ideologies of Maori gift-giving, and tribal authority. This was a process seen to be 'indigenous knowledge-centered rather than driven by a museum's aesthetic, ethnological or political agenda.' (Tapsell 2015:266). Over these years, the Maori Values Team's work was translated into the priorities of the Auckland Museum, evidenced in the changed 'vision, mission and values' statement articulated in the Auckland Museum Annual Plan 2003-2004. The in 2003-2004, the vision statement is 'To be a source of inspiration to our communities', while the mission statement is 'Collect and care for our communities' treasures in order to tell object-based stories in a way that stimulates mind and spirit' (AWMM Annual Report 2003-2004). Prior to this, the vision and mission statement read quite differently, with no mention of communities.

From 1997 (when the vision, mission and values statement was first introduced to the Annual Report) to 2002, the statement expressed that the role of the museum included 'being the heart of our culture', 'caring for treasures', performing a role of 'guardianship' to these treasures, 'gathering knowledge: studying and interpreting our heritage and environment through our treasures' and (only from the year 2000) 'respect for the treaty of Waitangi' (AWMM Annual Report 1997 to 1998, AWMM Annual Report 2000 to 2001, AWMM Annual Report 2002-2003). As a result of pressure from the Tuamata-a-Iwi (the legislated Maori Advisory Committee under the Auckland Museum's 1996 Amendment Act) one Maori exhibition annually was established as a performance indicator by the Auckland Museum (Tapsell 2015:268). This led to a modest exhibition budget and a designated 'small pictorial gallery at the rear of the museum' (ibid) from 2004.

Reterritorialising a museum assemblage from the normative is no small task, and in the case of the Auckland Museum, required a concerted effort from several resource components working together. One area of major contention in the *Ko Tawa* case was the touring of *taonga* through *marae*. Tapsell recalls how in late 2004, the Auckland Museum's director, financial controller and members of the trust board froze the project, concerned that it defied museum policy standard museum procedure. After convincing the management level of the museum that the '*taonga* would be appropriately maintained by the registrar, conservation team, display artists and curators, and packed and transported according to international museum standards' (Tapsell 2015:272-3), and also that the exhibition would fulfil policy requirements to engage source communities, the project was once again given the go-ahead. The values of 'guardianship' espoused in the earlier museum mission, and along with those the perception of ownership and authority, required not only a change in the written statement, but the sustained effort of staff in exercising an expressive role. This of course could not have been achieved without other relational components in alignment (government and museum policy, the source communities and the additional budget provided by private sponsorship).

In the case of the Auckland Museum, the components at play are the *taonga*, various stakeholders (predominantly museum professionals, academics and source communities) and policy. The relational quality is the collective formed by the Maori Values Team, their training programs, and the consequent affect on internal museum priorities, which has since had an affect on curatorial strategy and exhibition programming.

'At least 50 of the 247 *taonga* carried powerful enough narratives to captivate our target audiences and these became the *Ko Tawa* shortlist. Thereafter, we departed from objective selection based on aesthetic, ethnological or any other previously employed museological process, instead engaging *whakapapa*- a value system based on the Maori genealogical ordering of the universe out of which *taonga* originated- to make our selection.'

– Tapsell 2015:268

As written exhibition labels are at odds with the mnemonic oral histories of the Maori, and glass display cabinets seen as a violation to the living ancestral spirits of *taonga*, the exhibition was designed with these traditional display components deliberately omitted. There was, however, a 'take-home "exhibition labels" booklet' (Tapsell 2015:273). While the living elders of the source communities were referred to as co- producers through this exhibition, their capacity to exercise relations to the curation process was constrained, as evidenced by the first half of Tapsell's statement above. Further, the *kaiarahi* (guiding hosts)- who were members of local tribes and in many instances direct descendants from the *taonga*- were 'trained' by the museum team, 'receiving museum-associated *Ko Tawa* knowledge' to be integrated into their own experiences (Tapsell 2015:274). The desire to include a multiplicity of voices and do justice to both the cultural heritage objects and their source communities is evident in the responsive museum assemblage. And yet, the notion that these source communities need to be trained to reflect museum knowledge, that the final custodianship of the objects rests within the museums conservation and care policies, and that each exhibition requires educative material alongside it shows the constraints placed on many components.

As we can see, there is a precarious balance between 'professional knowledge' and 'community knowledge'. However, it is the capacity for the components that make up these two facets to affect back on the assemblage whole – through processes of negotiation – that is key to the responsive assemblage. This is what distinguishes a 'formal' responsiveness, as articulated through Ang's (2015) research, from an actual responsiveness, as seen here. Rhonda Paku (Manager Iwi Development at Te Papa) in a 2009 interview with Conal McCarthy said; 'We're not trying to put a museum culture into a Māori community, we're trying to wrap around some support for Māori aspirations that allows them to make decisions about taking care of their *taonga* themselves within their own communities' (Paku in McCarthy 2019: 47). She goes on to note that this practice is about 'utilising the best of both worlds' when it comes to the combination of Indigenous knowledge and museum skills.

As a visitor, I found this hybridity to be most evident in the art exhibition, in which the intersections of Māori and Pākehā cultures came to play a material and expressive role in the museum display, as seen in the excerpt below:

The next room I wander into is an exhibition of art thematically devote to cultural appropriation. The signage asks 'What is appropriation in art? When is it sampling, reference, homage? When is it theft?' One display in particular catches my eye. The work Untitled (2002-3) by Francis Upritchard is accompanied by the following text:

'The head in this case is part of Francis Upritchard's series of so-called Pākehā shrunken heads. The works recall the trade in the 1800s of toi moko (tattooed Māori preserved heads) and kōiwi tangata (Māori skeletal remains) between private collectors, museums, and universities. The trade of ancestral remains is a disturbing aspect of New Zealand's history, and the collusion of various parties in the exchange sits uncomfortably today.'

I decide this is by far the most interesting room so far. I leave this one with more questions than answers. – Te Papa Visitation Notes, December 2018

This display, in the context of the wider assemblage, became – for me – symbolic of Te Papa as a responsive museum. It holds a meta-narrative of what it is to balance different cultures, historical perspectives and voices. The lack of a distinct 'answer' for reading this part of the exhibition is a recognition of the tension, conflict, questioning and negotiation that is part and parcel of being responsive. Karp and Kratz articulate this well when they write that; 'Dealing forthrightly with relations and entanglements between museum and community– with all their potential, richness, dilemmas, and contradictions– extends and develops the attitude and approach encapsulated in the curatorial principal to exhibit the problem not the solution' (Karp and Kratz 2015:294). The open-endedness of a responsive process is made evident in this alignment of curatorial strategy and visitor experience.

Becoming

The great paradox of the responsive museum is that it usually exists on an extended temporal scale, aligning with what Silverman (2015) coins ‘slow museology’¹⁵⁹. This aligns with what Karp and Kratz write in relation to the ‘interrogative museum’. They contend;

‘Within this framework collaborative projects that build various kinds of museum-community relationships may draw on both kinds of authority, but the pluralism of perspectives, values, ontologies, and practice at their heart contains challenges that subtly reshape and relativize museum claims to authority’
– Karp and Kratz 2015:294

This is predominantly due to the fact that numerous stakeholders, opinions and values coalesce in responsive museums. It should also be recognised that working with communities requires an establishment of trust. As Tapsell writes regarding the *marae* tribes he worked alongside during his role as Tumuaki, the communities ‘trusted us, because in their eyes we were their *mokopuna*¹⁶⁰’ (Tapsell 2015:272). Simon Knell writes:

‘The lesson from New Zealand is that both Māori and Pākehā (European) populations had to share a vision of change. In particular the Pākehā needed to recognise their responsibilities and embrace a new ethics of being. It is not, however, simply a matter of a single adjustment. As Conal explains, this is a lived relationship that requires constant negotiation and which in time will produce new demands. Te Papa, which embodies and embraces the country’s biculturalism, will doubtless remain central to this negotiation, as a place where ideas can be tested and change can be implemented and perhaps led.’
– Knell 2019: 5

Responsive museums can take on vastly different exhibition strategies, as the

¹⁵⁹ Slowness may be part and parcel of engagement with community, but it is also a point of contention. According to McCarthy; ‘When I visit museums in Australia, talk to staff, and attend professional gathering and conferences, what is apparent to me is the bitter resentment among young Indigenous professionals at the slow pace of change’ (McCarthy 2019: 44).

¹⁶⁰ Translated from Māori as either ‘grandchild’ or ‘descendant’.

needs of various constituents are different depending on the geographical location and cultural context of the museum. The community groups, and therefore the practices at Te Papa are unlike those at MG. However, through all the interactions between components at both museums, two principles emerge that affirm the responsive assemblage as a common notion. The first, is that constituents and community groups are not only represented within the museum but afforded a greater capacity to affect back on the assemblage through their presence in the museum. The second, as we have seen, is that the responsive museum is made up of interactions between community and professional authority.

Chapter Six: The Affective Museum Assemblage

'In order to *realize* rather than *sterilize* objects, history, and culture on display, museums place increasing emphasis on sensual perception or *aesthetic experience*.' – Biehl-Missal & vom Lehn 2015:235

This chapter on the affective assemblage highlights museum practices that focus on sensorial and immersive experience, haptic engagement, ambient aesthetics and museum atmospherics. In museology, atmospherics is predominantly approached in two ways. The first is through tracing the overlaps and impacts of marketing practices and the experience/ entertainment economy in the museum (Biehl-Missal and vom Lehn 2015). The second is through a more general concept of aisthesis, or the sensual perception of reality (Böhme 1993; Radywyl 2008; Baker 2010; Papastergiadis 2013). In considering both of these, atmospherics is an area that all museum assemblages reflect in some way or another. However, in the affective assemblage, museum practices are produced through the prioritisation of atmospheric aisthesis, which is exercised by the roles of the assemblage components. While the visitor experiences affect as an embodied response to a stimulus in every museum, the affective museum is territorialised by positioning pre-rational engagement at the core of its practice. The visitor's personal experience and their interaction with the materiality of the museum is given precedence over information and traditional pedagogy.

As I mentioned at the outset, the link between affect and atmosphere is also largely explored in museum marketing and the entertainment economy. Biehl-Missal and vom Lehn (2015) write on atmosphere and aesthetics in museums from a critical marketing perspective. They find that 'strategies' of atmosphere are utilised in museums to attract the wider public, but that these are often perceived as a 'technique to feed consumerism in the disguise of widening access' (Biehl-Missal and vom Lehn 2015:253). However, they can also 'constitute a real social power because they influence people via bodily and sensual perception' (ibid). In other words, it is not through the components themselves, but through their relations that atmosphere is perceived as invoking consumer ideology or social ideology.

Based on these claims, I wish to distinguish between museums that employ affective resources as a corporatist strategy (promoting consumption and treating the viewer as a consumer), and museums that focus on how we learn (about ourselves, about others, about the world) through embodied experience.

Further, while visitor interactivity in itself occurs across all museums (with varying capacities and afforded roles), the ambient space and atmospherics of the affective museum encourage reflexive and participative modalities. While often this is explored through interactive technologies and participative artworks (as already elucidated earlier in this chapter), these two components do not automatically produce an affective assemblage. Rather, it is the relational qualities within museum atmospherics that form the affective. I also wish to note that within the affective museum assemblage, that while atmospherics emerge as a prominent territorialising process, there is a difference between an atmospheric terrain, and atmospheric presence (Brünner 2015:151). The former can exist through sensory overload, can exist alongside constant self-reflexivity, while the latter is more elusive and, to draw on Bachelard (1958/ 2014), requires the space to perceive through the soul.

Historical significance

All museums are in conversation with the wider genealogy of museums, however, the assemblage form emerges as relations are established between different threads of historical significance. While the responsive museum assemblage shifted from the normative museum assemblage primarily through its relation to the politics of representation, the affective museum assemblage stems from intersections with other socio-cultural influences. Often, those studying affective, immersive and participatory experiences in museums turn to the work of Bourriaud (2002) and his 'relational aesthetics', though we can trace practices relevant to the historical significance of the affective assemblage as far back as the Renaissance by returning to the *Wunderkammer*.

Museums as sites promoting the idea that art is separate from life are, according to Dudley, 'products of Western modernity that postdate earlier *Wunderkammern* and cabinets of curiosities that enabled a sense of wonder through a full, active, sensory engagement with objects.' (Dudley 2010:8-9). When we look at the wider context of museum practice, we can discern both a modernist rationality and a *Wunderkammer* theatricality. Both Dudley and Candlin note that in museums today practices are predominantly ocularcentric, which aligns with what we have explored in the normative museum assemblage in chapter four. However, the resurgence in practices seen as linked to the *Wunderkammer* (Bann 2008), alongside the exploration of ambient aesthetics in museums conducted by Radywyl et al (2015) highlight another thread of museum practice that disrupts any attempt at neat historical categorisations. As we will see throughout this chapter, there are museums who have developed affective practices over a timeframe long enough to be territorialised as an affective assemblage, and others who draw on affective practice for certain exhibitions and events within the museum. The latter does not necessarily reterritorialise the assemblage¹⁶¹,

¹⁶¹ For example, during my visit to the NGV's inaugural *NGV Triennale* (2017), numerous exhibits encouraged visitors to engage through touch, sound, and even scent. However, directional signage, informational text, security and other components worked together to contain the affective qualities within specific moments of interaction, and after the *NGV Triennale* exhibition closed, the NGV returned to ocularcentric, didactic, *normative* practices.

however, the *potential* for disruption and eventual reterritorialisation is evident in these moments.

For the affective assemblage, we can also draw on an historical thread of 'social scenography' in museums, which dates back to the confluence of museum practice and retail practices. Henning states;

'Indeed, since the 1920s, artists and designers have conceived of the exhibition space as an environment that changes as visitors move around it. It was a means of creating new experiences, new ways of seeing and exploring space, that corresponded with artistic practices aimed at transforming perception.'

– Henning 2015:xlviii

However, as I have noted, while affective practices have been explored through two lens' of consumerism and aesthesis, it is the latter I find most relevant for this assemblage. To this effect, I return to the artistic practices explored in Bourriaud's relational aesthetics (2002).

From Bourriaud's stance, interactive and relational concepts defined art of the 1990s. Through this decade, artworks that involved participatory elements in order to become 'activated', in a type of co-production, became popularised, and made (or forced) their way into exhibition spaces. These kinds of works were seen to be a response to the 'spectacle' of modernity, aiming to produce sets of interactions that combatted the positioning of individual as consumer, offering participation as a means to gain insight into social relations.

Bourriaud's relational aesthetics is a response to a 'society where human relations are no longer 'directly experienced' but follow standardised patterns and are mediated through the consumption of branded commodities' (2002:43). It is interesting to consider the relationship between this argument and the affective museum assemblage. On the one hand, the affective museum privileges the lived, 'directly experienced' engagement with objects and space. On the other hand, these immersive environments are some of the most highly mediated (and in addition, some of the most circulated images online). Antony Jackson and Jenny

Kidd have argued that visits to museums have become 'less about the *object* and more about the *experience*' (2012:2). I find that in an affective assemblage, one cannot separate the two, which aligns more with the 'material turn' in museology explored in chapter three of this dissertation.

This turn toward subject-object relations also had ramifications for the development of the affective museum as a common notion. If we look to Sandra Dudley's work around museum objects (2010), we see that the physicality of an object holds a capacity to affect, playing a vital role in the visitors embodied experience of the museum. She notes that while the experience of the museum object still exists in relation to the informational and socio-cultural inscriptions that often accompany it, the materiality of the object is also experienced in a different set of relations, through the object-subject interaction. Dudley writes that materiality 'is about not solely meaning nor simply physical form, but the dynamic interaction of both with our sensory experience' (Dudley 2010:7-8). We have seen through the normative and the responsive assemblages that many museums continue to perpetuate practices in which 'the possibilities for physical and emotional interaction with objects in museums are assumed to be non-existent or restricted to an elitist 'pure, detached, aesthetic response' (O'Neill 2006:164), unless they are enabled or underpinned by (largely textual) information provided by the museum' (Dudley 2010:3). And yet Dudley's work, along with other bodies of research¹⁶², indicates that another set of interactions and practices is occurring in museums, coming together to form our third common notion, the affective assemblage.

With focus on the sensory and the immersive in contemporary museums, we can begin to note the importance of reverie and imagination in the visitor experience of affective museums. If we consider that the way that we write about museums also contains the capacity to affect back on the assemblage, it is important to note here the correlation between experiential, phenomenological and embodied

¹⁶² For example, Witcomb (2013); Candlin (2010); Radywyl (2008); Papastergiadis (2013); Rees Leahy (2010).

accounts of museum practice and the understanding of the affective assemblage. Witcomb positions it well, stating;

‘In using the concept of affect in this context, I am interested in pursuing how sensorial, embodied forms of knowledge that express themselves through feelings in response to the material, aesthetic, and spatial qualities of the exhibition/ interpretation play a role in the production of meaning rather than focusing on the more explicit rational, information based content of the display’

– Witcomb 2013: 256

A reflexive positioning of the work of academics as one component in relation to others within the museum indicates the contributing role of museum scholars in forming the way we perceive an affective museum. As visitor studies began to extend beyond the quantitative outcome surveys aiming to measure a wide-scale social and educative value, phenomenological enquiry began to emerge as a trend in the study of museums visitors (Radywyl 2008, Baker 2010, Grewcock 2014). Phenomenological accounts serve to territorialise the assemblage as affective. This kind of focus on embodied experience highlighted the potentiality of affect in museum practice.

To explore this as an assemblage common notion, I draw on three sites that I visited through the course of this dissertation; the Lee Ufan Museum in Naoshima, Japan, the Sammlung Boros, or Bunker Berlin, and the Wunderkammer Olbricht, also in Berlin. I also signpost Natalia Radywyl’s case study of the Australian Centre for the Moving Image (ACMI). In the final section of this chapter I look towards MAXXI in Rome and Inhotim in Brazil to provide indications of how affective museums are reterritorialised.

Priorities

We can summarise the affective museum's priorities as the following interrelated concepts; a return to wonder, visitor participation, sensory experience, and immersion. Both responsive and affective museum assemblages prioritise visitors. A crucial point to make here, is that the practices of the responsive museum position the visitor within a sense of a collective e.g. 'the public' or 'constituents', while affective museum practices indicate that the visitor is formed as 'individual' and positioned only as part of a collective within the space of the museum.

The visitor to the *Wunderkammer Olbricht*¹⁶³ is told that 'Quiet admiration of extraordinary art objects and natural phenomena is not the sole aim here. Sheer astonishment is at the forefront of a visit to Wunderkammers. Indeed, since the 16th century it has been considered the first step towards gaining of knowledge and insight.' (*Wunderkammer Olbricht: Astonishment, discovery, understanding* pamphlet, procured July 2016). As Pels states, 'The categorical mobility of the rarity is above all manifested in a specific performance: The arousal, in its spectators, of a sense of *wonder*, the feeling of being in the presence of the extraordinary, out-of-place, or radically different.' (Pels 1998: 103). We can connect this to the words of Berger (1987) in order to consider how sensory experiences come to be prioritised within the affective museum.

'If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate. (Seeing comes before words.) Not only personal experience, but also the essential historical experience of our relation to the past: that is to say the experience of seeking to give meaning to our lives, of trying to understand the history of which we can become the active agents.'

- Berger 1987: 33

As this quote from Berger suggests, a 'new language of images' (which in this case include

¹⁶³ In 2010, Thomas Olbricht, heir to the Wella hair product fortune, opened the exhibition space *me Collectors Room Berlin/ Stiftung Olbricht*, as well as the *Wunderkammer Olbricht* above it. While the latter showcases collections of works from the Olbricht collection, curated from his personal collection composed of thousands of art works, as well as other international private collections in a temporary exhibition format, the former is a permanent display of over 200 of Olbricht's objects from the Renaissance and Baroque periods.

the lighting, sound and the other resources forming the ‘ambient cues’ of the affective museum) ‘activates’ agency in museum visitor relations. As Natalia Radywyl highlights in her study of the Australian Centre for the Moving Image (ACMI);

‘...visitors create their own pathways of movement through the Gallery by responding to largely affective cues. This means that a heightening of sensory perception characterises the spatial experience of the Gallery, where footlights, or perhaps a flicker of a work in the distance, become the navigational suggestions for movement.’

– Radywyl 2008:18

In an immersive museum experience, one cannot separate the different components of the museum. The connections the visitor makes within the affective museum can only be understood within the context of the environment and atmosphere of the space. The Benesse Art Site Naoshima¹⁶⁴, of which the Lee Ufan Museum is a part, emphasises a learning experience that is focused on ‘feeling’, rather than traditional informational knowledge. This type of learning process is dependent on the idea that the museum experience is not bound to the physical structure of the museum, but rather the spaces and their surrounding environment. The site-specificity of the museums’ architecture is seen throughout with architect Tadao Ando submerging and integrating the structures into the landscape. Their mission states:

‘Our fundamental aim is to create significant spaces by bringing contemporary art and architecture in resonance with the pristine nature of the Seto Inland Sea, a landscape with a rich cultural and historical fabric. Through contacts with art and nature, sceneries and inhabitants of the Seto Inland Sea region, we seek to inspire visitors to reflect on the meaning of Benesse’s motto- Well-Being.’

– “Benesse Art Site”, n.d.

From this, we see that the affective museum prioritises the visitor-environment relationship. This priority is then territorialised through resource components, which

¹⁶⁴ The Benesse Art Site Naoshima was initiated in 1989 by Soichiro Fukutake, chairman of the Japanese publishing firm Benesse Corporation. The island of Naoshima is home to three museums (Benesse House, Chichu Art Museum and the Lee Ufan Museum), all designed by architect Tadao Ando and owned by the Benesse Holdings Inc. and the Fukutake Foundation.

come together in (often highly staged) conditions in order to forge a sensory relation and create a sense of atmosphere perceptible to the museum visitor.

Resources

While we have seen many expressive resources within the normative and responsive assemblages (particularly in regard to directional signage and interpretative text), the affective assemblage takes a stronger focus on the expressive qualities of material resources, such as architecture, sound, light, and objects. The notable absence of additional interpretative material is a common feature of the affective museum assemblage. Across the Wunderkammer Olbricht, the Lee Ufan Museum and Sammlung Boros, there are no wall placards. As a result, the visitor is inclined to draw on other resources in order to interpret the exhibition, the relationship between the museum architecture, lighting, sound and artworks/ objects.

It is through staging the environment that the affective museum develops a participatory experience. Ambient cues, such as music, scent, lighting and temperature are the stimuli through which the visitors experience is shaped. Where other museum practices are ocular-centric, the affective museum engages full sensory capabilities. When we consider the sensual perception of reality, an ocular centric focus becomes limiting. The affective assemblage, then, does not privilege the visual in terms of connecting it with a discourse of rational spectatorship. Practice in the affective assemblage moves the visitor modality to one of participation and immersion.

Often haptic interactions in the museum are written about in relation to digital media interfaces (Kidd 2014). I established in chapter four that the relations around digital media in normative museums underpin marketing practices and the digitisation of collections. My visitation notes from Te Papa in chapter five highlighted that digital interactives like Graphic User Interfaces (GUIs) are common in responsive assemblages. At Te Papa, they acted in the capacity of providing additional information to strengthen the pre-existing narrative set out by the museum. While they engaged touch and sound in addition to vision, they did not encourage an imaginative, sensorial, *pre-rational* response, separating this practice from affective practices. In responsive museums more broadly, the relational focus becomes about using the technological affordances of digital media to increase access and a multiplicity of voices, or to present exhibits in a 'documentary' style, to fortify the legitimacy of community sources.

As such, the use of digital interactives in the museum is not synonymous with an affective assemblage. Rather, it is a more complex set of practices between the other mediated components of the space that again determine how the museum's common notion comes to form an affective assemblage. Radywyl (2008) explores this within the hyper-mediated environment of ACMI. However, there is also a case to be made that in many cases— of all the museum assemblages— affective assemblages have the least digital interactives at the physical site of the museum. The three museums taken as case studies in this chapter do not have any GUIs. Furthermore, apart from Wunderkammer Olbricht, photography is explicitly banned inside these spaces. Not only is there an absence of digital interactives in the space, the visitor is also discouraged from experiencing the museum through the lens of their camera or screen of their smartphone. This creates spaces of reverie, a strikingly involved engagement that shifts the 'art-worshipful' premise of the normative common notion to a reverence of space and embodiment in the affective.

Nowadays many museums have touch exhibitions, as well as tactile educational provisions and participatory art exhibitions offering visitors points of interaction, or in some cases, even production. Touching vs. not touching is just one demonstration of the ways in which sensory practices within museums differ. Touch is now understood as a sensory modality. In this respect, the term 'haptics', taken from discussion around performance and participatory art, is used in order to account for a multiplicity of sensory modalities in relation to touch. These include, among other examples of active touch, perceptions of vibration, pressure, temperature, pain, balance, grip and texture (Candlin 2010:5). We have, of course, in addition to the renewed interest in tactility within certain institutions, a pull towards aural experiences. The sonic and sound art are brought into the museum as part of exhibitions or as installations themselves in a push towards 'immersive' exhibition environments.

Rupert Cox writes on sound in the museum, looking at several museum sound installations to explore 'the modes of relational and affective sociality that are engendered by sound in the museum' (Cox 2015:216). While sound is rife in all museum spaces – murmuring, footsteps – sound in normative museums is limited and carefully managed so as to not detract from the relationship between 'spectator' and object.

However, in affective museum spaces, sensory components like sound are considered to contribute to the experience of the space.

‘The ambiguity of sound in such museum settings stems from the absence of a fixed viewing perspective and the shift from a spatialization of visitor relations based on the visual design of a gallery space to a set of relations deriving from the movement of sounds in space.’

– Cox 2015:227

The extra material and expressive roles afforded to these resources in the staging of the museum destabilise the primacy of vision that has accompanied the history of aesthetic judgment and institutional value systems. In Sammlung Boros, many of the installations work with sound so that visitors are confronted with various, overlapping sounds creating a soundscape through the bunker’s five floors. However, one can only visit the Sammlung as part of a guided tour and as such, the lack of wall cards does not necessarily mean a lack of interpretative material. Nonetheless, on both visitations I undertook to the Sammlung Boros during this dissertation, guides would ask questions of the visitors prior to explaining the artwork or answering questions. Furthermore, much of the tour took a focus on the architecture of the building, lending credence to the idea of an immersive experience. Holding a similar principle, though with a different affective aim, the website introduction for the Lee Ufan Museum reads:

‘Located in a gentle valley surrounded by hills and the ocean, the museum offers a tranquil space where nature, architecture and art come in resonance with each other, inviting to peaceful and quiet contemplation, in a society overflowing with material goods.’

– “Bennesse Art Site: Lee Ufan Museum”, n.d.

The emphasis on environment and feeling (‘well-being’, ‘tranquil space’, ‘peaceful and quiet contemplation’), and the noted synergy between ‘nature, architecture and art’, serve to territorialise Lee Ufan Museum as affective. The site continues with ‘The floor plan with rectangular and triangular spaces arranged across this valley which leads to the sea brings a rhythm to the architecture’ (ibid).

At Sammlung Boros, the architecture component, combined with the fact that most works are installed by the artists themselves, creates an affective interaction¹⁶⁵. This aligns with ideas like Buren's 'work in situ', which affords a particular relationship between artwork and viewer. As Papastergiadis writes:

'The surplus of perspectives is always an explicit part of the experience of looking at art and being in a museum... (T)here is always a tension between the intended meanings in the art and the possibilities that are suggested by the space in which it is held. Artists like Daniel Buren define their practice precisely in terms of art's capacity to slip between the categories and exceed the spatial boundaries of art institutions. This unease and uncertainty can provoke curiosity and inspire further contemplation.'

– Papastergiadis 2013: 32

In thinking further about the space in which these collections are held, the three case studies I have taken in this chapter all have a feature in common: they are removed from the world. In the Lee Ufan Museum, before one has even entered the threshold, the visitor must walk through a corridor of vast concrete walls, which block out everything apart from a strip of sky above. Once in the museum, the majority of the rooms have no windows, and deeply recessed skylights are utilised to create a nuanced play of light and shadow through the exhibition spaces. One Facebook user writes 'It was like walking into a temple on another world'¹⁶⁶, given further credence to the assertion of a reverent experience. The Sammlung Boros building, having started its life as a war bunker, is a fortress from the outside world. This has had a great flow-on effect for other components to exercise their role. It is the fire regulations of the building that stipulate group size, and the architecture of the building has presented a lot of difficulties as it is windowless. This impacts on other components within the museum. The bunker is always part of the equation, especially in the acquisition of new works, according to Christian Boros. It is also the key reason for making the museum visit a guided tour, as Boros says, '80 rooms – that only works with a tour, with someone who provides assistance' (Boros in Hohmann

¹⁶⁵ The flow on of this, in terms of the way in which Christian Boros conceives of his professional role in the museum is noteworthy. He states that 'I don't curate, I *host*; there is a big difference. It would be curating if I made relations between three artists or something like that. I invite the artists over and ask them where they want to put the things that they sold me. Therefore, I'm a host and not a curator' (Christian Boros in Lapp 2019).

¹⁶⁶ Lee Ufan Museum unofficial Facebook page, Dec 15th 2017

2013). It also lends itself to specific kinds of curatorial strategies. For example, in an interview of with Silke Hohmann, the following was recorded;

CB: 'With a collection of works as diverse as ours, it wouldn't be a good idea to just show them all together somehow. The particular qualities of the space help prevent the result from becoming a mere conglomeration. We view the presentation as a collection of small one-person shows, in this way, you can see works by Tomás Saraceno and Thomas Scheibitz one after another without them interfering with or battling one another.' – Christian Boros in Hohmann 2013: 29

Wunderkammer Olbricht is an isolated section in the upper level of *me* Contemporary, dimly lit, with only a single panel through a hallway that looks down to the gallery below. These components in alignment serve to encourage curiosity and contemplation. They can also, admittedly, at times create an unease and uncertainty, as was the case with my first visit to Sammlung Boros.

It's July 2016 and I am headed to Sammlung Boros in Berlin to see their second exhibition which began in 2012 and will close later in the year. I arrive for my appointment early and, intimidated by the small entrance at the base of an immersive concrete block as well as the stereotype that in Germany it is polite to be punctual- not early, not late, but precisely on time- I decide to wait the fifteen minutes in the small park across the road. I position myself so that I can see whether others enter the building, hoping that this will provide me with a nonverbal cue that it is okay to go in. One of the two heavy, metal, windowless and signage-free doorways into the building is sealed by an enormous stone, rendering it nonfunctional. Another part of this apprehension is that, while photos of the Sammlung Boros exterior are all over the Internet, photos from the interior are not permitted and are markedly limited in online image finders, a video on the gallery website showing only fragmentary snippets from inside the walls. I'd read an article in a highbrow architectural magazine about the penthouse of the building, where owners Christian and Karen Boros live and reflecting back on it, my nervousness goes into overdrive. Would I walk in and be immediately told that I was trespassing on private property? Or worse, would I walk in and there would be no-one there, upon which I would call out to a resolute silence and awkwardly stand for several minutes before exiting? I've come a long way to see this collection. I've made an appointment

to see the collection. I speak German fluently and can clear up any misunderstandings. I push open the door and walk in through the darkened passage... To a coat check and a nod of recognition from a man behind the counter. I tell him I've made an appointment, give him my name and he directs me to a seating area, where a handful of others are already waiting.

*In stark contrast to the graffiti and grime of the street I've just stepped in from, this room is lit with bright fluorescents, making the white painted walls appear brighter, the white desk and seating almost reflective in their spotlessness. If it weren't for the concrete roof, with red paints marks still visible from the buildings' time as a war bunker, you could be in a prestigious surgeons' office waiting room. Strangely, I am now put at ease, these are processes I am familiar with. I grab a book, realise it is the collection catalogue and quickly put it down. I want to be surprised. I count the number of people waiting, nine, including me- which means we are waiting on three more. The gallery takes tours of twelve, sometimes booked out months in advance. The bench in the waiting room is hard, not for prolonged sitting and the next room over has been cordoned off with the same kind of line dividers used in airports. Apart from the gallery attendant at the desk, another employee who has recently joined him and the other visitors, I am being kept company by Olafur Eliasson, whose *Colour experiment no. 10 (2010)* hangs directly above my head, while *Orientation star (2009)* is suspended from the ceiling above the attendant counter.*

– Visitation Notes, Sammlung Boros, July 2016

Christian Boros tied together the sense of reverence, wonder and unease when he stated;

'...the works often acquire another kind of power in these windowless cells! After one and a half hours in this series of chambers, people are exhausted when they leave. These are extreme conditions- it's an encounter with the self, and perhaps even a type of torture. The tour is a kind of pilgrimage.'

– Christian and Karen Boros in Hohmann 2013: 28

Hächler asks us; 'How far can a performative, participative approach be reconciled with the received perception of the museum as a sacred realm of the untouchable?' (Hächler 2015: 353). Having illustrated the way in which the affective assemblage lends itself to

interactions that are simultaneously performative/ participatory and sacred (though not necessarily always 'untouchable' in the literal or metaphoric sense), we find a surprising answer to this question. Performative and participatory approaches, when in conjunction with components that create an ambient aesthetics, can lend themselves to a perception of the museum as a sacred realm to be 'revered'.

Of course, as we saw in chapter one, the feeling of 'wonder' is historically significant in regard to the Wunderkammer collection. As a visitor, one can view the Wunderkammer Olbricht unsupervised, or as part of an hour-long audio tour that details the collection. Bann states that in original cabinets of curiosity, '...these assemblages of small-scale objects must have required considerable narrative exposition, with the bizarre or humdrum circumstances of the collector's life intruding on the task of scrupulous description.' (Bann 2008:123). While we do not gain insight into the 'circumstances of the collector's life' in Wunderkammer Olbricht, at the each of the two entrances into the Wunderkammer Olbricht an accompanying pamphlet providing a brief description of contents, for example, for cabinet 23 it states 'This glass cabinet (sic) shows different Memento Mori objects' with individual object descriptors, dates and materials also listed 'Memento Mori head, Mannheim, around 1720, Paul Egell, fruitwood'. The audio guide offers 'detailed insight into the general principles behind a Wunderkammer (cabinet of curiosities), as well as into key, individual exhibits' (*Wunderkammer Olbricht: Astonishment, discovery, understanding* pamphlet, procured July 2016).

The Wunderkammer Olbricht is a series of hallways and small rooms, with cabinets filled to the brim with curiosities like shrunken skulls, religious and spiritual paraphernalia, jewels, bones, coral, relics, anatomical figurines made of porcelain. There is a tiny, haunting preserved monkey's head with human hair affixed on top, its eyes closed, and its lips sewn together. A taxidermic fish tail has been attached to a metal sculpture of an under-worldly human head and torso. Taxidermic animals hang from the roof, including an owl in flight, with a 'birds-eye' view through an empty window frame to the gallery below. Your distorted reflection greets you from a funhouse mirror as you walk into the second hallway. The walls are painted black, the cabinets dimly lit, ceilings are low, walkways narrow, and rooms overcrowded with objects. In line with traditional Wunderkammern displays, '...the curiosity cabinet is taken to be an ordered display of

things, a “collection” which erases the context of origin of its objects, to make them dependant on principles of interior classification, organisation, and categorisations’ (Sterwart 1993:153 in Pels 1998:103-4), there is a hazy comprehension of cohesion for the visitor in Wunderkammer Olbricht- it is obvious that the collector has thought about how to present the collection. In a sixteenth and seventeenth century cabinet of curiosity, ‘the arrangement if the genera did not serve to separate all the various areas, instead, it built visual bridges to emphasize the playfulness of nature through the associative powers of sight’ (Bredekamp 1995:73 in Westerhoff 2001:644). In Wunderkammer Olbricht, cabinets are centred around region, or religion, or anatomy. ‘Curiosity has the valuable role of signalling to us that the object on display is invariably a nexus of interrelated meanings- which may be quite discordant- rather than a staging post on a well trodden route through history’ (Bann 2008:120). Death and human dominion feature heavily as interpretable themes throughout, as the introductory pamphlet states ‘The collection places an emphasis on vanitas... The scope for interpretation here is as broad as it is inscrutable’ (*Wunderkammer Olbricht: Astonishment, discovery, understanding* pamphlet, procured July 2016).

Through each of these examples is an ambiguity. Resource components forming ambient cues– lighting, architecture– come together to form a feeling. This is at odds with the normative and responsive assemblages, where the curatorial hand is overt rather than ambient, and the interpretative material comes in written form. This affords the object/ artwork components of the museum a greater capacity to affect, in the double sense of the word. As Dudley writes;

‘through our sensory experience of them objects have some potential for value and significance in their own right, whether or not we are privy to any information concerning their purpose or past. The second, more practical point is that creative, materialist thinking about embodied and emotional engagements with objects can provide more powerful alternatives or additions to textual interpretation in enabling visitors to understand and empathize with the stories objects may represent.’

– Dudley 2010: 4

It is interesting to consider that, of the museums I have visited, those that may be territorialised as an affective common notion are all privately funded. This adds credence to the idea that in publicly funded museums are implicated in a relationship with a particular kind of public service role. This role sees education as occurring in a didactic way (as we saw both in the normative and affective assemblages), as opposed to learning as embodied sensing and feeling.

Publics

In the affective museum, individual subjectivity is acknowledged as a legitimate experience of the museum space. As I noted earlier, the affective assemblage interacts with the visitor component primarily as an individual subject, and as a collective only in within the physicality of the museum site. This has implications for the way in which the 'public' is realised in a present-tense. For example, in response to a question about why Sammlung Boros is housed in the middle of Berlin, rather than in a country estate, Christian Boros said;

'I wanted to spare people these kinds of difficulties. I'm not interested in putting down a private treasure-trove somewhere and making a pilgrimage site out of it so that people are forced to make the arduous journey to see my collection. I would find this much too vain. I want to be part of what's happening here. I'm a city person, I don't want to withdraw to the provinces, build a castle and let down the drawbridge from time to time when someone comes to visit. I'm part of what's happening; my friends are artists... I'm part of the present – which means that I also value the spontaneity'

– Boros in Lapp, accessed 23rd January 2019

This duality, of 'presence' and 'present' mirrors what I established as the foundation of affect; an embodied, felt response. It occurs only as a moment of engagement, existing only in the present via a presence. By bringing scenography-focused components together in a space with the aim of creating immersive, atmospheric relations, the affective assemblage's 'public' are the body of people sharing a spatiotemporal moment in the museum¹⁶⁷.

Boros also creates a connection between his idea of 'publics' and the environment by saying; 'When someone comes to Berlin, all synapses are put on receive. There are curious people here, and it's fun to share something with curious people' (Boros in Lapp, 2019). As with Wunderkammer Olbricht, we see curiosity invoked as a relational interaction between visitors and other components in the affective assemblage. Boros also highlights a crucial feature of how visitor components come together within the

¹⁶⁷ Other components playing into this are the banning of photographs and the lack of wall placards, the first which creates a barrier between the individual and the present moment (one cannot 'capture' an atmosphere for later) and the second, which can be seen to encourage a rational response to the works in the space.

affective common notion. The interplay between individual and collective is apparent through the following comparison of my two visitations to Sammlung Boros.

(From July 2016): We move towards Michael Sailstorfer's Himmel, Berlin (2012), a collection of large, half inflated, twisted black tubes squeezed into a corner room and protruding through an adjoining doorway. The guide encourages us to move through them to make our way to the next artwork, rather than taking the clear pathway through the other doorway. We stop and look back at the artwork from this new perspective. The older German man turns to the tour guide and, loud enough for everyone to be included, recounted how in the early 1990s, he had been to a gay rubber-fetish night at the Bunker, back when it was used as an illegal club space for techno music and sex/ fetish parties. He had just gone through the artwork with his eyes closed and because of the rubber textures pushing on him from every angle, he had been taken back to that last time he had been in this building, under a very different context. I was delighted- surely this was an insight that not everyone who visited here would have. This man, inviting us to share in his reverie, had provided a perspective that would undoubtedly colour my experience of the gallery. I felt like I had been given a more authentic version of the building's history through his first-hand account.

* * *

It is July 2018 and I am back at the war bunker, this time for the third four-year exhibition. Every artwork has been rotated, the exhibition entirely new (to me). The tour guide is also an unfamiliar face, as is the group around me, comprised of an American couple, an Indian family, a German woman and her friend visiting from out of town, a young woman who doesn't speak and is constantly taking notes (I suspect she is training to become a guide herself, given the moments she chooses to hastily scribble in her notebook). I realise about thirty minutes in that the dynamics of this group were very different, after several failed attempts to strike up a conversation- about an artwork, about a part of the bunker- with my fellow visitors. This time I get polite smiles before they awkwardly shuffle back to the comfort of the people they have come with. They are attentive to the words of the guide, following quickly and cautiously from room to room, without lingering on. By this stage I am self-conscious about being the 'chatty' one that no-one asked for, and I happily retreat into quiet contemplation, letting the guide's voice lead me from room to room. When we come to Paulo Nazareth's work 'Arma Branca'

(2013), there is a table set up where we can make our own paper print of the work using ink and a stamp. Only I and one other woman partake, and we do so in silence.'

- Visitation Notes, Sammlung Boros July 2016/ July 2018

These visitation notes shed light on the dynamics between visitors that shape the visitor experience in the moment of presence. It should come as no surprise that sociality and companionship shape our visitor experience. These two experiences set in relation to one another show that, regardless of individual subjectivities, components in the museum can work towards particular affects that become a shared experience for visitors. This was also found to be the case in the visual art ethnography project conducted by Lydia Nakashima Degorrad;

'Words provide textual meanings to viewers while objects tend to create ambiguous meanings which relate to the body or the senses. The audiences at the galleries with access to the most textual information and lectures demonstrated the reception of this form of informative ethnographic knowledge through the questions and comments I received during the openings, while audiences at all the exhibits expressed personal and emotional reactions to the images.'

- Nakashima Degarrod 2010:138-139

With the prioritization of visitors in both responsive and affective assemblages, value is attributed to both engagement and participation. However, once again, we see that the way components exercise their roles in the affective museum creates a different set of processes and practices around engagement and participation. A prioritisation of resources that contribute to sensory experience, through sound, light, and other technologies, affords visitors the opportunity to exercise a different set of relations in the museum space. As Radywyl states:

'Visitors' interaction with technology-based art enables knowledge to circulate through cognitive processes of self-enquiry, as visitors set their *own* boundaries for interpretation according to the parameters of their perception. In doing so they create a new interrogatory space which challenges the traditional circulation of knowledge in the museum.'

- Radywyl 2008:120

Radywyl also notes that in one visitor interview, the interviewee expressed that more a more educative exhibit that included an explanation of the technology, making the processes of the technological operations transparent so that 'it's an educational process, as well as an arts process' (Radywyl 2008:121). Radywyl addresses this, stating; 'However, a supplementation of the Gallery's art with additional information and contextual displays undermines the conditions of ambiguity which have been central to its phenomenological agenda' (Radywyl 2008:122). This assertion is indicative of a territorialising relation in the affective museum assemblage. It also positions the affective common notion as one wherein visitor engagement is deliberately more highly individualised/ individuated.

Both Nakashima Degarrod's (2010) and Radywyl's (2008) findings align with my experiences at Sammlung Boros. The first experience illustrates that when many of the resource components traditionally found in museums are absent, the visitor is given a heightened expressive capacity in engaging with other components of the museum. It serves as a reminder of what Sandra Dudley posited when she wrote of the museum visitation that; '... I may add other sensory elements to the visual even if they have to be imagined, intuited or remembered.' (Dudley 2010:9). In the second visit, the 'buffer' of the guide leads me back to the safety zone of a normative interaction. The two visitations in relation to each other highlight the capacity for the visitor component to affect back on the assemblage whole. If the collective of visitors are open to the affective interpretations of the space and share in expressing the embodied sensations that the exhibition arouses, they contribute to an affective territorialisation. This was my first experience of the Bunker. On the other hand, if the collective interacts with the other components in another way - *'I get polite smiles before they awkwardly shuffle back to the comfort of the people they have come with. They are attentive to the words of the guide, following quickly and cautiously from room to room, without lingering on'* - normative relations emerge, and the museum is reterritorialised as such.

Processes

In order to explore how the multiple components explored above interact to form an affective assemblage, I use an example from my own notes of visiting the Lee Ufan Museum at Naoshima Island, Japan. The following narrative is an observation of how components relations form an atmospheric presence that territorialises the affective museum.

I had decided that day to explore the island on foot. It is August and the sun is beating down on the southern end of Japan. I'm walking uphill, too engrossed on placing one foot in front of the other to turn and admire the ocean vista behind me. Partway to the top, to my right, is a small bus stop and a handful of picnic tables, the signifier that I am somewhere worth stopping. To my left is a large sloping grass area, cleared of the trees and shrubbery that otherwise occupy the natural island environment. There is a narrow, pebbled track leading down to what appears at first to be a rather nondescript building. So nondescript, in fact, that I pull out my map of the island to cross-check where I am, hoping to assuage my doubts... Is this the location of the museum or do I walk further until I find the impressive structure with large signing that I am expecting? Looking at the map, I realise that the Lee Ufan museum is located in this small basin, with the museum built into the hillside behind and virtually invisible from the outside, save for a minimalistic concrete wall and courtyard. I notice two boulders set near each other on the grass before the courtyard, with a dark, rectangular slab acting as a wall between them. Another boulder, and several trees appearing to grow seamlessly from the stone ground, are positioned in the courtyard. Struck by this soft transition between nature and the manmade, I move down towards the understated, yet impressive, building. Walking into the entrance, concrete walls tower over me, the sky above turned into a slit of blue tinged with a whisper of cloud, like a singular brushstroke. Making a U-shape, one follows the sky until reaching an automatic sliding door with a small foyer and reception desk. The staff member quietly points me to their left, into the gallery space.

Moving through the space it is hushed and minimal, a mirror to the works of Lee Ufan housed within. The biggest room holds large canvases, Ufan's paintings occupy each of the walls. They exist, uninterrupted, without descriptive plaques beside them.

A wabi sabi rock placed on a square of dark reflective material marks the centre of the room, performing the part of a sculptural piece found in other museums. Other visitors follow the desire line of the four walls, drifting from one work to the next in a systematic fashion. Appearing to be lit by a single light, a darkened hallway to the side offers another stone, its shadow a video projection on the ground. Throughout, an interplay of stone, of reflective squares and rectangles, wood and concrete, of minimal lighting and echoed lines, shape the museum.

I take my shoes off to enter the final room. This room, furthest from the entrance, presents as an empty square, with simple vase-like shapes painted directly onto each wall and an opening in the ceiling giving view to the sky. The room is remarkably silent, though during the time I am there, I am always joined by at least several other individuals as visitors came and went. Most notably, as people come into the room they- without direction- immediately sit or lay down on the floor and gaze either at the basic vase design on the wall or up through to the sky. This impromptu group meditation fosters a stillness felt both in the atmosphere and within. I feel worshipful and calm, not dissimilar to how I felt viewing Botticelli's La Primavera in the Uffizi, when the tourists had dispersed and I had a rare moment of solitude with the artwork. But in this room at the Lee Ufan Museum, there is no fine art to worship. This tranquility feels embedded into the space, not something that I have taken in with me, but something that I feel certain I will leave with. There are no traditional prompts for sitting- no beanbags, benches, chairs, or even rugs, carpeting or turf- just the hard surface of the floor. So then what is the nature of this phenomenon- a collective, quiet resting- in this particular space?'

- Lee Ufan Museum, Visitation Notes August 2015

One way of understanding this moment is that the boundaries between external/ internal and me/ other that I have created in order to conceive of 'myself' as an assemblage whole, have been absorbed into the atmosphere. Of course, atmospheres are fragile and dynamic, and my immersion ends in this realization. Nonetheless, the processes of the affective assemblage, closely tied to atmosphere and sensory immersion, afford the visitor component the capacity to navigate the borderlines between that which is otherwise constructed as internal or external to the body. Consider Bachelard's

proposition, that our capacity for a response is first feeling and *then* thought, a reaction that comes from the *soul* before it is caught in the *mind*. As a researcher, this visceral experience is a difficult one to catch. It exists in counteraction to traditional frames of knowledge, for capturing a 'reverberation' of feeling before it enters into a realm of personal or historical narrative. And yet, as evidenced in my own reflections from the Lee Ufan Museum, 'After the original reverberation, we are able to experience resonances, sentimental repercussions, reminders of our past. But the image has touched the depths before it stirs the surface' (Bachelard 2014/1958:8).

Breaking down the habitual distinctions between exteriority and interiority through embodied experience is not always realised in the visitor component of the affective assemblage. However, it can be argued that the processes and practice territorialising this assemblage predispose this capacity. The resources in normative and responsive museums – signage, security, wall plaques- all exercise a rationalising role. The resources in affective museums, which engage haptic processes, exercise a sensory role. While somewhat paradoxical, due to the heavy spatial mediation by curators, the potentiality this holds for the visitor component is an extended temporal immersion into atmosphere.

Here, visitors play a clear territorialising role. Responding to environmental cues and the ambient atmospherics created by the artwork and the architecture, visitors move softly and quietly through the space. Alternatively, we could reverse this causal relation, saying that the soft and quiet movement of visitors through the space creates an atmosphere of tranquillity that impacts our perception of the artwork and architecture. Of course, it is a combination of all these relations working harmoniously. If one room contained a flashing neon artwork and a harsh noise soundscape it would have been as dissonant as a brash visitor running and shouting through the space. We can connect this assertion to the exploration of individual-collective experience explored earlier in 'publics', through my repeat visitation of Sammlung Boros.

In the example of the Lee Ufan Museum, we see that tactile interaction is minimal (artworks were not accessible to touch), and there was certainly no 'sensory overload' in the way we have come to understand in 'spectacle'. There were no 'interactive' exhibits in the way we have commonly come to know them- no screens and no need to 'activate'

an artwork through participation. Yet again, we can confirm that these components hold relations of exteriority. They can be present or absent from an assemblage system, because it is the *relations between components and not the components themselves* that produce the assemblage. Ufan's conceptual approach places objects in 'communion' with each other. It wasn't until after leaving the museum that I reflected on the final room and had the realisation (rationalisation) that we had positioned ourselves in the place of the objects to commune with the space. Had this concept been literally signposted, and had I been asked to sit by museum staff, I doubt I would have been able to immerse myself in the atmospheric presence. Nor would I have felt as though I had accessed this learning experience in an embodied and experiential way.

I would like to draw your attention to a moment from my earlier account of my experience at the Lee Ufan Museum: *'I take my shoes off to enter the final room'*. This seemingly simple, innocuous phrase is one component of a complex set of relations. The taking off of one's shoes can prompt a subconscious or conscious connection to the atmospheres of other places. As Brünner notes;

'Particular atmospheres are 'made' an aspect of another atmosphere, integrating speeds which become evident as additional 'selves' in the atmospheric repertoire. Thus atmospheres typical for a place are also experienced independently from particular physical locations.'

– Brünner 2015:150

In this instance, I am thinking namely of the 'home', which in many cases holds connotations of security and refuge. The small 'shoe-rack' across from the entrance of the final room in the Lee Ufan Museum was so familiar, that I did not even register it in my journal entry. Yet as a component of the museum, it exercised a material role that played an integral role in territorialising the assemblage as affective. In the Lee Ufan Museum, there was no exposure to textual information in the final room of the exhibition space, but nonetheless we can discern a common response from visitors. Through this, we can reaffirm that the visitor component territorialises the affective assemblage in an interaction that I have previously referred to as being present via presence.

Becoming

I wish to reiterate that I do not see these assemblages as a one-way historical trajectory from normative to emergent. While we see instances of normative and responsive museums reterritorialising as affective assemblages, the same also occurs in reverse. One example of a museum that established itself as affective before reterritorialising as normative is the MAXXI in Rome. Following from the fashionable trend of arts-led urban regeneration in the 1990s, MAXXI was conceived as a national government project. With the completion of its award-winning building, designed by 'starchitect' Zaha Hadid, MAXXI opened to the public in 2010, with curator Hou Hanru appointed as the museum's artistic director.

At this point in time, the permanent collection of MAXXI had not yet been installed and Hanru had an opportunity (and challenge) that few museum curators are given: an empty museum. Hanru decided to 'reintroduce emptiness' as a statement against obsession and fetishism with materiality and consumption, using sound to transform the building (Hanru 2016). Each gallery was allocated to an artist to produce a thematic work, which became indicative of urban zones, to conceptually reflect how a contemporary city works and overlaps. The exhibition, titled *Open Museum/ Open City* also had an open call, inviting people to contribute their own sound and facilitating a radio station takeover for the duration of six weeks. Events in the space included performances, narrative storytelling and public forums, creating 'encounters' and relational experiences. In fact, Hanru prefers to think of *Open Museum/ Open City* as 'event', rather than 'exhibition' (Hanru 2016). Hanru noted the durational experience and immersive capacity of sound, in other words, its affective potential.

However, after *Open Museum/ Open City*, MAXXI's permanent collection of 20th and 21st century art was installed, described as a 'nucleus that witnesses the national and international artistic production, with special attention to the experiences and realities that are linked to the Italian context' (MAXXI Museum: Art Collections 2016). The architecture itself remains quite affective, in that the linear steel beams of the roof and the curved walls prompt the navigational flow (much like an airport). However, wall signage accompanies the works, the collection is arranged thematically, and seating is available for restive moments or contemplation of the art. Further, its mission statement

expresses normative priorities, most notably, nation-building, 'promoting the current creative expressions of a nation such as Italy, characterised by centuries of primacy in the artistic and architectural fields' and 'intends to be a form of antenna transmitting Italian contents to the outside world while at the same time receiving from the outside the flux of international culture' (MAXXI: Mission Statement 2016). Thus, the desiring code, the implementation of visual regimes in display, policies surrounding collection care and management, a hierarchical management system, their status as a 'publicly controlled private corporation' (in accordance with Italy's anti-corruption legislation) and consequential institutional regulations, all serve to reterritorialise MAXXI as normative.

We also have instances of affective assemblages reterritorialising as responsive assemblages. To this effect, we can look towards the Centro de Arte Contemporânea Inhotim (hereafter Inhotim). Inhotim is located in the Brumadinho municipality of Brazil and is the creation of mining magnate Bernardo de Mello Paz. Inhotim began to be conceived in the mid-80s, starting its trajectory as a private botanical garden designed by the Brazilian landscape architect Roberto Burle Marx. Gradually it evolved into a 5,000-acre garden, housing two-dozen art pavilions and over 500 artworks, a couple of shops, several restaurants and bars, with a hotel soon to be added to the list of on-site facilities.

Inhotim is exceedingly participatory, with installations to walk through and rest in, like *Continente/ Nuvem* (2008) by Rivane Neuenschwander, featuring cloud-like shapes floating on the ceiling to encourage a lie-down. There are also installations to swim in, like *Piscina* (2009) by Jorge Macchi and the cold pool in *Galeria Cosmococa*, popularly known as 'the kids gallery'. The participatory elements extend beyond a reactive engagement with the works and into an active collaboration in forming the installations. This is well expressed through *A Origem da Obra de Arte* (2002), a work conceptualised and started by artist Marilá Dardot, which sees visitors choose ceramic letter forms and seeds in order to 'grow words' in a field.

The connection to the environment surrounding it, as well as its participatory art collection and display, formed Inhotim as an affective assemblage. However, while Inhotim began as an affective museum in the late 1980s, it can be seen to shift into a responsive museum with the foundation of the Instituto Cultural Inhotim in 2002.

Inhotim's status went from a private museum to a public institute, with an annual budget and a board of directors in 2008, though continues to be financed by Paz. Consequently, the museum structure changed from that of a private museum to a Public Interest Civil Society Organisation (OSCIP). As indicated in the previous chapter, when we look to the responsive museum assemblage, we see the educative role of the museum coming to the fore. It may still be participatory, but Inhotim's priorities became firmly solidified as community-engaged, revolving around opportunities for urban regeneration, which ultimately saw a shift in its 'desiring code' (values and mission) that aligns its practices (presenting a 'common notion') with the responsive assemblage.

To conclude, the affective museum assemblage is characterised through a prioritisation of environment, atmospherics and sensorial experience. The practices in normative museum assemblages have been shown to intensify a sense of curatorial authority, while both normative and responsive assemblages communicate knowledge with a text-based pedagogy and aim for social and learning outcomes. Unlike the normative or responsive museum assemblages, the affective museum emphasises forms of self-exploratory navigation and moving from the ontology of knowing to the ontology of feeling.

Section Three: The Emergent Museum

‘Crucially, these institutions are characterized by a perpetual tension between the impulse to launch new ventures and the hardening of what were initially flexible structures: while the impact of disruptive innovation guided by ideal visions is central to an institution’s exhibition programming or its reputation, it is very difficult to sustain such revolutionary momentum in the long run. Still, for a museum to remain true to the present moment and live up to its ever more complex mission of being a witness to the contemporary world, it must stay in motion.’

– Von Bismarck et al 2016: 10

‘Emergence’ is something much discussed in contemporary literature around the museum. Often laced with a discourse of ‘flexibility’, of ‘dynamism’ and ‘flux’, this literature explores how museums exercise component interactions as relative to the normative assemblage. However, much of this literature lends itself more strongly to responsive and/ or affective practices, highlighting the way in which museums have changed, rather than the ways in which the potential for change has been integrated as a cornerstone for past, present and future practice within an institution. In museums, change can appear premeditated, incidental, or both. However, when change is accommodated as an ongoing structural commitment, in other words, through emergence as a *constant* practice rather than a *current* practice, the emergent assemblage presents itself.

Chapter Seven: The Emergent Museum Assemblage

The emergent museum assemblage is called as such because its practices both acknowledge and encourage the very concept of the museum as an assemblage. In other words, the idea of a constant process of 'becoming' is embedded in the capacity afforded to components to reterritorialise the assemblage whole. The 'emergent' is therefore not a reference to something new, but rather to the heightened potential of this museum assemblage as a process of emerging. The emergent museum assemblage acknowledges itself as an open system, dynamic and *necessarily* in a state of flux. By 'necessarily', I am referring to the reactive capacity of each of the components in the assemblage, which results in a museum assemblage that holds flexibility inherent to its structure, which in turn allows for potential rapidity (temporal scale) in the configuration and reconfiguration of the assemblage whole. The emergent assemblage is genuinely self-reflexive of its role as an assemblage. By this I mean that it conceives of itself as an open system and builds opportunities for disruption into its organisational structure.

Ultimately, what distinguishes this museum assemblage from the normative, responsive and affective, are the spatial and temporal scales through which the emergent assemblage manifests. As opposed to other museum assemblages, which work to limit the capacity of components to exercise roles that would unsettle the assemblage whole, the emergent museum accounts for- and in some relations encourages- disruption. Key to the emergent museum is the way in which the perceived threats to cultural authority arising from the push towards collaborative, democratic and open practices have been approached. Rather than the traditional 'containment and control' strategy implemented by normative and responsive assemblages (which is evidenced through the lower levels of expressive capacity displayed by various material components), the emergent museum presents itself as both porous and dynamic (leading to the perception of a greater expressive capacity afforded to its components). The emergent can also be easily distinguished from the affective. While the affective museum assemblage takes a different focus to the normative and responsive assemblages by being predominantly sensorial, the emergent assemblage both references and is disruptive of the narratives that precede it.

Historical significance

The dual features of individualisation and global society that mark the contemporary era contextualise the emergent museum. In this we see an opening up of the institution to include more voices, while also further blurring boundaries of public and private. In comparison to the wider field of museums as institution, the emergent museum shifts at a more rapid rate, reacting to cultural prompts as they emerge.

The emergent museum is a reflection of, rather than a coping mechanism for, the 'present'. Sociologist Harmut Rosa defines the present as a relative term, as 'the period of time in which institutional rules and social practices remain valid with little alteration, giving the majority a means of orientation' (Hächler 2015:354). However, our present moment is one defined by flux. According to Rosa, a collective sense of the present is becoming increasingly fragile as the periods of stability become less frequent, characterised by shorter, more isolated and episodic experiences, leading to a society 'rich' in experiences (immediate, momentary), but 'poor' in experience (accumulated knowledge) (Rosa 2005:47). Hächler takes this assertion and extends it to the space of the museum, which can be understood as 'a temporary zone of stability in which the present is represented, that is, constructed' (Hächler 2015:355). And yet, in the emergent museum, instability remains key to its practice. In the emergent museum, the 'temporary zone of stability' is eschewed in favour of an exploration of the mechanisms through which we approach, cope with and respond to flux.

Neoliberal ideology is likewise embedded with the concepts of flexibility, dynamism and flux (Gough 2002; Brenner and Theodore 2005). Some of the most frequent criticisms leveraged at neoliberalism – that it produces precariousness and reinforces systemic inequality (Dockx and Gielen 2018) – should be noted when thinking critically about emergent museum practices. As such, it is useful to distinguish between museum practices reactive to the precarity of neoliberalism. We may see museum practices that align predominantly with neoliberalism, and in doing so retain normative qualities, and those that utilise emergent practices to rethink, undermine and provide alternatives to the neoliberal system. For the former, we can look at an institution like the Tate Modern. At the time of writing, the Tate Modern is instigating new practices that allow for rapid

response acquisitions of contemporary artworks¹⁶⁸. This allows the acquisitions team to circumvent normative procedures, such as board/ funding approval and trustee consultation. Here we see a reactive measure to the current art market, following the neoliberal perspective that one must be 'flexible' in order to succeed. Of course, the benefit this brings to an institution like the Tate Modern, with pre-existing cultural legitimacy and financial backing, can be seen to further inequality.

Proponents of neoliberalism sanctify the neutrality of the market. In reality, we see the gap between the already-powerful institutions that are able to instigate rapid response systems to the art market, and those that cannot, widen. The Tate's reactive measures also respond to the growth of private museums, and the burgeoning field of collectors who are not encumbered by rigorous acquisitions processes. The proliferation of spaces that showcase private collections to the public introduce another competitive factor to the world of public museums. In the above example of the Tate Modern we see the attempt of a public institution to adopt some of the capacities to act that private museums are afforded. In doing so, however, they aim to reinforce/ territorialise a normative authority. As such, I caution against a conflation of quick response and emergence. Instead, a critical analysis of a museum's priorities, its resources and the capacity to affect afforded to its visitors in component interaction, gives stronger indication of assemblage territorialisation.

Claire Bishop (2013) presents two categories for the contemporary in relation to her work on 'radical museology'. The first is 'presentism: the condition of taking our current moment as the horizon and destination of our thinking' and the second, a 'dialectical method and politicized project with more radical understandings of temporality' (Bishop 2013:6). Bishop makes the claim that museums with an historical collection are best able to explore the contemporary, because they require us to think of 'several tenses simultaneously: the *past perfect* and the *future anterior*' (Bishop 2013:24). Though I disagree that best exploring the contemporary is predicated on an historical collection, Bishop's acknowledgement of the multiple and disjunctive temporalities is fundamental to understanding the dynamism of the emergent assemblage. The emergent museum's

¹⁶⁸ For example, the European Collection Circle, established in 2017 and committed to acquiring modern and contemporary art from Western Europe (Tate *Annual Report 2017-2018*: 123).

relationship to temporality can be viewed as another characteristic that highlights its dynamism. It is this ability to engage with, respond to, and enjoy its own flexibility that makes the emergent museum contemporaneous. This is apparent in the rotation of temporary exhibitions through emergent museums, as well as the addition of ephemeral art and event to the museum space.

Many of the practices that occur within the emergent museum draw parallels to New Institutionalism, explored in chapter two. Farquhasen (2006) writes on New Institutionalism within the museum, stating that ‘exhibitions no longer preside over other types of activity’ and that these institutions are more ‘dialogic and participatory’. He claims that;

“New institutionalism’, and much recent art, side-steps the problem of the white cube altogether. If white-walled rooms are the site for exhibitions one week, a recording studio or political workshop the next, then it is no longer the container that defines the contents as art, but the contents that determine the identity of the container.’

– Farquhasen 2006

Hächler (2015) approaches the understanding of space, not as a container, but as an arrangement of relationships and as a means of engineering certain performative possibilities. A consistent area of inquiry through this dissertation has been the way in which components are afforded a capacity to exercise roles within the assemblage, and the way in which this affects back on the assemblage whole. Through an analysis of this across the last three chapters, we have seen many museums attempting (and succeeding) in limiting the capacity for components to exercise roles that do not align with the perception of an assemblage whole. This is, of course, a territorialising process and something I have referred to previously as a ‘control and containment strategy’. For the components that make up the emergent assemblage, there is a recognition that the ‘container’ has no lid. This opens up the capacity of the components to exercise their roles, producing inconsistencies, outliers and new lines of flight. Through-out this chapter, I explore the Stapferhaus Lenzburg and the Van Abbemuseum to elucidate the way in which we can discern emergent practices. To a lesser extent, I include the Palais de Tokyo, which provides an interesting example of how emergent practices can extend into

'spectacle' (Bishop 2004). To look at how emergence can be deterritorialised, I turn to the Migros Museum through the final part of this chapter.

Priorities

Experimental, open, hospitable, defiant, dynamic– these make up the driving ideologies of the emergent assemblage. Take, for example, the Van Abbemuseum. The museum website self-proclaims that the Van Abbemuseum ‘has an experimental approach towards art’s role in society. Openness, hospitality and knowledge exchange are important to us’ (“Van Abbemuseum”, n.d.). This expresses several of the key foundations for an emergent assemblage. ‘Openness’ has strong resonance with the concept of assemblage itself. Its implications are that the museums’ metaphorical borders and boundaries are porous and mutable.

‘Hospitality’ is a concept understood by Van Abbemuseum director Charles Esche in way that is contrary to the commonly presumed bi-directional roles between host and guest. Conventionally, hospitality holds the host (institution) as ‘giver’ and guest (visitor) as ‘receiver’. Esche states, ‘...hospitality means being responsive to your concerns, *changing to accommodate the needs of the guest to the point of giving up ownership or authorship*’ (Žerovc 2003/2015:158-9, emphasis added). As I noted, the emergent museum assemblage is predicated on relationships and interactions that re-territorialise the perception of power (top-down ownership and authority) found in other museum assemblages (most notably as a territorialising feature of the normative assemblage). Hospitality is a concept that I wish to stress in relation to the emergent museum. As I noted, it is not a unidirectional process. Guest and host both practice hospitality when they come together. However, when the host allows the guest to make changes to the home, interesting dynamics come into play. These can be understood as antagonistic, and as I have posited earlier in this dissertation, in relation to the responsive assemblage, conflict has a productive capacity.

Esche has also expressed that, for the Van Abbemuseum, ‘Wholistic, inclusive and deviant are the values we have’ (C. Esche, personal interview, November 9th 2016). We see a similar sentiment by the Palais de Tokyo. Their website states that the space is ‘At once convivial and challenging, generous and cutting edge, inviting and radical, poetic and transgressive, it is a space to learn, to experience, to feel, and to live – a space from which the unexpected springs forth’ (“Palais de Tokyo”, n.d.).

Transgression and deviance are also aligned with defiance. Sebastian Olma (2018) writes that we can understand defiance as ‘the will to open up the course of the world to the possibility of future deviation’ (Olma 2018:44). He writes of an ‘aesthetics of performative defiance’, whereby artists search ‘for the cracks in the predictable extrapolation of the here and now’ (Olma 2018:44-5), which I argue can be extended to the way we think about interactions within the emergent assemblage. If we consider what I noted earlier regarding the emergent assemblage’s relationship to the ‘present’, what we see through emergent priorities and processes is a resistance to the persistent orientations towards progress and future that preoccupy the modernist perspective. This is referenced by Palais de Tokyo;

‘Today, the expansion of its premises and its mission provides Palais de Tokyo with an opportunity to rethink the role of cultural institutions in view of the permanent speeding up of our lives. It becomes a place where we can come face to face with the art of our time. A place that was born from its contradictions, is inhabited by them and has grown up among them.’ – “Palais de Tokyo”, n.d.

What distinguishes the emergent assemblage’s relationship to the present from the affective assemblage, is that in the former, the sense of the present as outside of (individual) feeling is heightened. While affect certainly has a social dimension, the insularities of the affective assemblage are more prominent, while in the emergent assemblage, the social dimensions of museum visitation take on a wider scope (as seen through the feedback loops explored below). Also situating itself firmly in relation to the present is Stapferhaus Lenzburg. Stapferhaus was founded in the 1960s as a series of conferences and debates held in the Schloss Lenzburg (Lenzburg Castle), where people from diverse backgrounds could meet and discuss issues¹⁶⁹. This history continues to shape its priorities today:

‘With its exhibitions, the Stapferhaus Lenzburg creates room for dealing with contemporary questions. Workshops, events and publications allow for thematic deliberations for different target groups. At the same time, the Stapferhaus

¹⁶⁹ It wasn’t until 1994 that the Stapferhaus began an exhibition format, and not until 2018 that they opened a permanent exhibition site in the former Lenzburg Station. Prior to this, their activities spread over multiple sites.

appeals to the audience and invites you to take your own position. As a kind of laboratory for the art of life, the Stapferhaus makes the difficult accessible and leads to connections without delivering prefabricated answers. In this way, Stapferhaus exhibitions make the present recognisable and negotiable.'

- "Stapferhaus Lenzburg", n.d.

We see a link to the concept of New Institutionalism here, whereby the exhibition, activities and events are positioned as equal components in both the operation and visitor experience of the museum. This holds resonance with Palais de Tokyo, both in terms of the activities that make up the museum and the self-conceptualisation as laboratory, which is also featured on the Palais de Tokyo site¹⁷⁰. The 'laboratory' rhetoric ties into another key concept that infuses the common notion of the emergent assemblage: experimentation.

Tony Bennett (2013), explores the analogy of museum as laboratory in order to highlight the 'productive power of institutions' as arrangements between object and persons are repositioned in 'staged encounters'. While Bennett problematises this analogy 'because visitors practice their own forms of often quite unpredictable agency' (2013:55), we can also conceivably argue that this is precisely the 'experiment' of the emergent museum. The interplay between complex systems of behaviour and changing conditions, characterised by inter-dependencies, complicates the dynamics of relations within the museum. We can understand 'experimentation' through an assemblage lens, as a way in which resource components are afforded the capacity to exercise a set of roles that produces different interactions and affects back on the assemblage.

¹⁷⁰ Bishop argues that the risk in this process is that the institution overshadows the work, becoming spectacle (2004:53).

Resources

While we saw in the normative assemblage a tendency to conform to a 'white cube' grouping of resource components, the museums explored through this chapter deviate from this. For example, Palais de Tokyo has no permanent collection and rather than directional signage, colour-coded pathways create a flow through the exhibition space. Bishop writes about Palais de Tokyo that;

'Instead of clean white walls, discreetly installed lighting, and wooden floors, the interior was left bare and unfinished... The Palais de Tokyo's improvised relationship to its surroundings has subsequently become paradigmatic of a visible tendency among European art venues to reconceptualize the "white cube" model of displaying contemporary art as a studio or experimental "laboratory".'

- 2004:51

In a similar vein, Hächler writes that 'The final element we need to help us think about the museum as a space of the present is the white cube versus the laboratory' (Hächler 2015: 353). Farquharson offers us the link between the historical significance of the emergent assemblage as a common notion, and the priorities of hospitality and conviviality that I noted above when he states, that reception 'refutes the white cube ideal of the individual viewer's inaudible monologue, and is instead dialogic and participatory' (Farquharson 2006).

Stapferhaus Lenzburg in Switzerland is a museum that, like Palais de Tokyo, has no permanent collection. In addition, for many years it had no permanent exhibition space, and it utilised a work crew from outside traditional museum professions. Instead of a collection and permanent location, it presented thematic exhibitions in specially chosen venues. In 1992, the new head of the Stapferhaus, Hans Ulrich Glarner, oversaw an implementation of new strategy, whereby the focus of Stapferhaus as a site for 'human encounters and intellectual debate' ("Stapferhaus Lenzberg", n.d., *own translation*), was positioned less as 'a cathedral' and more as a 'market' ("Stapferhaus Lenzberg", n.d., *own translation*).

The temporary nature of the Stapferhaus, the lack of permanent collection and building, the focus on questions rather than answers, processes of collaboration and the visitor

response all locate it within the emergent museum assemblage. While debates around museology have at times centred around the idea of the museum as a 'mausoleum', as a dead space filled with dead objects, which are seen lose their live-ness by entering the institutionalised body, the emergent museum presents as a living space¹⁷¹.

The component relations of interiority and exteriority are particularly fluid in the emergent assemblage. While some resource components are absent, in other moments resources are added. Director of the Van Abbemuseum, Charles Esche gives insight into this;

'In the current exhibitions we've developed a whole series of tools that- we call it a tool shop- and you can pick up various tools, which can take you around the exhibition. Some are developed by artists, so one is about standing on your head in the museum, or you take a yellow cushion and you go around and there are certain points where you take different viewpoints, so it's very much about physicality which we are going further into. So not only intellectual engagement but you lie down, or you stand up, push yourself right up into the corner of the space.'

– C. Esche, personal interview, November 9th 2016

We see here how the incorporation of different resource components into the spatiality of the museum increase the capacity of other components to act. As such, the visitor component, the artwork component and the architectural component are all afforded different kinds of material and expressive roles that align with the common notion of the emergent assemblage as a space for experimentation.

While later in this chapter we look at how the Migros museum reterritorialised its practices from emergent to normative, we also see the reverse occurring in examples like the Van Abbemuseum. The shift towards more socially-oriented approaches began in the Van Abbemuseum in the mid-70s, with the appointment of Rudi Fuchs as director. Fuchs saw the role of the museum as an instrument for social change, unlike his predecessor

¹⁷¹ It was only in July of 2018 that Stapferhaus established a permanent building site. This does not necessarily mean it has been reterritorialised as normative, responsive or affective, though time will tell how its other components begin to interact with this new arrangement.

Jean Leering, who proclaimed the autonomy (and elevated status) of art (“Van Abbemuseum”, n.d.). However, during Fuchs time as director;

‘The general premise of the collection policy remained consistent with that of his predecessors: the purchase of individual works of very high quality, which could provide an impression – albeit incomplete – of the most significant artistic developments of the twentieth century.’ – Ibid.

Following Fuchs, Jan Debbaut (director from 1988-2003) was mainly concerned with ‘the relevance of visual art on the interface of modernism and postmodernism’ until 1995, where ‘the focus shifted to a somewhat younger generation, the emphasis being placed on audiovisual or somewhat more process-oriented work.’ (ibid.) However, it was not until 2004, when Charles Esche took over from Debbaut as the Van Abbemuseum’s Director that the museum’s practices began to indicate emergent relational qualities. The capacity for a museum director to affect other component interactions is highlighted here. Beti Žerovc writes of Esche’s career trajectory through the 1990s;

‘He developed a very distinctive politically committed curatorial position, which at the same time was the kind that could make him extremely popular with potential employees. In this perspective, developing a distinct personal “brand” has the advantage that, with a candidate so clearly positioned, the employer knows exactly what sort of production he will get in the art institution if he appoints him as its curator or director.... through such an appointment the employer is explicitly defining the institution’s programme’ – Žerovc 2015: 149

Accounts¹⁷² of Esche’s work at various art institutions (Rooseum in Malmö, Witte de With in Rotterdam) lend support to this idea of the director component as a potentially destabilising/ reterritorialising resource in the museum. Esche himself has said, ‘When I first introduced some of these ideas the people working in the museum were kind of horrified so there was a lot of internal persuasion to do’ (C. Esche, personal interview, November 9th 2016).

The final resource I will explore here is that of digital media. By positioning digital media

¹⁷² Farquhasen (2006), Hansen (2016),

as an extension of marketing and education, normative museums make efforts to retain the territorialisation of the assemblage. The emergent museum assemblage, on the other hand, is more porous. This porosity can be seen through new media forms in a greater platform use and response options (e.g. public comments enabled). When Lynda Kelly writes about the 'transformative museum' (2013:55), she does so in the context of museums in the digital era, fundamentally linking the notion of transformation to the affordances of new forms of sociality, mobility and digital media (social networking services and other online platforms, like museum websites). While an engagement with digital media does not automatically qualify interactions between museum visitors and the sites of the museum as being indicative of the emergent assemblage, what is important about Kelly's argument is that it underscores the potentiality of these forms of interaction for dynamism, which is the cornerstone of emergent practice.

Publics

1. *Multiplicities*

What is most notable about the emergent museum assemblage is that visitors to the museum are encouraged to explore multiple modalities along the spectrums of both participative immersion to spectatorship, and citizen sovereignty to consumerism. Sometimes, this even extends to a literal ‘role-playing’, as was the case with the Van Abbemuseum’s *Play* exhibition, where visitors were asked to choose between an experience of the exhibition as a flaneur, tourist, or pilgrim. Furthermore;

‘There were certain points where you could change roles, you could change from being a pilgrim to a flaneur, so many people tried to do more than one. Once they got into the game it was kind of fun, there was a pleasure in doing’

– C. Esche, personal interview, November 9th 2016

Visitor participation in museums is a loose term. In many cases, most notably within normative practice, participation is conflated with ‘taking part’. In the responsive museum assemblage, we saw how participation included invitations to the museums’ community to observe and, in some (rarer) cases, shape decision-making. In affective assemblages, participation relates primarily to sensory immersion. In the emergent museum, visitor participation goes beyond this, invoking practices that share authority and power, and reshape the boundaries between professional and public through a greater affordance for the latter components capacity to affect in interactions. For example;

‘For us, I’ve been at the Van Abbe for twelve years, and it’s definitely an unfolding narrative. So for instance that idea of the user was not there at the beginning, and many of the concepts have evolved partly as a result of experience, so you have a sort of feedback loop where you see what works and what doesn’t. And I think that’s been very important. So we’ve got to a position where we are, not through sort of rigorous repetition which would be in a way the modernist discourse, but actually by finding out where things are working and where they’re not.’

– C. Esche, personal interview, November 9th 2016

Allowing for trial and error, as the above quote implies, is distinctly at odds with the ‘control and containment’ attitude seen within the normative assemblage. Making space for disruption, challenging authoritative narratives, and shifting away from ‘rigorous

repetition' all indicate a willingness to explore multiplicities.

2. *Communication, networks and feedback*

Museum resources are communicated to the public via a range of special publications, instead of (sometimes in addition to) exhibition catalogues. Farquhasen (2006) writes;

'The end of the exhibition's hegemony within the multifunctional institution is also signalled by the abandonment of catalogues. Many 'new institutions' publish journals that bring together the strands of their programmes within a common interpretative frame or act as separate platforms for a parallel exploration of ideas through interviews and commissioned essays... Not being fixed to a particular site, journals enable venues to communicate with a second, remote audience that in some cases is more receptive than their local constituency.' – Farquharson 2006

We see this with Palais de Tokyo's *PALAIS Magazine* and Stapferhaus Lenzburg's *Begleitmagazin*. We also see their resources communicated through their use of digital media (Downed and Sayre 2007:35 in Kelly 2013:60). The potentiality for this is evident when we connect to Stephen Bann's argument that one way in which we could reflect the original flexibility of use (and meaning) in a curiosity cabinet would be to implement a hypertext strategy, uploading the entire collection online and allow for connections that are indicative of the collections 'relationship to diverse areas of knowledge' (Bann 2008:124). However, unlike the curiosity cabinet, the flexibility of meaning in the emergent museum– through particular uses of social and mobile media– takes on the potential of personalisation on a wider scale (rather than the individual owner-collector), new geo-spatial forms, and different modes of sociality. It is also relevant to signpost that in addition to the usual event promotion, the Van Abbemuseum's Facebook page also shares political content. This creates a fluidity of place and time, a connection between local and global. It also situates the Van Abbemuseum reflexively within the wider context of our present moment.

A networked public is core to our understanding of the emergent assemblage. We see this in the use of digital media, as indicative above. However, we also see this in the linking of institutions. Once more, the Van Abbemuseum is an excellent example here, due in part to their relationship within the L'Internationale confederation. This has had implications

for thinking about their publics in terms of a constituency. Aligned with what was discussed in the responsive assemblage (chapter five), art institutions have been questioning whether they 'have a constituency or just audiences' and invoking new practices of social engagement to overcome insularity (Graham 2018:45). Esche states;

'And that idea of constituency and how you have dialogue with it, which isn't based on 'we have something to tell you' but what can we together figure out to use this public space for, is something that eventually I hope will develop what you're talking about, which is a feedback loop in which people feel they can express themselves, not only in terms of the collection and the work, but more importantly perhaps in what this public space of the museum means for them and how they've made use of it.'

– C. Esche, personal interview, November 9th 2016

The visitor feedback loop can be understood as the visitor component of an assemblage exercising both a material and expressive role and thus acting as its own system of interaction with the assemblage whole. Visitor feedback occurs on a variety of levels, through verbal and nonverbal communicative forms (movement, choice-making and engagement levels, spoken and written response). While the idea of 'feedback' is something that has been explored in museology since the turn towards visitor-centred studies in the 1990s, as evidenced in the first two chapters of this work, what is less explored is the continuation of this process, the feedback *loop*. By this, I mean not only the way in which visitors feed into the museum assemblage in an expressive capacity, but also the way in which the museum assemblage absorbs this feedback and produces new iterations in response, which are responded to by museum visitors in a constant cycle. In light of assemblage theory, I see this feedback loop as the open system of one component, the visitor, intersecting with the open system of the assemblage, the museum.

The emergent museum assemblage seeks to 'foster' this feedback. In other words, it does not treat visitor participation as a natural and authentic source of (pre-existing) meaning, but as an important stimulus that has to be nurtured in order to be explored. The visitor feedback loop becomes a focal point in the emergent assemblage, as it encourages a perception of an enhanced capacity for components to affect back on the assemblage. Therefore, it territorialises the emergent common notion as open, convivial, communicative and dynamic.

Processes

The way in which the various components explored above come together through processes can be aligned with the concept of the non-sequitur, as explored by Johanna Drucker. Drucker (2011) uses the principles of frame analysis to look at how we make 'meaningful relations among elements of interpretation' (Drucker 2011:2). She writes;

'... our cognitive ability to make correlations is staggering. We make sense of one piece of information or experience in relation to another, stitching fragments of what are graphically related elements together into a narrative, or making our way through unrelated fragments until some chain of compelling connections captures our attention'

- Drucker 2011:4

The non-sequitur is defined by its divergence from the linear narrative expressed in other 'framing' relations. It also has implications for considering the practices of the emergent museum as 'rhizomatic' (Deleuze and Guattari 1987). That is, they are multiple and non-hierarchical – 'between-things' that flow into new spaces, ceaselessly creating connections. These concepts take a particular relevance when considering component relations within the emergent assemblage, which are afford a greater fluidity in their capacity to both interpret and affect.

Drucker writes that non-sequitur connections are most evident in electronic space, where users shift between activities, embedded mediums (e.g. audio to video) and forms of communication (e.g. advertising to social networking) and further, are constantly offered alternatives to jump from one point of attention to another (2011:4). I find this to be relevant in the way visitors are afforded the capacity to embody several different modes of visitation. As we move from a mode of spectatorship that rests in the rational/observational to the participatory/ co-productive, the capacity of interfaces within the museum and their affective relationality with other components has changed.

These non-sequitur relations can be discerned through the processes occurring at the Van Abbemuseum. Over the last decade and a half, Van Abbemuseum has consistently challenged the linear modernist, Western narrative found in many museums¹⁷³. This

¹⁷³ 'the metaphor that I always understood as *Plug In* was when I arrived at the museum it felt like the museum was a very perfect closed narrative... [*Plug In*] was about breaking down the coherent,

arises from a curatorial strategy that brings together resource components (in this case the collection) into a spatial configuration that aligns itself with a non-sequitur flow. Esche has stated that;

‘we set about with the *Plug Ins*’, with this very deliberate attempt to smash the [modernist] narrative and to simply use each room as its own fragment– and those fragments just bucked against each other, struggled against each other– and see what survived. And it was really confusing for [the visitors]. So the first lesson we learnt was that by disregarding that narrative, or dismantling that narrative, or deconstructing that narrative, that modern narrative, the first reaction from people was to be lost. To the extent that we would show the collection as *Plug In* and people would say ‘Where’s the collection?’, they wouldn’t recognise it as the collection.’

– C. Esche, personal interview, November 9th 2016

Exhibits that disarm visitor expectation are useful tools in creating museum spaces that are socially performative. By disrupting the context and expectations associated with museum spaces, the emergent assemblage disrupts the visitor’s perception of their own role. Beat Hächler posits that;

‘a museum as a space of the present acts as a resonating chamber for one’s own behaviour. For in such a setting, what museum visitors are confronted with above all is themselves. A mirroring of one’s own presence is the first step toward reflection.’

– Hächler 2015:354

In the emergent museum, the visitor component is afforded a greater capacity to affect the other components of the assemblage, in other words, is given a role that goes beyond the material and into the expressive. When we think of Michel de Certeau’s concept of space as a ‘practiced place’ (1984:117), the self-reflexivity of the emergent museum highlights the potentiality of ‘becoming’. According to Hächler, when the visitor is allowed the visitor-actor role in an exhibition, ‘It is quite possible for different spaces to occur in the same place depending on who is carrying out what actions’ (Hächler 2015:353).

chronological narrative, but also what I would understand now, and maybe I understood it also then but probably less coherently, as a modern narrative of endless growth and endless progress of Western and white dominance’ (C. Esche, personal interview, November 9th 2016)

Hächler looks to Stapferhaus in order to explore the nature of 'social scenography', something which I argue is key to the emergent museum assemblages priorities.

'Social scenography... stands for an attempt to explicitly address the performative aspect of exhibitions and the actions and effects they trigger, rather than being limited to the design of what is visible in concrete terms.' – Hächler 2015:349

Social scenography is the structuring of content and the form of a spatial situation, but it relies on the development of a social situation in order to be invoked. In this way it is unable to be pre-formulated, it comes into existence through the interactions between participants – with the theme and each other. The content becomes almost like a prompt for the performative enactment of the theme and the realisation of an exhibition. 'Social scenography creates arrangements of artefacts and people in order to bring about something performative- let us call it "content." This content appears in an emergent way, but not all by chance' (Hächler 2015:367).

In 2006 Stapferhaus held a 12 month exhibition titled *Glaubenssache: Eine Ausstellung für Gläubige und Ungläubige (A Matter of Belief)* in a warehouse, which was later shown in the Luxembourg City History Museum. Hächler recounts '...the exhibition did not begin indoors, as museum visitors expect, but outside the door... Those wanting to step into the exhibition had to identify themselves as "believers" or "nonbelievers." By means of this self-exposure- proceeding along the walkway, reaching for the handle, opening the door- the actual exhibit, the action, was produced' (Hächler 2015:350-1). Ambiguous direction, the creation of an unsure mindset, asks the visitor to pause, reflect and question. What is being asked of me right now? What does it mean to believe? Believe in what? While other exhibits may speak more 'autonomously', asking the visitor to look, read and perhaps understand the artwork, other types of interactive exhibits (like the installed entry doors in *A Matter of Belief*) treat the objects as 'instructions for action' (Hächler 2015:352).

This kind of interpretive flexibility, as well as the ambiguity in direction (and therefore the self-responsibilisation of movement), lends itself to relations shaped by curiosity. Bann (2008) writes;

‘It does not advance us very far, perhaps, to suggest that a locus of curiosity simply migrates to institutions which elude the regime of the unique object, with their inevitable hierarchies of value, and favours such places of convergence between the multiple object and the artist’s book. But it can certainly be said that curiosity always takes or grants a kind of secondary revision of value, with the object being tied to something immaterial like a story or a personal association, as well as asserting its own materiality in animal, vegetable or mineral terms.’ – Bann 2008:125

The link between curiosity and the revision of value is one that plays into component interactions between visitor and the material objects in museum spaces. The Deleuzian concept of a genuine ‘encounter’ can be invoked here. As Simon O’Sullivan writes ‘An object of encounter is fundamentally different from an object of recognition. With the latter, our knowledges, beliefs and values are reconfirmed’ (2006:1). A ‘genuine encounter’, on the other hand, is seen as posing a challenge to our systems of knowledge. Curiosity might be seen as a catalyst in this example, or an ‘expressive’ interaction (DeLanda 2006:22) which triggers a capacity (system openness) for a genuine encounter.

Like the affective assemblage, and in alignment with New Institutionalism, one of the key features of the emergent museum is that it provides an ‘immersive experience’ that surrounds the visitor. As such, it relates to multiple facets of the museum, from the architecture to the exhibitions. ‘Immersion’ also suggests a deep involvement in something and extends to practices of visitor participation and connection. There are layers to an immersive museum experience. First is the relationship between the museum architecture and its surrounding environment. Second is within the gallery, affordances made to visitor movement around the space and their interaction (physical, emotional, intellectual) with artworks. It is immersion that plays the largest role in the emergent museums’ focus on the sensory experience, doing so through architecture, lighting, installations and curation. The emergent museum visitor can be the art historian, the critical museum visitor, the academic, the tradesperson, the philistine, the child. The way the emergent museum visitor experiences and engages with the museum continues to depend on a mixture of habitus and openness, but there is no longer the same institutional weight placed on ‘art worship’, or a perceived need for a formal art education to ‘properly’ experience the museum.

One example of the immersive experience as sensory curation is the Van Abbemuseum's 'Plug In' (2006-8) exhibition. In one room, video works made by female artists in the 1960-70s were displayed in a specially wallpapered and furnished gallery space. As a visitor, to best view the audio-visual works one had to sit on one of the available retro couches. In another room, artworks from the Van Abbe collection were displayed alongside an assortment of video games. It is the combination of reimagined gallery spaces with both sound and visuals and the unexpectedness of curatorial configurations provide the visitor with a sensory experience of the museum.

'Openness, hospitality and knowledge exchange are important to us...We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants.'

– "Van Abbemuseum", n.d.

When we continue with assemblage theory, the interplay of both structure and agency becomes not only traceable, but also no longer fixed chronologically or institutionally. The return to curiosity, as well as the acknowledgement of the 'unstable' object and its network of meanings, are features of the Wunderkammer tradition that play to the dynamism of the emergent museum assemblage. These same characteristics of the curiosity cabinet – instability, precariousness and openness of the object – give components of the emergent museum their perceived flexibility. This exploration of the Wunderkammer, with its particular focus on the object and the way in which the object was thought about and displayed, indicates yet another material component being situated with an expressive capacity. The object is recognised as flexible in the emergent museum, which acknowledges its ability to impact on, as well to be impacted by, the wider museum assemblage. 'Rarities and curiosities were not held together by a classification imposed on them before or after the fact, their character was based on their criteria of entrance in the collection: They were *selected* so as to "defy classification in principle" and "break the rules of the normal and predictable" (Daston in Pels 1998:105).

As noted earlier under both historical significance and resources, media comes to play an important role in emergent museum practice. This is, in large part, due to the capacity to communicate information in a way not limited by the physicality of wall placards. As a result, it allows for a multiplicity of voices and views to be communicated. It also provides an access point for visitors to feedback into the museum. To this end, we come to the process of visitor feedback loops, which are a core component interaction found in the emergent museum assemblage. An emergent visitor feedback loop takes the process of visitor feedback (normally found in surveys, museum focus groups etc.) into the experience of the museum. It moves beyond informing marketing strategies and analysing 'audience' preferences, into shaping the museum assemblage as a whole. It takes on a particular importance in affecting engagement between visitors and museum staff, for example, in curatorial strategies, and engagement between visitors.

At the Van Abbemuseum, this can be seen through the series of experimental negotiations between the museum visitor and the curator that made up the Van Abbemuseum exhibition from *'Plug In'* (2006) to *'Plug In to Play'* (2008). The final 18-month project is called *'Play Van Abbe'* (2009-11) and it consisted of exhibitions, projects, performances, lectures, discussions, to prompt a critical reflection by the audience on the relations between art and society. "*'Play Van Abbe'* is a 'game' or 'role-play' in which the visitors, the artists and the museum workers are asked to play an active role. As a program it seeks to remain playful while encouraging critical thinking about how artworks got here and what the museum can do with them now that they have arrived.' (Van Abbe 2009).

'It is our ambition in the museum to create the conditions in which you as a visitor and participant are helped to think critically about the world as well as what we have done. At the same time, we hope you can enjoy the experience of looking at works of art in our collection and feel empowered to construct your own narratives around them.'

– Esche in *Plug In to Play* 2009

At the end of *Play* visitation, visitors were encouraged to come back to a computer screen in the exhibition space where, together with a volunteer (called 'game-masters') they could trace their journey through the museum. Further to this, if the visitor engaged in a longer conversation, they were awarded a badge, to showcase that you had been part of a process. Esche, commenting on this, noted that 'It [a dialogue] opened up hugely' (C.

Esche, personal interview, November 9th 2016). Furthermore, volunteers are seen as an integral part of communicating visitor feedback to other points of interaction in the museum, with Esche stating that the 'anecdotal stories' from volunteer feedback sessions help in figuring out 'what works and what doesn't' (ibid). The visitor feedback loop, a process whereby the visitor communicates (directly or indirectly) to the museum, that piece of communication is received and consequently impacts on curatorial strategies, exemplifies the dynamism of the emergent museum.

The practice of reflexive thinking exists in the emergent museum as an interesting addition to the role of the sensory. First we have a point of contact that arouses the sense. Next we enter into curiosity and stimulation. We also see it in Esche's juxtaposition of 'critical thinking' and 'enjoyment'. The emergent art museum holds within it both a focus on the sensory and the experiential, as well as an emphasis on perspectivism. It is the response of both feeling and thought that the emergent museum stimulates, that situates the visitor as an individual and as part of a community. Thus far, through the normative, responsive and affective museum assemblages, we have seen a variety of limitations and affordances in component relations, with varying capacities to affect back on the assemblage. The emergent museum assemblage takes more of a focus on the visitor components capacity to exercise relations, and the potentiality within these.

Becoming

Thus far, one may be inclined to view the emergent museum assemblage as developing only recently. However, the Migros Museum für Gegenwartskunst typified many emergent practices when it began its journey in the 1990s. 'In the spirit of the "relational aesthetics" of the 1990s, the goal was to create an institution that would be actively engaged with the concerns of the society around it– a stance in some ways modelled on the conception of art that was en vogue at the time' (Von Bismarck et al 2016:8). Aims of Migros from its inception in 1996 included establishing connections between the local (Zurich) and the international contemporary art world, as well as intertwine art production with exhibition programming.

'[In the 1990s] The transitions between art and all these other activities [cooking, hanging out, listening to music, reading the paper] seemed fluid. And the museum attracted a diverse audience; students mingled with middle-class art lovers. However, the thrilling energy of the institution's early years inevitably flagged over time.'

– Von Bismarck et al 2016:8

Due to price escalation in the contemporary art market and the growth of 'a period of professionalism' (Von Bismarck et al 2016:9) the Migros Museum für Gegenwartskunst underwent a transformation in the early 2000s. 'As museums of contemporary art moved into the public spotlight and the art they displayed was increasingly valuable, it became necessary to reorganise their operation, introducing regulations and standardised processes as well as the more rigorous conservational standards that contemporary art had hitherto been exempt from' (Von Bismarck et al 2016:9). Consequently, the Migros Museum went from resembling a municipal gallery to 'an institution dedicated to addressing questions of art history' (Von Bismarck et al 2016:9). This was done through the aforementioned professionalisation, which led to 'the recruitment of additional staff and a thorough review of the collection in the mid-2000s' (Von Bismarck et al 2016:9). As a result, 'The Migros Museum für Gegenwartskunst's original fan base disintegrated, and a new audience appeared on the scene' (Von Bismarck et al 2016:9).

Migros museum's most recent Facts and Figures report is brimming with references to its dynamic nature; 'An internationally renowned museum, it sees itself as a dynamic

location for contemporary art, a mission to which its comprehensive art education and event programs contribute as well', and 'The exhibitions at the Migros Museum für Gegenwartskunst frame art history as a dynamic process that is open to scrutiny, revision, and variation' (Migros Museum *Facts and Figures* 2016:3). However, like most museums, Migros does not differ in terms of a visitor demographic that shows higher levels of tertiary education, older age groups and high cultural capital (in this case marked by professions that are related to art). Since the mid-2000s, the Migros Museum 'has made critical awareness of its own role in the ongoing revision of art history a crucial part of its mission, which it pursues through reflections on various relevant discourses such as the debate over sculpture or by producing exhibitions with a focus on performative and process-based art' (Von Bismarck et al 2016:9). As Von Bismarck et al state, this is not an uncommon trajectory, it is '...a phenomenon that can be observed with some frequency in the transition from the abstract utopian idea of reinventing the museum to the gradual process of restoration' (2016:10)¹⁷⁴.

As I noted earlier in this chapter, part of what territorialises the assemblage as emergent, is a self-reflexivity of emergence. We have already shown the way in which certain resource components (in this case the museum director) are considered to have a high-level capacity to affect. When this is paralleled by a personal belief in the potentiality of things, we see said components working towards dynamic practices. As Esche states "Possibility" is a very important word for me, because I think that's what we have to grasp, to create possibility... Possibility to change, possibility to imagine, possibility to speculate, possibility to think otherwise, these are very important' (Žerovc 2003/2015:153). The emergent museum is an immersive experience; it is collaborative, simultaneously local and global in its reach, it makes continuous efforts towards transparency, is self-reflexive and holds visitor feedback loops.

In relation to the emergent assemblage, other museum assemblages are a more easily perceived as an assemblage 'body' (seen to be bounded, creating a sense of internal/external relations). All assemblages, Deleuze writes,

¹⁷⁴ They note similar trajectories in Stedelijk Museum (Amsterdam), MASP, Pompidou and MACBA.

‘have component parts that serve as criteria and allow the various assemblages to be qualified. Just as in painting, assemblages are a bunch of lines. But there are all kinds of lines. Some lines are segments, or segmented; some lines get caught in a rut, or disappear into “black holes”; some are destructive, sketching death; and some lines are vital and creative. These creative and vital lines open up an assemblage, rather than close it down.’

– 2007:178

Because of the self-reflexive porosity of the emergent common notion, the emergent assemblage consists of creative and vital lines. In turn, the emergent assemblage is ‘a line that passes *between* things, a line in mutation’ (Deleuze 2007:178).

The transience and precarity of the emergent assemblage as a common notion lend it a ‘speculative’ feel, leading us to question whether there is ever an emergent common notion, or whether this is an oscillation between the other three assemblages already outlined. The paradox of the emergent assemblage is that component relations are afforded more flexibility and, as a result, interactions can equally propel the assemblage towards a normative institutionalism or retain the dynamism of emergence. The key here, is how we observe a general cohesion among component relations towards a common notion across a consolidated spatial and temporal scale. All museums have the potentiality to reterritorialise as an assemblage common notion, often resulting in moments of hybridity between assemblages. However, ‘moments’ do not necessarily deterritorialise the common notion. Deterritorialisation effects the assemblage whole, only occurring through a *sustained* perception of the affordance or limitations in the component’s capacity to affect. If the emergent assemblage is to remain territorialised as an emergent common notion, it must be perceived as persistently contradictory, and self-reflexive regarding its own dynamism.

Chapter Eight: The Mona Assemblage

This chapter unpicks the components and their relations within the Museum of Old and New Art (Mona) in Hobart, to address how we locate Mona as a museum assemblage in relation to the discursive mapping of the preceding chapters. First, I provide a chronology of Mona, introducing the key moments and interactions that have led to its perception as a 'whole'. I then go into exploring the components within priorities, resources and publics. This analysis positions Mona relationally to the wider field of museum practice and illuminates its modes of 'becoming' in regard to assemblage systems theory. Through this observation of Mona's operational modality, what we find is the 'unevenness' of the fit between Mona and the genealogy of the museum. As with the chapters preceding this one, I use assemblage theory to analyse the constraints and opportunities of the components capacity to exercise their role with Mona. This methodology then informs the potentiality of Mona for visitor experience and curatorial strategies, and the focus of the 'processes' subsection in this chapter rests primarily in the relational interactions between curatorial strategy and visitor engagement.

I undertook critical-reflexive visitation at the Museum of Old and New Art twice a year, for the duration of four and a half years (2013 to 2018). Each observational period took place within the context of a new exhibition and two aligned with Mona's annual Summer festival 'MOFO', one with Mona's annual Winter solstice festival 'Dark MOFO'. Through these I observed visitor movement within the space, how the 'O' device prompted forms of interaction and how visitors were engaging with Mona in online forums, such as social networking sites (Facebook and Instagram) and the Mona blog. Empirical research from 7,000 online visitor surveys conducted by Dr. Kate Booth is also drawn on to connect these moments with a wider scope. In my critical-reflexive visitation at Mona, I draw on the ongoing *Monanisms* (2011-) exhibition, alongside the temporary exhibitions *Theatre of the World* (2012-2013), *The Red Queen* (2013-2014), *Southdale Shopping Centre* (2014), *River of Fundament* (2014-2015), *On the Origin of Art* (2016-2017), *The Museum of Everything* (2017-2018), which are then supplemented by visitor accounts of *Zero* (2018-2019).

The goal of this dissertation is not to promote a critical appraisal of the perceived 'success' of Mona. Rather, it is to problematise the idea of a 'unique cultural phenomenon', situating Mona within a wider scope of both contemporary and historical practice within art institutions as explored in the preceding chapters. While claims to Mona's distinctiveness are not without merit, by grounding it in a complex network of museum relations we see its relational elements. In doing so, we can begin to develop a more nuanced perspective of how curatorial strategies and visitor experience produce, and are produced through, the practices of the museum assemblage. As such, the following chapter cross-checks Mona's practices in relation to my framework of assemblage common notions.

I began this dissertation with an understanding of Mona as an emergent assemblage, with a dash of the affective, a view I maintained until the last two years. It would be remiss of me to not explore Mona's *becoming*, and the interactions occurring in the space that lend themselves to the common notions of normative and responsive museum assemblages.

‘I thought about museums, I bought a winery, but I can’t remember if they were connected.’

– Walsh 2014:180

We begin our story of Mona with the museum’s founder, benefactor and owner-collector, David Walsh. Growing up, Walsh lived not far from the current site of Mona and has been vocal in the role that museums played as an adolescent in 1970s Hobart. Specifically, he has recounted his Sunday mornings spent at the Tasmanian Museum and Art Gallery (TMAG), stating:

‘...I learned to care at TMAG. TMAG seemed to have everything, bits of everywhere, but mostly it seemed to be a repository for Tasmanian things, weirdly personal things. Hobart was home to me but these exhibits made Hobart my place, as if Hobart was meant to be home to me...Thirty years later I started building a museum.’

– Walsh in *Theatre of the World* exhibition catalogue 2013:7

This anecdote indicates that the story of Mona began decades before it opened in 2011. I highlight this, as it signals the way in which the ‘viewpoint of the visitor’ is situated as a recurring theme. Furthermore, Mona was built in the working-class suburb of Glenorchy (Walsh’s home municipality), it provides free entry to Tasmanians, and likewise acts as a repository for ‘weirdly personal things’. These become foundational elements of Mona. The other practices that make up this museum today, and give the perception of Mona’s distinctiveness, came later. To elucidate this point we turn to Walsh’s first museum, the lesser-known Moorilla Museum of Antiquities (MMoA).

In 1992, Walsh purchased a Nigerian palace door in order to circumvent South African currency regulations, exporting the door in place of a surplus of cash made from casino gambling. As he writes in his autobiography, this moment signposted a beginning of sorts: ‘Thus I became an art collector’ (Walsh 2014:179). Within a few years, Walsh had amassed a personal collection of predominantly African, Greek, Roman, Meso-American and Egyptian objects. Then in 1995, with close friend and business/ gambling partner Zeljko Ranogajec, Walsh bought the Moorilla Estate winery, complete with the property’s two 1950s houses, both designed by modernist architect Sir Roy Grounds.

Establishing a museum had already been on Walsh's mind, and he now had a collection large and valuable enough to warrant this impetus. To compound this, architecture enthusiasts were writing to Walsh asking to visit Grounds' buildings, indicating an initial visitor base. Walsh heeded the opportunity and, in 1999, the Courtyard House opened to the public after having been converted into MMoA by Walsh. MMoA is important, because it acted as a catalyst for the distinctive practices that would later come to define Mona, ironically, because MMoA was in fact so normative.

'The Moorilla Museum of Antiquities made me think about museums. I had no commitment to standard museology or aesthetics, and neither Bronwynne nor Robin- the two people I hired to help out- had a museum background. So at the opening I couldn't help wondering why it looked like every other museum. Elegant, white, understated and, basically, generic.' - Walsh 2014:180-2

One of his key grievances centres on the descriptor of 'white'. Retrospectively, Walsh realised he had assumed the normative museum standard of presenting work in a 'neutral matrix' (Walsh 2014:182), leading to white walls, with works labelled to 'communicate the profundity of their collections' (Walsh 2014:183). The use of wall placards, though he had carefully researched them himself, established several further 'normative' contingencies. The wall placards were there to be read, which meant light was needed for reading them, which in turn meant the lighting requirements of MMoA were the same as the majority of museums worldwide. Though the current Mona pamphlet (2018) states that Walsh declared MMoA a 'triumph' and 'decided to expand', arguably the design and conceptual underpinning of MMoA no longer sufficed to satisfy Walsh. MMoA remained open from May 1999 and closed in 2006, approximately six months before the Mona build commenced. Walsh commissioned architect Nonda Katsalidis to assist in designing Mona, for the initial sum of \$175 million AUD, with 8000 square metres of display space¹⁷⁵. Then, in January of 2011, the Museum of Old and New Art opened to the public.

¹⁷⁵ An expanding radius, as Mona continues to grow today.



Image 1: Mona exterior (2015), M. Fromholtz.

Welcome to Mona

Mona is accessible by land or water. For the latter, the mode of transport is one of the specially designed Mona ferries, known as the MONA ROMA. The camouflage painted ferries are an experience in themselves, with deck seating in the shape of sheep, a (purposefully) graffiti-covered VIP lounge and at times a live parrot in a gilded cage on board. Arriving on site by ferry, one ascends an imposing length of stairs to the museum entrance, one's peripheral vision blocked by walls on either side. The summit is an open tennis court; to your left, views of Hobart and the Derwent River; to your right, the distorted mirrors that signify entry to the museum. Ahead is the Wim Delvoye truck sculpture, a tennis court and parking spaces affixed with the signs 'God' and 'God's Mistress'.

Visitors walk in through glass doors to find coat check and ticketing immediately to the left, and a foyer directly ahead. The foyer itself is not demanding, nor overwhelming, and it encircles a large stairwell and elevator, made predominantly of glass. The café and the museum shop are on this level, along with some seating and a door to a small, grassy balcony, dotted with beanbags. These areas are lively with visitors either taking a midway break or finished with the gallery for the day. Taking the stairs or glass elevator, one descends into the shadows below, a dimly lit subterranean space that takes you deep into the sandstone structure. At this point the first-time visitor is still unaware of the maze that is Mona underground, obstructed from view by the rock surrounding the elevator shaft.

Several metres from the base of the stairs are employees offering a 'O' device¹⁷⁶ (image two, below) for the visitor to take for the duration of their gallery visit. The 'O' is an touch user interface, or TUI, (in the form of an Apple iPhone) that uses tracking technology to position and orientate the visitor in the gallery space, provide information and ideas in regards to the art and objects and provide a level of participation and interaction for the individual that feeds back into a wider pattern of exchange and experience. As the visitor moves through the exhibition space, the 'O's' geolocative function allows the visitors to see thumbnail images of artworks nearby. By touching on the image of an artwork, the visitor is given up to five options for further information. The first (and also the default screen) is a 'Summary' page which serves the same purpose as the normative wall placard. The second is the section titled 'Ideas', which generates one of several different prompts or questions for thinking about the artwork. The third is a traditional, art historical narrative titled 'Artwank', while the fourth is usually written from the perspective of Walsh and is titled 'Gonzo'. The final option is 'Media', which ranges from being an interview with the artist and at other times a piece of music chosen to accompany the work. For some of the temporary guest-curated exhibitions, the option of an Audio-tour appears on-screen, allowing the visitor to listen to the curator's thought-process.

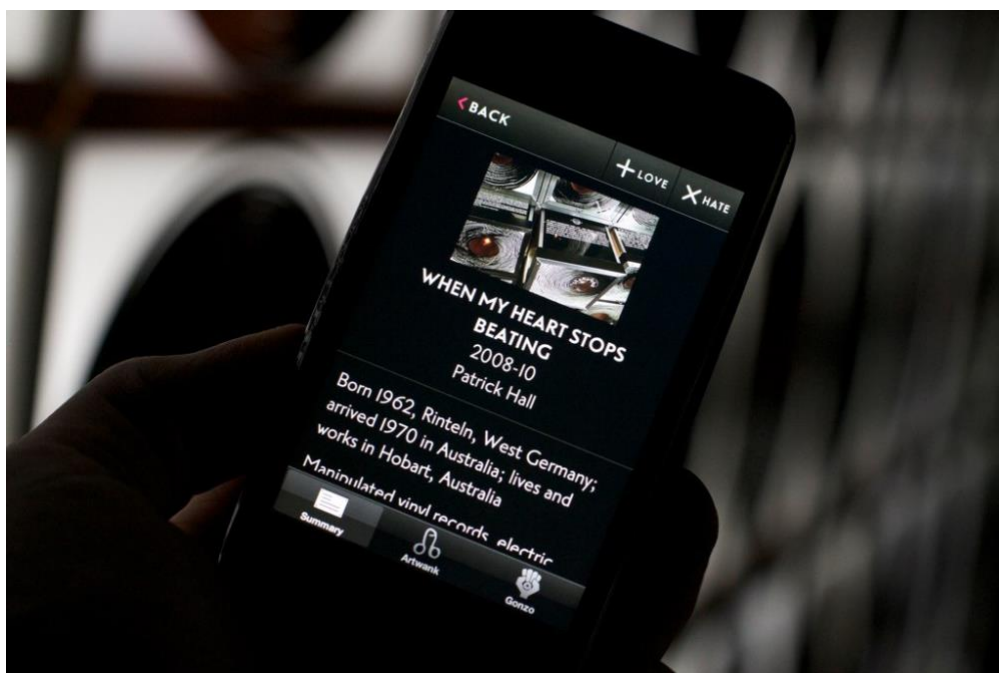


Image 2: The 'O' Device (2011) R. Taylor.

¹⁷⁶ Designed by *Art Processors* in collaboration with Mona

Crucially, this is not where engagement with the 'O' finishes. From its inception, the device has also offered the visitor the option of 'voting' on an artwork, by pressing either 'Love' or 'Hate'. Upon 'voting', the visitor receives a statistic in turn, positioning their vote in relation to the perspectives of others. In the first iteration of the 'O', a 'Love' vote may have generated a comment like '1,120 humans had similarly warm and fuzzy feelings'. This was later extended to allow visitors to write in their own comment (titled 'Thoughts?'), in turn generating an anonymous, randomised comment from a previous visitor. With the addition of the 'Thoughts?' feature, pressing 'Hate' on an artwork issues a provocation- 'Come on, tell us what you really think...'- while by pressing 'Love' you may receive the prompt 'This could be more interesting if you left your thoughts.' While using the device is by no means compulsory, the vast majority of visitors opt to experience Mona with the 'O'. As such, visitors wandering through the space experience a strange mixture of isolation and sociality, eyes shifting between the artworks and the handheld screen, their own thoughts mingling with the 'Thoughts' of visitors that came before them.

There is no sunlight here, or any alarming overhead fluorescents, just a soft light that heightens the sense of being underground. Passing the bar- where Walsh has been known to sit and take a drink from time to time- one can turn left towards the cinema and toilets, or right, into the main exhibition spaces. Repeat visitors, or those who have heard the rumour, will often make a pitstop in the bathroom, in search of the mirrored toilet, which offers a graphic angle on the body and its functions as it reflects the user back at themselves. If the visitor has chosen to go right, they walk past some luxurious armchairs- functional as well as decorative- and the Fabergé egg-shaped urns housed in lit recesses in the wall. Advertised online and through the 'O' device is the opportunity to become a 'life-long Mona member', whereby for \$75,000, your ashes can rest alongside others in this space. At the time of writing, the only ashes in the Fabergé display are those of Walsh's father. As such, in beginning their tour of Mona, the visitor is reminded of the deeply private nature of this publicly accessible museum.

The lowest level of Mona is predominantly devoted to its temporary exhibitions, which

since its opening have averaged at just under three a year¹⁷⁷. Continuing our walk beyond the temporary exhibitions, from this point we enter the 'Monanisms' segment of the museum display. *Monanisms* references the oxymoronic 'temporarily permanent' showcase of Mona's collection. The 'permanent' aspect is because Walsh owns the collection, comprised of around two thousand works ranging from, as the acronym 'MONA' suggests, antiquities through to contemporary art. The notion of 'temporary' comes into play because they are often removed from, rehoused or rotated in the gallery space (or in some instances, sold, as was the case with Walsh's Ptolemy I Soter coins). As such, Mona does not hold a permanent exhibition; rather the works belonging to Walsh are part of an ongoing and evolving exhibition. Small changes are made consistently, while significant re-hangs occur twice yearly. Like all museums, Mona has specific works that act as draw cards, including Wim Delvoye's *Cloaca Professional*, Sidney Nolan's *Snake* and Greg Taylor's *Cunts and Other Conversations*, though even the latter two have not been exempt from a period of time in storage.

The visitor has now well and truly begun their Mona experience, but the extensiveness of the labyrinth is only just being realised. Rooms are hidden within rooms, or behind dark curtains, and some objects are viewable through small peepholes in the wall. There have been video works projected upward, their existence located by tripping over what at first appears to be a couple of stray pink beanbags on the ground. A soundscape tunnel leads to the library, walkways are suspended in the air between floor levels, while dead ends and pathways that bring the visitor back to where they just were.

¹⁷⁷ These have included, in chronological order, *Experimenta: Utopia Now* (5th August- 3rd October 2011), *Wim Delvoye* (10th December 2011- 9th April 2012), *Yannick Demmerle* (19th September 2012- 11th March 2013), *Theatre of the World* (23rd June 2012- 8th April 2013), *Spectra [Tasmania] 2013*, *Ryoji Ikeda* (14th-23rd June 2013), *Beam in Thine Own Eye* (14th June- 28th July 2013), *Todd McMillan: Ten Years of Tears* (19th June- 16th September 2013), *Roger Ballen* (7th December 2013- 28th July 2014), *Hubert Duprat* (7th December 2013- 28th July 2014), *Christopher Büchel: Land of David* (17th June- 6th October 2014), *The Red Queen* (18th June 2013- 8th September 2014), *Matthew Barney: River of Fundament* (22nd November 2014- 13th April 2015), *Biennale of Moving Images, Hobart* (17th January- 6th July 2015), *Marina Abramović: Private Archaeology* (13th June- 5th October 2015), *Katthy Cavaliere: Loved* (28th November 2015- 28th March 2016), *Gibert and George: The Art Exhibition* (28th November 2015- 28th March 2016), *Mathieu Briand: Et In Libertalia Ego, Vol. II* (2nd September 2015- 16th May 2016), *Cameron Robbins: Field Lines* (18th May- 29th August 2016), *On The Origin Of Art* (5th November 2016- 17th April 2017), *The Museum of Everything* (10th June 2017-2nd April 2018), *Zero* (9th June 2018-22nd April 2019), as well as ongoing *Mona Scholarship* exhibitions of commissioned local artists (which ran through Mona from 2001-2014, but now operate under the support and opportunity program 'SHOTGUN'), and the continuing exhibition/ experiment *Hound in the Hunt* (2nd July 2016- current).

Historical significance

Mona is seen to exhibit characteristics perceived as anomalies to existing ideas of what a museum is. Franklin describes Mona as an ‘anti-museum’ (Franklin 2014:85), stating that ‘Except for showing art, MONA pretty much reversed the modus operandi of conventional museums’ (Franklin 2014:87). He continues, ‘MONA changed the museum environment itself: not just its architecture and interior, but its ambience, its warmth and humanity, its accessibility, its allure, its purpose, its delivery– and, critically, its dependence on the wall label’ (Franklin 2014:87). This is a typical position indicative of the institutional critique that comes from the legacy of critique within the institution (Raunig 2014). In the Deleuzian sense, Mona has been viewed (by mainstream media and academics alike) as a singularity, as attested to by the discourse of difference and uniqueness established in the Prelude to this dissertation.

While Franklin’s argument is relevant, it arises from a base of comparison with the normative museum only. Museums that display interactions aligned with the emergent museum assemblage tend to be seen as antithetical to the traditional idea of what constitutes a museum. The anti-museum is a term used to denote the component interactions that deviate from the normative (Copeland and Lovay 2017). Mona is indeed deviant if we are to follow the typological tradition that positions museum practice in relation to the ‘white cube’ model. However, in light of my assemblage approach throughout this dissertation, which has illustrated a variety of different practices making up the museum, the positioning of Mona as an ‘anti-museum’ is problematic. Museums are incredible nodes of intersectionality, meaning they are interacting, collaborating and conversing, ultimately making them dynamic institutions that can– and do– shift between assemblages. This chapter evaluates Mona within the wider context of museum practice, further justifying the assemblage ‘common notion’ framework through this dissertation.

I make the claim that Mona can be better understood as a ‘singular haecceity’, which includes the network of connections that draw from the long history of museum development expressed in the earlier chapters of this dissertation. When we position Mona in relation to the historical genealogy and institutional critique outlined in section one, there are multiple threads of continuity and points of convergence that demonstrate Mona is in conversation with this history. When we position it in relation to the four

assemblages explored, these connections become even more complex and interwoven.

Several characteristics of Mona – its theatricality, private ownership, anachronistic display, personal narrative and the elements of fetishist object collection – align with practices found in the curiosity cabinet (Wunderkammer). This serves to bolster Stephen Bann’s claim that ‘we are now experiencing a kind of historical *ricorso* to curiosity whose effects are often perceptible just where we might least expect them: that is, in the conception and display of immediately contemporary works of art’ (Bann 2008:117-8). The *ricorso* is ‘exemplified in the display of such historic objects and artefacts, but at the same time occurs in the conception and presentation of certain works of art that are being made at the moment’ (Bann 2008: 120). An example of the anachronistic mode of display at Mona is found in the death chamber of Pausiris, which contains both an Egyptian mummy from the Ptolemaic to Roman Period (100BCE to 100CE) and a Serrano photograph *The Morgue (Blood Transfusion Resulting in AIDS)* (1992). The visitor, interacting with this space, is encouraged to imagine the connections between these works. This also invokes the pansemiotic tradition of the Wunderkammer (Westerhoff 2001).

In the Wunderkammer, pansemioticism allowed for one object to signify a variety of meanings for the collector, with the expectation that enough objects with multiple significations would lead to a universal collection. In this way, we could consider Mona to be Walsh’s personal memory archive, an interplay of the singular vision of the collector and the pansemioticism in the relationship between the collector and the object. However, as Mona is a museum open to the public, Walsh is not the only human component to enter into this assemblage. As such, the potential flexibility of meaning is heightened. Yet rather than take the normative museum approach, through which the ordering and display of works is underpinned by an Enlightenment rationale, Mona establishes a link of continuity with Renaissance-inspired pansemiotics.

With the multiplicity of human components in the Mona assemblage, the thread of pansemioticism emerges through an affordance offered by digital technology. Unlike older museums, which retroactively designed websites, joined social networking sites, and added digital technology as a supplementary layer to pre-existing components,

digital media components were considered a core resource for Mona from the outset¹⁷⁸. Here, the flexibility of digital technology is what accommodates the multiplicity of relations and significations surrounding the object. Bann argues that a way in which contemporary museums could reinstate the flexibility of use and meaning found in the Wunderkammer is through a hypertext strategy (2008:124). Mona comes partway to realising this through the 'O' device. The 'O' is not limited by space constraints in the same way as a wall placard. As noted previously, it offers a variety of perspectives, prompts and points of engagement in relation to each work. A multiplicity of narratives emerges, which connects with the ideology of a network of signifiers and significations expressed through the concept of pansemiotics.

The heightened capacity for component interactions expressed above indicates an alignment with the practices of the emergent museum assemblage. However, Mona also shares some component interactions found in the affective museum, in terms of a focus on atmosphere. Like Wunderkammer Olbricht, Mona's darkened rooms and softly lit displays lend the physical space an aura of mysticism. The underground architecture furthers this sense of an immersive experience, an impression supported in the experience survey (2014) completed by 6410 visitors. 93.5% (n. 5993) of respondents noted 'atmosphere' as a factor important to experience, the museum collection also received 93.5%, followed closely by architecture, with a 92% response). Mona's position out of the city and away from other attractions means that the Mona visitor arrives at the museum already having undertaken a journey, with the specific intention of going to the site. This can be likened to the expressions of 'pilgrimage' found in the affective assemblage.

Other aspects of Mona invoke a connection to the responsive assemblage. A range of community engagement programs, spearheaded by Kirsha Kaechele (artist, curator and wife to Walsh), can be invoked here. Kaechele 'supplements our core collection with a series of community-based projects that marry an almost vigilante approach to beauty with outrageous glamour, and specific social outcomes' ("Mona: Introduction", n.d.). One example is the Mona Heavy Metals Project, which utilises the resources of Mona to form

¹⁷⁸ Situated in a wider context shows that this consideration is neither stance nor chance; specific affordances relating to geolocation were maturing at the time of Mona's construction.

a platform where artists, architects and scientists can come together to communicate awareness about river pollution in the local Derwent Smith to the general public and also to explore ways to combat it. For the former objective, Mona ran a heavy metal music festival with compositions specifically dedicated to the river and installed an 'Oyster Mausoleum' in the gallery, as a type of artist intervention and environmental activism. The latter objective is observed through the foundation of the Mona Heavy Metals Lab, which is a multi-purpose space for collaboration and research. However, while these are connected to the museum, they do not realign the museum as a definable responsive assemblage. The capacity for these projects to interact back on the assemblage whole are largely limited, as they tend to be separated from the rest of the museum's day to day operations.

We also see several threads of continuity established between Mona and the normative museum. The notion of 'museum as temple' (Duncan 1995; Marstine 2006; Bouquet 2012) can be located in Mona's architecture, in the art historical narrative that accompanies the works, and in moments where an art-worshipful spectatorship is encouraged. In terms of architecture, Walsh has stated:

'The first designs don't look much like the thing we eventually built, but they do have some of the key concepts. Underground, as I said, was always on the cards. We always wanted to approach from the water and recapitulate the steep ascent to a Greek temple. Pretty early on I called it a secular temple.' -Walsh 2014:187

At times, the Mona website feeds into the art-enlightenment rhetoric that accompanies the museum-temple typology. The website states; 'Looking at art, and thinking deeply about it, can do something amazing: help us see ourselves more clearly' ("Mona: Introduction", n.d.). This invokes the 'civilising discourse' that harks back to the modernist discipline of the museum's role in creating enlightened citizens. However, these moments are deterritorialised from normative interactions through the incorporation of tongue-in-cheek playfulness. Immediately after the steep ascent to the 'secular temple', the visitor finds themselves entering Mona through a wall of fun-house mirrors that warp their reflection. The serious, expressive sentiment on Mona's website regarding the value of engaging with art is quickly followed with the suggestion that,

alternatively, the visitor can 'just get a drink' (ibid), while titling the art-historical perspective 'artwank' on the 'O' intimates a self-aware irony.

The expressive, communicative capacity of Mona as invoked by language is one of the standout ways in which the museum fosters a sense of being laidback and hospitable. Normative signage, the 'no photos, no bags, no touching', have been reimagined in a way that aligns with Mona's priorities- to be fun rather than serious. As such, instead of a sign that states 'No backpacks', Mona has a sign in the foyer that reads 'Please leave your backpacks with your virtue, up above.' In a lived experience of Mona, this interplay between assemblages is enacted through these contradictions between material and expressive roles.

Mona may poke fun at the art world and play with the traditional concept of the museum, but it remains embedded in the art world, recognised as a museum. Even in these brief articulations above, we see numerous elements of Mona expressing threads of continuity. Isolating these elements, we can align each with the historical significance that accompanies the normative, responsive, affective and emergent respectively. This is already indicative of complex array of practices. However, the task of this dissertation is to extend this analysis to think about how the interactions between components of Mona form an assemblage, rather than each component in isolation. The following analysis of Mona continues to disrupt the idea of Mona as a phenomenon and as a singularity. It shows various interactions that have occurred over the course of the museum's development which problematise its initial emergent qualities, providing a more nuanced picture of the claims toward democratising, anti-authoritarian and subversive practice.

Priorities

Mona does not have a mission statement. To try and discern one has led to an analysis of Walsh's statements regarding his motivations, a problematic task as Walsh himself has at times claimed that he reverse-engineered a sense of mission and priorities. Walsh has offered numerous, at times contradictory, statements on this topic. In the first edition of the *Monanisms* catalogue (2010), Walsh writes that Mona is 'the bizarre outcome of a random process'. In the second edition, perhaps not entirely jokingly, Walsh states 'Better build a museum. Make myself famous. That'll get the chicks' (Walsh 2013:xii). In his autobiography he writes, 'It's fair to argue that I built Mona to absolve myself from feeling guilty about making money without making a mark' (Walsh 2014:97). There is a parallel between Walsh, his statements, and the practices of Mona: they are difficult to pin down. As stated on the Mona website, to look towards Walsh for answers 'is to fall foul of the 'narrative fallacy': the tendency to seek pattern when there is none, and to assume earlier events caused later ones in a way that confirms what we already believed about the world' ("Mona: Introduction", n.d.). Instead of wholly focusing on Walsh, I explore how Mona's priorities are in a state of becoming as it negotiates its hybrid roles as commercial enterprise and public service.

What exists in place of a museum mission statement are records of Mona's brand¹⁷⁹ vision. In an email exchange with Leigh Carmichael¹⁸⁰, Walsh writes:

'MONA and Moorilla proffer art, architecture, food, wine and music– all chosen or made with passionate commitment, and informed by a deep attachment to the principles of humanism– with the purpose of providing an experience of sufficient emotional and intellectual engagement to make a permanent impression on the mindscape.'

– Walsh in Franklin 2014: 78

Embedded in this statement is that Mona combines commercial and philanthropic drives; offering products and services while retaining 'principles of humanism'. At a time where art museums attempt to balance their commercial emphasis with older cultural ideals, the private museum takes on a particularly interesting role. As Walsh states 'I can mess with art in a way that a public gallery can't do. They always have to present everything in

¹⁷⁹ By 2019, the Mona 'brand' is comprised of 40 different creative ventures.

¹⁸⁰ Originally the brand designer for Moorilla Estate, later the Creative Director of Mona.

a matrix that says just what it says and nothing more.’ (Walsh 2011). Walsh positions this deterritorialisation of the way in which a collection is communicated in relation to the paradigm of public vs. private museums. This perception that private museums do not have the same limitations as public museums, lends credibility to the idea that private museums are more well equipped to take on emergent practices. This is extended when we consider that Walsh is able to operate within a rapid-response rate of acquisitions, while publicly funded museums often have strict policies and bureaucratic procedures for procuring artworks.

And yet, Mona’s priorities have shifted over time, alongside more sustained interactions with public and governmental assemblages. When Mona first opened, the attitude of Walsh, and the hierarchy of his staff, promoted a distinct nonchalance towards the desires of visitors and state bodies. Quite quickly, however, the success and popularity of Mona meant, in Elizabeth Pearce’s words, that ‘...it is no longer true or appropriate to claim that we don’t care what other people think of us; what we do with what they think is the important and difficult part’ (Pearce 2013a:xvii). The museum’s popularity and role in the urban regeneration of arts-led tourism in Tasmania has led Mona to collaboration with Hobart City Council, Glenorchy Council and Tourism Tasmania¹⁸¹. As Mona begins to intersect and collaborate further with governmental assemblages, it will necessarily negotiate the relational interactions faced by public museums around public accountability, which are most noticeably reinforced in normative and responsive assemblages¹⁸².

Nonetheless, Mona’s initial proclamation of anti-authoritarianism has not dissipated. In this, we see a strong alignment with emergent assemblage priorities, particularly through claims towards ‘radicalism’ and the dismissal of ‘convention’ (Franklin 2014:167). And yet, Mona now seeks to balance this anti-authoritarian position with the aforementioned collaboration with the authorities. An interesting duality emerges as a result, at times

¹⁸¹ For example, the proposed Mona hotel has led to an increased intersectionality with Tourism Tasmania. Mona chief executive Mark Wilson has stated that stronger ties between Mona and the State Government will occur through these future expansions (Bhole 2017).

¹⁸² In the lead-up to the 2019 Australian federal election, Labor leader Bill Shorten promised AUD \$50million in funding to Mona, to assist in the building of a convention centre, theatre and library. This is reminiscent of MG’s claim to be a ‘comrade’ to the State, enacting the role of a public service provider in areas where government capacity is weakened.

leading to inconsistencies and contradictions in how its values are communicated through practice. This can be further explored through the following record of Mona's brand values:

'MONA's Brand Values are: reason, radicalism, egalitarianism, pedagogy and pleasure.

We will be: Iconoclastic, Radical, Controversial, Fun, Brave.

We will not be: Conventional, Didactic, Highbrow, Dumb, Serious, Dictated to.'

- PowerPoint shown to Prof. A. Franklin by Leigh Carmichael (Franklin 2014:167)

Let us begin with the claim towards 'egalitarianism', which exists in the discourse claiming that Mona represents a democratising museum experience (Franklin 2012). These claims are attached to Mona's location within a working-class suburb, free entry for locals, and its playful- at times derisive- commentary on the art world. Further, it offers a concurrent, arguably more accessible, narrative alongside its art historical explanations. This aims to provide information without estranging those who do not have a prior knowledge of art history and its movements. And yet, locals continue to feel alienated at Mona. Visitor demographics have remained largely aligned with art institutions worldwide, which show higher statistical representations of older, tertiary educated visitors with a higher level of cultural capital¹⁸³ (Booth et al 2017).

In Dr. Kate Booth's study of the perceptions of Mona by Berriedale residents in the Glenorchy municipality, she found that 'accessibility at MONA is defined along familiar socioeconomic lines, though there are indications of change that warrant further investigation' (Booth et al 2017:10). Take, for example, this excerpt from an interview with a local resident who stated; 'It's good for rich tourists and stuff, but not for the everyday Glenorchy person. You can't afford to go out and spend that kind of money just on a meal' (Booth et al 2017:22). Today, the gap of financial accessibility continues to widen. Unlike when Mona first opened, visitors have the option of spending additional

¹⁸³ The visitor survey (2014) of Mona showed that 73% of Mona's visitors are tertiary educated, 30% of that with a post-graduate level qualification. The majority indicated a high level of cultural capital (Measured by the individual's collective gallery and museum visitation over the 12 months preceding the Mona survey).

money for further experiences within the museum space¹⁸⁴, which for many delimits their capacity to experience all that Mona has to offer.

We see a tension here between Mona as enterprise and Mona's vision of egalitarianism. Interrelated factors contribute to this. Firstly, Mona was not originally conceived with a long-term game-plan, a sentiment that has changed with its unprecedented popularity. Elizabeth Pearce¹⁸⁵ articulates the consequent complexities of this when she states;

'Before 2011, we had nothing to lose (except for self respect and millions and millions of David's dollars). Now we have to lose the pleasure and enthusiasm of our many Mona supporters. We deeply respect that (in contrast to our earlier fuck-you attitude: there is nothing as disarming as a smile and a compliment); but, at the same time, we have to continue to work hard not to let it be the object of our toil. To anticipate and craft our creations to the desires of our consumer represents, to me, a grievous desecration of our values.' – Pearce 2013a: xvii

Though Mona currently operates at a significant deficit (with Walsh making up the difference), the hope is that Mona will self-sustain. As a result, more commercial activities and products become incorporated into the Mona assemblage. As a component that both shapes and is shaped by the assemblage, the visitor assumes a hybrid role, as both guest and consumer.

Another hybridity playing into the visitor experience is evident in Mona's values of 'pedagogy and pleasure'. What we can see in this expression is a commitment to boundary work. While 'pedagogy and pleasure' have at times been considered as either binary opposites or parallel initiatives within museum practice, Mona suggests that both are critical to the vision of the museum. As such, Mona's priorities are symbolic of a 'between space' where normative pedagogy and affective pleasure are practiced simultaneously. We see the same overlap in Walsh's statement, in that Mona aims to provide 'an

¹⁸⁴ From 2018, James Turrell's work *Event Horizon* asks for \$10 entry, while tickets to *Unseen Seen* and *Weight of Darkness* are \$25. Alfredo Jaar's work *The Divine Comedy* asks for \$20 entry. In 2019, 'tap and pay' points have been located around the exhibition space so visitors can purchase products that correspond with the artworks (for example, through the gamified *Mine* exhibition, one could purchase a board game).

¹⁸⁵ Senior writer and Research Curator at Mona

experience of sufficient emotional and intellectual engagement to make a permanent impression on the mindscape'. Walsh does not separate the art from the other components of the museum, the implication being that Mona aspires to be a wholistic and resonant experience. Emotional and intellectual engagement are prioritised with equal weight. When we move into thinking about Mona's 'processes' later in this chapter, it becomes apparent that the ambiguity of hybridity accommodates the fluid modalities of the museum visitor component. As such, rather than only seeing these as dualities in conflict, we can also recognise they complement one another when we consider the assemblage whole.

Resources

The 'O' device

The 'O' invokes both the literal and figurative definition of 'interface'. The interface can be understood as a device that enables a user to interact with a computer system, or more broadly as the meeting point between two systems of interaction. Consequently, the 'O' is explored here as a resource, and later as a process, though ultimately these are inextricable from one another. While the 'O's' hardware is a material resource, its content is expressive of Mona's priorities. When we look towards the TUI that is the 'O', we see that while it holds the capacity for a non sequitur reading, the surface level of interaction is made up of distinctly traditional prompts. As a geo-locative device, it works in a sense-making capacity, following moment-to-moment activity and connecting spaces. As a communication tool, its content overtly communicates the collection and exhibition objects to the public, while also communicating Mona's priorities. The 'O' is also a data collection point for the visitors' time in the museum, accumulating individual data on movement through the exhibition spaces, time spent at different works, and in some cases, visitor response.

Understandably, the 'O' is a key area of interest in the scholarly work surrounding Mona. Lucila Carvalho (2017) has unpacked some of the qualities and effects of Mona's 'O' device by mapping its relations within the museum¹⁸⁶. Carvalho states, 'the introduction of an innovative mobile technology within a museum space can be understood as a conjunctural event' (2017:154). The 'conjunctural event' reframed through an assemblage lens can be understood as an opportunity for deterritorialisation. The curatorial strategies at Mona have been largely freed up due to the 'O' device and the consequent absence of wall placards. The lighting has been executed without needing to illuminate the traditional signage, allowing for black walls and unusual light schemes. The visitor, using the 'O' to guide them, is given an enhanced capacity to follow their own desire lines.

¹⁸⁶ Carvalho frames this through 'entanglement theory'. One key difference between entanglement theory and assemblage theory is that the focus of relations between human and things is that they are 'dependent on each other in ways that are entrapping and asymmetrical' (Hodder 2016:9). While I acknowledge that dependency fortifies the assemblage whole, I do not address the power dynamic of these relations in the same way as entanglement theory. This is because I see entanglement theory as overemphasising specific pathways and underemphasising the potentialities inherent in relations.

Carvahlo argues that the 'O' contributes to the composition of a learning network within Mona, a network with 'properties that afford certain types of action' (2017:155). Returning to assemblage systems theory, the argument is that components exercise material or expressive roles, which enter back into the system of relations making up the assemblage. The 'O' is a crucial resource in the Mona assemblage, as it heightens the capacity for relational interactions, and by extension, the capacity for components to affect back on the assemblage.

The potential of the 'O' is determined by the multitude of layers in its design and how far the subject wishes to explore this particular digital environment. Interaction is dependent on the subjects' familiarity with the affordances of the interface, alongside their preferred narrative creation. The content layer of the 'O' is highly structured, with the overarching categories introduced earlier in this chapter. 'Gonzo' is a particularly interesting addition to the informational layer of the 'O' because it is a reminder of a connecting theme and progression in narrative, which is the unifying constituent that is owner/ collector David Walsh. 'Ideas', on the other hand, reinforces the notion of the discontinuity and particularity of narrative, by offering quotes and discussion points that vary between devices and encourage a meaning making process that, before becoming dialogical, ask the visitor to relate the 'idea' with the object through a connecting narrative in a way that requires a cognitive ability to correlate information and experience. This can be understood through the lens of 'non sequitur' reading, as explored in the previous chapter. In fact, many of the resources of Mona can be understood as having this same non sequitur capacity, uncovering a complex system of potential and possibility for both the visitor experience and curatorial strategies.

Architecture

Mona's architecture is also understood as an interface with a non sequitur layout. It has dead ends, tunnels that lead you somewhere unexpected, narrow rooms, peek-holes, a staircase that diverts to span multiple levels, and a generally haphazard, individualised walking path. With the recent development of further underground tunnels¹⁸⁷, Mona has

¹⁸⁷ In December 2017 the 'Pharos' wing opened, which leads you from underground to jutting out over the River Derwent. In 2019 the Siloam extension (a series of tunnels and chambers) opened, connecting Pharos

reinforced its 'labyrinth' feel. In turn, the movement patterns of visitors are not as predictable as those at normative museums, whose galleries are usually laid out with a clear path in mind. Often in normative museums, exhibition spaces hold a sculptural centrepiece with the hung artwork positioned to encourage a linear, rectangular movement pattern that echoes the shape of the room.



Image 3: Mona interior (2011), R. Taylor.

At Mona, the material role of the architecture interacts with the expressive role of curatorial strategies (displays that merge antiquities with contemporary art, sound works reverberating off the sandstone, and multiple—sometimes conflicting—narratives). Together, these disrupt the pre-existing 'logic' of museum organisation. Elucidating this interaction between art and architecture, James Pearce¹⁸⁸ states;

'We didn't want to create a neutral space for the art, but an active, living one— a space the art responds to. That's true in another sense as well, because we always planned for the site to grow and change along with its needs. It's not supposed to be fixed and finished but to adapt, in an architectural sense.'

– "Pearce Interview, Mona: Architecture", n.d.

to Mona's original underground exhibition space.
¹⁸⁸ Director of Architecture for Fender Katsalidis

The capacity for visitors to make their own desire lines through the exhibition space can be seen as democratising the visitor experience. Alternatively, we can see it as intimidating. In Harrasser's (2015:383) research, more autonomous decision-making in exhibition spaces has been found to be an anxiety-inducing experience. Uncertainty in how to navigate space and social behaviours can limit visitor engagement and interaction. Many visitors struggle with the freer format of Mona. A common refrain here is the fear of an incomplete experience, or FOMO (fear of missing out). For Walsh and his curators, 'getting lost' in the Mona labyrinth was integral to the visitor experience, encouraging exploration, curiosity and serendipity. Over time, certain compromises have been made. For instance, while Mona was once adamant about only relying on the 'O' for locative measures, visitor guides with maps are now available upon museum entry. The introduction of a map component can be seen as a result of the visitor assemblage interacting with the wider Mona assemblage in a way that affirms the strength of the normative common notion. It is an indication that visitors to museums have come to expect the more structured experiences of normative assemblages. The characteristic of flexibility – found within Pearce's statement and the emergent common notion – is partially disrupted by both the visitor guide and more permanent art installations.

Collections

In terms of its collection practices, Mona aligns with neither normative nor responsive common notions. Mona curator Nicole Durling notes that the individual works within the collection are judged in terms of how Walsh interacts with the piece and whether or not it gives a different sensation to the experience (Spring 2011:175). The emphasis on sensation and individual meaning-making invokes the practices of affective museum assemblages. Rather than playing to a universal objectivity, Mona is self-reflexively subjective:

'Many galleries, as you probably already know, present themselves as a neutral space in which the goal is to let the art shine with as little distraction and interference as possible. We respect this, not least because it gives us a point of difference, and allows us to be exclusive—in the sense that not all peoples, times and places are represented in our collection, as they are, and should be, in public institutions.'

– "Mona: Introduction", n.d.

The implications of this include the renegotiation of cultural authority and the establishment of cultural capital outside of traditional institutions. As we saw in ‘priorities’, the building and the technology in Mona are considered to be of equal value to the artwork¹⁸⁹ by Walsh and the Mona staff. ‘David’s intention with Mona is that it’s all one artwork within itself... The art isn’t above everything else, it’s part of the experience’ (Pearce née Mead 2013b:58). This destabilisation of hierarchy within the museum is a move away from normative practices that encourage a perception of the collection as the central feature of both museum operations and visitor experience.

Another way Mona initially deviated from the normative and responsive museum assemblages is in the conservation and care of collections. Firstly, the site has been erected on the precipice of the Berriedale Peninsula, a body of water that has been estimated to rise up to 1.1 meters in this century and faces a very real threat of storm surges, potentially submerging Mona. Early on, in reference to Mona, David Walsh said to media ‘I don’t care if it all burns down or washes away’, shifting the purpose away from this traditional education/ conservation dynamic and into a present reality that deals with immediacy, entertainment and obsolescence. Now, with the new tunnel extensions and their large-scale art installations, the spatio-temporality of the assemblage is extended. Walsh writes: ‘While planning and populating Pharos, I saw it as many, often contradictory, things. It is a counterpoint to Mona, a changeless thing, a legacy and a totem’ (Walsh, January 12th 2018, Instagram archives). The Mona collection as temporary and dynamic is now conceived as more permanent. Works in the tunnel chambers are site-specific, and their materiality does not afford the same flexible capacity of the other *Monanisms*. For the most part, *Monanisms* works are taken down and exhibitions altered relatively spontaneously, with a playful ‘let’s see how this goes’ attitude that often results in a trial and error process¹⁹⁰.

¹⁸⁹ This same principle arose through the emergent chapter, with links to New Institutionalism.

¹⁹⁰ This is a heightened version of what we saw in the last chapter with the Van Abbemuseum when Esche stated that ‘concepts have evolved partly as a result of experience, so you have a sort of feedback loop where you see what works and what doesn’t’ (C. Esche, personal interview, November 9th 2016).

Professional staff

Though the assemblage becoming is reliant on all component interactions, we have seen the importance of particular individuals in the directives of museums throughout each assemblage. In the private museum, the collector plays a heightened role, as it is through them that the museums objects and artworks are amassed. All staff agree that Walsh is extremely involved with what happens at the museum, though this does not mean it is a one-man operation. Mona's website notes: 'Most of what we do at Mona is dear to David's heart, but sometimes he is happy to stand back and see what his team comes up with. Even so, we live in fear of God' ("Mona: Introduction", n.d.). Like Stapferhaus Lenzberg, Mona is unusual for bringing in staff who are not considered museum experts. This is crucial, as museum experts share a habitus that helps affirm a common notion¹⁹¹. Thus, by bringing in people from 'outside' this field, the assemblage may be deterritorialised. According to Senior Writer for Mona, Elizabeth Pearce:

'David chose the people to work for him not according to a strictly literal set of criteria but according to whether they challenged him in productive ways. He wanted people who didn't necessarily always agree with him but who were like him in that they were prepared to put themselves on the line, make mistakes, and question the established ways things were done. Within that framework he employed people with an eccentric skill set. For instance he employed me to do two jobs: to work on the voice of the Mona brand (I had absolutely no experience in brand and marketing) and to be a kind of in-house art critic (not only had I not studied art, I wasn't even a particularly enthusiastic consumer of it).'

- Pearce 2015

However, on my last trip to Mona, in January of 2018, two weeks after the new 'Pharos' wing of the museum had opened, it was apparent that a new level of professionalism had well and truly come into play. Mona staff were keen to instruct and direct visitors. I felt the difference quite markedly from prior visits, where I had been able to wander around at leisure, to being interrupted at certain works and pathways to be informed of safety hazards and limitations on interaction levels (no touching, don't move too close to that wall, stay on the middle path).

¹⁹¹ As we saw earlier in Ang's research on the AGNSW (2015).

I see these resources (staff and maps) having developed in these ways as the result of relational interactions between the architectural component, the object component and the visitor component of the museum. Prior to these resources being made available, wandering and getting lost were default conditions of the visitor experience of Mona. These interactions could be considered a key deterritorialisation of normative museum practices. And yet, the visitor demand for a map through which they can locate themselves and particular artworks, as well as the demand for staff direction, re-territorialise these affective/ emergent qualities of 'flaneur' movement into more prescribed interactions aligned with normative processes.

Publics

In McCarthy's (2015) outline of museum practice, he asserts that 'public' is also understood as how the museum communicates outside the physical site. We cannot understand Mona's 'publics' unless we first acknowledge that the experience of Mona exists in a multi-sited realm, both physical and virtual. This is not unique to Mona. As Lynda Kelly states, '...museums now operate across three spheres: Their physical site, the online world (via websites and social media) and in the mobile space' (Kelly 2013:54). Mona, as a digital native rather than adapting to digitisation, is indicative of how closely intertwined digital practices are with a physical site. I begin this section by exploring the layering of digital space and physical place through Mona's social media, weblog and the 'O' device, making the case for productive antagonism across these communicative practices.

Mona not only utilises online platforms to communicate *to*, but also to communicate *with* its publics. As expressed in earlier chapters of this dissertation, museums and museum scholars alike have increasingly turned to the potential of museums' virtual communities, for the purposes of marketing reach, access, and strengthening community engagement. Most museums tend to utilise these technologies in order to publicise events and release promotional or informative material, rather than to create a dialogue between visitors and museum professionals (Dewdney, Dibosa & Walsh 2013). We see a distinct one-way communication across these platforms that aligns with the normative practices of pedagogy, museum authority and controlled environments. Mona, on the other hand, has comment functions enabled across all of its networking sites, allowing visitors and potential visitors to respond to Mona's content and to each other.

We see this in effect when we look at engagement on the Mona blog¹⁹². Often posts are written by Walsh and reader comments infer a kind of familiarity with the collector, with the majority of comments directed towards 'David', or the more acquainted 'Walshie' (Walsh *By Chance* 2018). Walsh's highest number of comments stands at 220, for a blog entry titled 'Rising Tide' (2017)¹⁹³. This particular post addressed a controversial

¹⁹² Measured through responses within the comments section.

¹⁹³ While Elizabeth Pearce, Jarrod Rawlins, Luke Hortle and others also contribute to the Mona blog, there are vast discrepancies in the amount of comments their authorship get as compared to Walsh's. Hortle's

decision by Dark MOFO organisers to invite artist Hermann Nitsch to present a piece where he slaughters a live bull to be used for the feast. The post is Walsh's exploration of ethics and the merit of this project as both art and activism, prior to the actual event. He invites readers to respond by ending his post with 'I expect more than the usual number of responses to this tirade. I do hope I learn something' (Walsh 19/04/2018). In Ned Rossiter's exploration of networks, he writes that in institutional frameworks;

'the knowledge produced is locked up and contained; it refuses the social relations that make possible the development of intellectual action, and it therefore refutes the potential for social transformation because of the way knowledge is enclosed within a property relation.'

-2006:96

Through the consistent engagement with visitors to the Mona blog, knowledge is set free, forging social relations. What is important, beyond the comments by readers, is that Walsh in turn responds to some of these comments, effectively establishing a dialogue. Critical and, at times, downright insulting comments, are not filtered or deleted in an administrative process¹⁹⁴. Rather, they are kept as part of the ecology of debate generated by both the proposed event and Walsh's musings on it.

The weblog content also extends beyond the activities of the museum. When David Walsh wrote an entry for the Mona weblog that detailed his daughter's hospital visit, it was met with an outpouring of condolences and well-wishing from not only acquaintances of Walsh, but numerous strangers who had connected to the weblog because they had visited or were planning on visiting the museum. The amount of commentary on the weblog entry led Walsh to publishing a response to his respondents, which largely addressed ideas on religion, death and the nature of chance, themes which are featured prominently through the works displayed in Mona.

What can be observed in the above anecdote is the crucial role Walsh plays in the public's imagination of Mona. The public connects with, or at the very least wishes to understand, the mind behind the museum: 'People always want to know more about David. That's

highest post engagement is 17 comments, Pearce's 26 (back in May of 2012). Last counted February 2nd, 2018.

¹⁹⁴ Mona goes as far as having a compilation of bad reviews on its Instagram.

tough, because this whole enterprise is an expression of his character—or, more accurately, an attempt for him to get to know himself better’ (“Mona: Introduction”, n.d.). That visitors can communicate with Walsh in the online realm furthers this sense of connection and fascination. Hull and Scott note that ‘Museums have traditionally focused curatorial efforts on the romanticized notion of the author/ artist and the artifacts of his creation’ (2013:137). In *Mona*, this focus can be interpreted as having shifted from the ‘lone creative genius’ figure of the artist, to the eccentric figure of Walsh. That the visitor responds to *Mona* as a personification of Walsh in turn upon the curatorial practices and branding strategies employed by the museum. We see this in the popularity of the ‘Gonzo’ content, the written component of Walsh’s personal narrative. According to Pearce ‘The Gonzo element is the most popular in terms that’s what people talk about and read about the most’ (Pearce 2013b: 57).

The ongoing conversation around the museum is also evident on its social media sites, most notably Instagram and Facebook. For Hull and Scott, an idealised outcome of interaction on a social media site is to ‘prompt users to imagine meaning beyond their own immediate reactionary perspective’ (Hull & Scott 2013:135). Through networked sites like Facebook, which attach identities to commentary (through a reasonably well-observed real-name policy), *Mona* relates to individuals, and individuals relate to *Mona*—as well as to each other— in a way that negotiates the meaning, purpose and role of the institution. Use of slang and anecdotal references proliferate its marketing material as well as on-site communication. The casual tonality on *Mona*’s Facebook feed is not only a reflection of the medium, but a reflection of the successful understanding of the visitor’s desire to be spoken to like a ‘friend’ of *Mona*. The concept of conviviality, explored earlier in the emergent assemblage, plays an essential role in how we understand the interactions explored in this section. In many forms of governance, from government to corporate, the potential unruliness of conviviality is mitigated as part of the control and containment strategies of museums. Conviviality, on the other hand, is openness made manifest. As such, *Mona*’s governance takes shape through conviviality rather than forging against it.

Russo states how in light of new, participatory artistic practices ‘personal stories and community knowledge become significant components of the communication of cultural

knowledge, objects become the props and not the central message' (Russo 2009:159). Of the Instagram posts under the #museumofoldandnewart certain images crop up repeatedly, images which have begun to symbolise Mona¹⁹⁵. These images reinforce an imagination of Mona as well as a memory of it. This re-authoring is particularly relevant when we see how visitors interpret some of the artefacts associated with Mona, how they choose to frame both their pictures and their selves. What the patterns tell us is that there is a desire to belong to a community of Mona visitors. The object becomes a prop for narration of time, place and identity. You imbue it with meaning that is then communicated to others through social media sharing. And with each contribution, the community expands, authorship becomes mutable and new meaning is embedded. This practice of digital curation circulates the image in a way that asks others to imagine the object from multiple perspectives. The proliferation of digital curation, which coincides with the rise of social media platforms that ask individuals to perform themselves, impacts back upon museum practices.

Across each of my Mona visitations, overhearing numerous visitors compare the reality of their visit with their expectations is evidence of the attention Mona has received from media. Combined with the prevalence of the Mona brand through word-of-mouth, across social networking services and through the Mona weblog and website, the 'rumour' of Mona precedes the visitor experience on site. Wandering around Mona, one hears numerous assertions that highlight the role of rumour for reinforcing or disrupting the visitor expectation of Mona. One visitor, looking at Nolan's rainbow serpent, exclaims 'Oh, I love this! I saw a photo of it'. Another turns to a friend and says 'Nothing blew me away. I was expecting the vagina wall, or the toilet to, but they didn't'¹⁹⁶. Mona cannot exist outside of the relational interactions that visitors bring to the space, which to a degree are based on their relational interactions prior to Mona. A further example comes from overhearing a man in his thirties said to his companions 'You know how I went to London and saw the National Museum there and hated it? Well places like Mona are the reason I hate places like that. You could do so many cool things there like they do here, and instead

¹⁹⁵ These include; the 'Fat Car', the 'God' and 'God's Mistress' parking spaces, 'Cunts and Other Conversations', the Wim Delvoye truck, the building from the perspective of the ferry, the 'Cloaca', Nolan's 'Rainbow Serpent' and the many photos of food and wine bought/ consumed on site (the last a phenomenon in line with the established practices of Instagram in relation to foodie culture).

¹⁹⁶ Mona visitation notes, January 22nd 2017. In line with this statement, visitors with high cultural capital were unlikely to have a negative response to Mona (Visitor Experience Survey 2014).

it's just Britain's monument to colonialism'¹⁹⁷.

In chapter two, I touched on the practices associated with *New Institutionalism*, which aimed to disrupt the institutional frameworks 'inherited from high modernism' (Ekeberg 2003:9). In chapter seven, I argued the connection between *New Institutionalism* and the emergent assemblage. To explore this in the context of Mona, I draw attention to the exhibition *Southdale Shopping Centre* (2014). In June of 2014, the entrance and foyer of Mona was temporarily reimagined to look like a mall, and part of the basement level transformed into the 'C'MONA Community Centre'. On opening night, first-time visitors were questioning whether Mona 'always looked like this', expressing confusion on how to engage with the space. In the foyer, the Mona café had been reimagined as a Starbucks. Large lightboxes illuminate advertisements for luxury goods, with non-functioning ATMs positioned underneath. A promotional stand celebrates the 'Southdale development' while another offers tourism pamphlets for exploring Tasmania. The visitor's uncertainty in entering the space ('is this real? Are they developing a mall here?') seemingly realises the claim of *New Institutionalism*; that content determines the identity of the space.

However, in following this same exhibition beyond its opening night, an event occurred which problematised the *Southdale Shopping Centre* as a renegotiation of institutional frameworks. During this exhibition, one of many installations in Mona's foyer was a display offering free (but faux) genetic DNA testing and the question 'are you of Aboriginal descent?' While intended as satirical, there was a backlash from members of the Tasmanian Aboriginal community who claimed it was reminiscent of the objectification and othering of Australian Aboriginals and their culture in former museum exhibitions elsewhere. Consequently, Walsh released an apology on the Mona blog and removed the DNA display. Mona reacted in a way that did not align with the priorities of 'controversy' and 'not being dictated to' that were expressed through its brand values. Instead, we saw a full apology statement issued, that included;

'He [artist Christoph Büchel] knows what he wants, and while he pursues his goals he doesn't care what the consequences are for others. We do. We will engage with

¹⁹⁷ MOFO 2017

affected individuals and redress the situation... We're sorry we pissed some people off. And we will find a way to resolve reasonable unaddressed issues.'

– Walsh June 24th 2014

This was the first time we saw, publicly, Mona being divided in its loyalty to an artist (the stand was part of the wider exhibition devised by Büchel), and responsibility to its public and community. While Walsh immediately removed the offending piece, this was not taken well by Büchel, who felt it compromised the integrity of his work. This event calls into question the role of the museum and the nature of the communities it serves, showing that even though Mona prides itself on being controversial, it is not exempt when taking issues of cultural heritage (tangible and intangible) into question.

Many of the practices explored here can be read through the lens of Chantal Mouffe's 'agonistic pluralism', which transforms one of the perceived cornerstones of democracy, *participation*, into *occupation* (Mouffe 2013b:26). Occupation in this context is defined by El Baroni as 'the aspiration to occupy institutional frameworks through the radicalization of the democracy' (El Baroni 2017:231). We see this aspiration manifest in Mona's claims towards anti-authority, its playfulness in embracing institutional forms in order to subvert them, as well as its collaborations with local/ state governing bodies and established curators alongside various affordances for the visitor in their capacity to act. Through the communicative practices outlined above are confirmations of dialogue between Mona and its publics. Though at times disruptive and antagonistic, these are viewed as productive forces. This indicates a self-reflexive perspective that acknowledges the Mona as an assemblage in flux.

Processes

Through this dissertation, I have investigated museum component relations, with a focus on capacities of affect and, consequently, the sense of agency that these relations elicit for curatorial strategy and visitor experience. What we find through the processes of Mona is twofold. First, we find expressions of visitor agency that show an empowered perception of their capacity to affect within the assemblage, which aligns with emergent museum practices. Second, we see a shift in Mona's practices that see it oscillating between assemblages, creating fascinating contradictions that serve to underscore the core argument of this dissertation; that a dynamic analysis of museum practice is a worthwhile pursuit.

I begin the following section by detailing the visitor's self-determination through multiple modalities and subjectivities at Mona, making the argument that this enhances the visitor component's capacity to affect. I then evaluate the emergence of visitor feedback loops in Mona to analyse these processes within the assemblage whole. To further elucidate the oscillating practices of Mona, I move into a comparative analysis of two of Mona's temporary exhibitions, *Theatre of the World* (2013) and *Zero* (2018). I conclude this chapter by evaluating how Mona's practices are positioned within my assemblage framework.

Self-determination and the visitor experience

Mona accommodates a range of modalities and subjectivities that ultimately afford visitors more choice in how they experience the museum. This is supported by the Mona visitor experience survey (2014), in which 87% (n. 5576) of respondents said that compared to other museums, they felt freer to choose their experience of art (Franklin and Papastergiadis 2017: 680). Here I take Radywyl's (2008) analysis of 'self-determination' within museum visitor experience¹⁹⁸ and extend it to consider self-determination as an indicator of an increased capacity to affect within an assemblage. To understand the component interactions that facilitate the potentiality of a 'freer experience', I draw on my observational fieldwork at Mona.

¹⁹⁸ Based on Beck and Beck-Gernsheim's (2003) concepts of individualisation and agency within the wider framework of reflexive modernity.

I shifted between observing visitors from a stationary standpoint at various locations on site (not limited to the gallery, but including the café, wine bar and grounds) to trailing visitors as they moved through the exhibition space. This allowed to me to witness how the visitor component interacted with other components of the museum. In turn, I was able to discern the ways in which their interactions indicated their capacity to affect. The additional component of the 'O' device also allowed me to further 'observe', by viewing visitor feedback as it appeared in the 'Thoughts' option of my own interface, in addition to the aforementioned online engagement with Mona. My observational work within the gallery was made easier by some of the affordances of Mona's architecture. For example, one is able to look over the walkways and observe people from above. Some rooms are shadowed, and I was able to become unobtrusive. The 'O' was also useful in this regard, as visitors would often be too preoccupied with the device to notice my note taking and therefore less inclined to monitor their own behaviour due to my presence.

In priorities, I noted that the aim of 'pedagogy and pleasure' formed an ambiguous hybridity in the visitor experience of Mona. Harrasser positions this within a wider context of museum practice, stating; 'We see an intermingling of the Urania principle of education – the social democratic idea of education for everybody – with genuine entertainment formats. We see marriages of politically highly desired participatory approaches with pure consumer opportunism' (2015:385). As a result of this 'intermingling', the visitor to Mona takes on many different modalities through their visit. A consumer at the Void Bar, active participants engaging with haptic artworks, users of the 'O', audiences at the Mona cinema, companions socially bonding, spectators in art-worshipful contemplation, and so on.

The 'O' device further compounds the multiple modalities of the visitor experience. As is stated on the Mona website; 'We believe things like art history and the individual artist's intention are interesting and important—but only alongside other voices and approaches that remind us that art, after all, is made and consumed by real, complex people—whose motives mostly are obscure, even to themselves' ("Mona: Introduction", n.d.). When asked how Mona makes space for multiple subjectivities, Elizabeth Pearce stated;

‘We show our human flaws. This is apparent on our O device, the mobile guide patrons take with them as they move through the gallery, and that delivers a range of different interpretation and commentary on the art. We always wanted to present Mona as multi-vocal: if we air our flaws, biases and contradictions, the audience will find a space to do the same, and therefore have a more meaningful engagement with the art, one that involves their whole selves and that they can take away with them to the wider world.’

– Pearce 2015

The majority of people choose to utilise the ‘O’ during visitation, and it is seen by the professional staff at Mona to be a component of the museum that exists in equal value to the museum collection and architecture. However, many visitors struggle with this flattening of hierarchy at Mona. Pearce states; ‘We get a lot of people saying that it (the ‘O’) distracts them from the artwork’ (Pearce née Mead 2013b:58). In Mona the visitor is asked to relearn the way they experience a museum. Those that proclaim the ‘O’ was distracting them from the artworks highlight the way in which the normative modality of visitor as art-worshipful spectator has been internalised. Nonetheless, one can choose to assume the role of art historian, by engaging with ‘artwank’, or become a friend to Walsh by engaging with ‘gonzo’. Within the exhibition *On the Origin of Art* (2017), an audio accompaniment on the ‘O’ relayed the divergent perspectives of four curators, each given an exhibition space to explore the relationship between art and biology. These multiplicities accommodate a variety of subjectivities that encourage visitors to construct their own narrative through their interactions, and question the notion of a singular, authoritative voice.

When observing visitors approach artwork in normative and responsive assemblages, they display a tendency to draw on the didactic information presented alongside the works in order to derive meaning. Eyes glance at the artwork, quickly shifting to read the wall text or pamphlet before returning the gaze to the work. It is no secret that if the work is thought to be ‘important’, the returned gaze is accompanied by increased consideration. At Mona, the absence of traditional sources of information leads visitors to have an extended aesthetic encounter, relying on their own response to the work to decide whether they wish to engage further by utilising the ‘O’. Repeat visitors were more inclined to experiment with their reactions to the artwork, and there were times I would

hear 'I'm going to try it without the iPhone' at the 'O' collection stations. Visitors can choose whether they want aesthetic experiences, or a more traditional pedagogy, to govern their interactions in the exhibition.

I am in the depths of Mona, gazing up at the 14 metres of sandstone cliff looming over me. With its regular hiss of water, the artwork bit.fall (Julius Popp) punctuates the murmuring of visitors talking near the bar behind me. I begin to wander, and wonder, letting my senses guide me through the space. A flicker of light catches my attention, drawing me to my left into Pulse Room (Rafael Lozano-Hemmer). I then walk towards the sound of When My Heart Stops Beating (Patrick Hall) into the next room. And so my journey through Mona continues, and I let my body take over as I follow these haptic signals through the exhibition.

- Mona visitation notes January 18th 2014

In my own experience of Mona, the affective practices and interactions were emphasised in the synergy between architecture and atmosphere. Though a large proportion of the art is visual (only a small number of the installations are immersive in the sense that they are 'touchable'), I would argue that, at Mona, we engage the 'haptic eye' which, as Hillier states, is when 'optic becomes tactile, becomes haptic, smooth spaces of close vision in which there is no hand-eye (or sensory) subordination' (Hillier 2012:140). If the choreography of visitor movement in normative museums is a classical ballet, at Mona is it an interpretive dance. The architecture of Mona does not lend itself to a linear journey through the exhibition. We see that self-determination is also evident in visitor movement and in turn, navigation through the space is different every visitation (figures one and two, below).

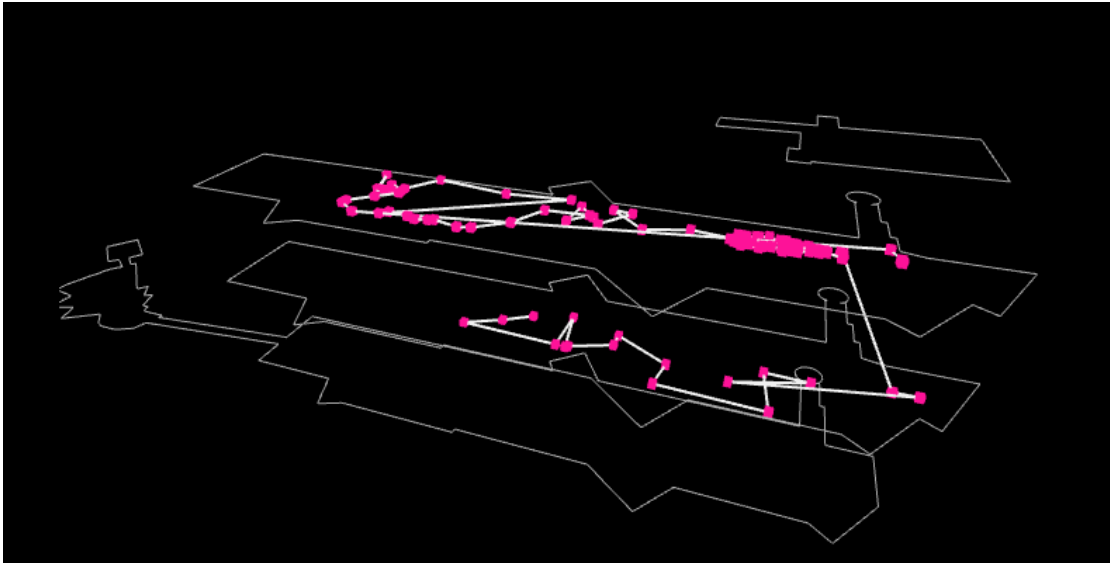


Figure One: My 'O' movement mapping. Lines denote my pathway through space, while pink dots show artwork engagement. January 22nd 2017

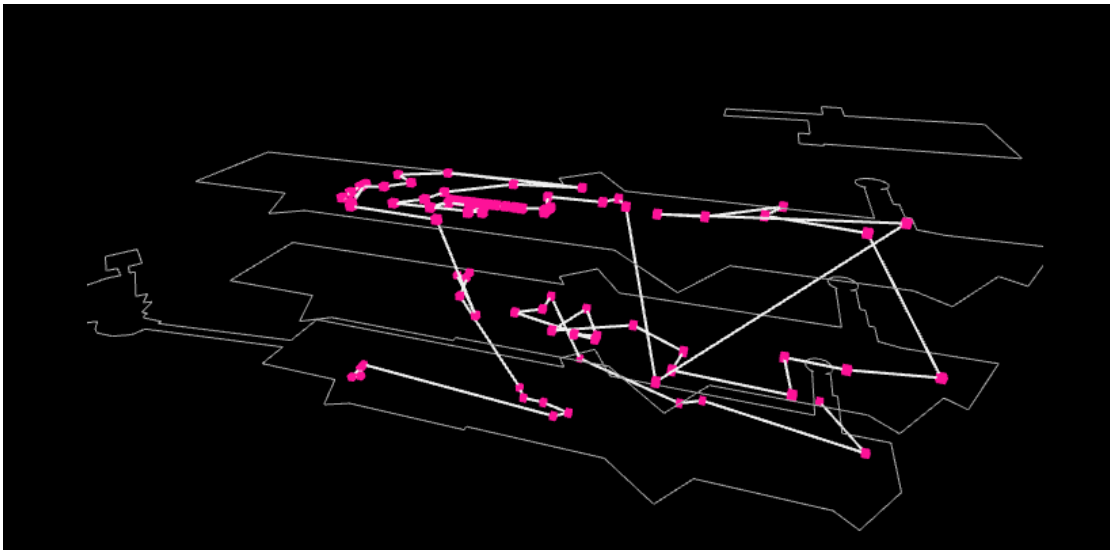


Figure Two: My 'O' movement mapping, January 18th 2018

However, I also found that at Mona the potentiality of self-determination is impacted by visitor's ability to interpret the way in which components come together in a space. Visitors are quick to interpret the cues of spatial layout. In the rooms curated with a more normative layout (art in vitrines, sculptural pieces in the centre), Mona visitors reverted to walking through in a normative and prescribed manner. This was the case with the *River of Fundament* (2015) exhibition ¹⁹⁹. Visitors first moved around the walls to look at the hung works, before moving into the centre to the sculptural pieces. I observed visitors

¹⁹⁹ Observational notes, 17th January 2015.

engaging in 'interaction order' (Goffman 1983), following the movement patterns of other visitors within the space and waiting in turn for each artwork. Within *Monanisms*, without normative spatial 'cues', visitor movement is more free-form (figures one and two). In *River of Fundament*, normative walking patterns highlight the idea that component relations within a space prompt a set of relations and can be naturalised over time (thus solidifying an assemblage). When borrowed – as they are in a temporary exhibition – they become signifiers and social cues for a spatially and culturally literate visitor body, rather than a reterritorialisation of the assemblage.

While visitors reverted to normative movement within *River of Fundament*, this did not eradicate self-determination, due to the continued affordance of multiple subjectivities. *River of Fundament* featured many multi-medium sculptural works, and during visitation, a tradesperson turned to his wife and proclaimed 'Well, I'm surrounded by art every day.' When she replied, 'What do you mean?' he responded with 'Well, if this is fucking art, I'm surrounded by fucking art every day.' Speaking with him further, he made reference to the materials used by the artist and the chaotic shapes they were structured into, which to him were reminiscent of the 'scrap piles' at his work. He did not wish to use the 'O' device to engage with the artistic process or intention, preferring to react to the aesthetic components of the sculptures and specifically, what they represented to him. His wife, carefully reading over the information provided in the 'O', presented him with an alternative meaning, yet he remained firm in his opinion.

The above narrative elucidates the way art is interpreted aesthetically and conceptually, how embodied experiences impact on the visitor experience, as well as the room for individual choices in engagement. It also showcases the way in which components have relations of exteriority. As Fraser states, 'Many visitors are unable to challenge the boundaries that are set for them by their life experience. Their own frame restricts the discourse available to them to make meaning' (Fraser 2005:298). The hybridity of *Mona*, not only influences, but *accommodates*, the meaning-making processes of visitors. Multiple visitor modalities and subjectivities lend themselves to self-determined participation. As such, no singular account could support the variety of visitor experiences of *Mona*, and visitor engagement with *Mona* should be understood as layered, rather than hierarchical.

Evidenced in previous chapters, museums are distinct sites of sociality. In terms of physical sociality, a clear pattern quickly emerged when observing visitors in the space of Mona. The majority of visitors would come to Mona as part of a pair or a larger group. Their journeys would initially begin together, before diverging at various stages. Some did not stray far from their companions, staying on the same floor level, if not the same room. Others, however, would take different paths through the space entirely. While Debenedetti (2003) has explored public-private duality within museum visitation through affiliation (companionship) and anonymity (absence of companions), at Mona, the layering of the physical and the virtual blur these lines of distinction. Through engaging with the 'O', visitors have a simultaneously private and collective experience.

Within the content of the 'O' is a section titled 'Ideas', which contain a couple of simply worded sentences or questions meant to prompt a reaction or talking point for visitors. The 'O' devices are embedded with different 'ideas' for the same artwork, with the objective of inciting debate and highlighting the contestable nature of art. Yet it is not within the gallery space that you see the imagined sociability of the 'ideas' content come into play. Rather, it is the periphery spaces of Mona – the café, the wine bar, the beanbags on the grass, the ferry on the way home – and the private spaces of the visitor – the car ride home, the dinner table – where the visitors move beyond individual contemplation and into discussion with others. Those who take the 'O' device can become encompassed in their own bubble– wearing headphones has become a symbolic cultural equivalent to a 'do not disturb' sign. From my own experience and observation, visitors often begin reading about a particular artwork and move away from the work itself, while still locked into the 'O' screen. The 'O' can be seen to provide a buffer, in the same way that mobile phones often become a transitional object of comfort and connectivity in unfamiliar social situations (Willson 2012; Macrury and Yates 2016).

While the use of the 'O' doesn't encourage face-to-face sociality within the exhibition space, it does afford the Mona visitor a virtual sociality. As indicated earlier in this chapter, one of the affordances of the 'O' is that it positions the visitors individual experience in relation to the visitors who have come beforehand (through the options of 'voting' and 'Thoughts'). When the visitor chooses to engage with the 'O' in this way, their individual experience is positioned in relation to a collective. Jenny Kidd's work on TUIs

within museums highlights the role that these mediated moments can have in positioning the museum visitor in relation to a wider community and create longer lasting and more nuanced memories of the exhibit as a result. This is evidenced through my own visitation notes:

I had spent some time contemplating the work Matrix (1999) by Jenny Saville, a portrait of transgender photographer Del LaGrace Volcano, whose labia and breasts dominate three quarters of the oil paintings foreground, while a bearded face and unflinching gaze draw you to the top left-hand corner of the work. I hovered over the 'Love' button on the 'O' device. I am thinking of how important it is to publicly show bodies that are often marginalised in the mainstream. I pressed 'Love' and am met with the statement that others were similarly 'turned on by this artwork'. Suddenly, I feel the discomfort of being misinterpreted. In this moment, the 'O' device turned an experience into an encounter. – Mona visitation notes Saturday, 18th January 2014

In this example of critical-reflexive visitation at Mona we see heightened opportunity for the museum visitor to experience an 'encounter'. An encounter can be differentiated from other interactions as it creates a dissonance between the visitor's pre-existing world-perspective and the experience they are having in that current moment. As such, while most interactions are a re-cognition (an affirmation of what the visitor already knows), an encounter is a break from the continuity of an individual's meaning-making, forcing them to rethink the world in light of this new experience. This occurred as a result of an initial ambiguity of display through to an unexpected interaction with the mediation of aggregated visitor data in the 'O'. The 'O' device at Mona had facilitated the shock of the encounter, and as a result gave me a lasting memory. Further, I was positioned in relation to an invisible body of visitors who had at some level, like me, engaged with this painting enough to 'vote' on it. As a result of this virtual sociality, I was left to reflect not only on my own experience but speculating on the experience of others.

Through the 'O' device at Mona, visitors are able to communicate with other visitors across space and time. When Mona changed the 'O' to provide a 'Thoughts' option beyond the voting of 'Love/Hate', it provided visitors with the capacity to heighten their expressive role, by providing written comments. Using the 'O' as a communicative tool generates possibilities for the circulation of ideas and knowledge beyond the content and

strategies generated by museum staff. Walsh specified early on why he felt the affordances of the 'O' are important in relation to the visitor, 'Because I am trying to democratize the museum experience I want user-provided content' (Walsh 2014:183). If we consider that museum professionals have been traditionally understood as being the authoritative voice in knowledge production through museums, engagement with 'Thoughts' is indicative of the way in which visitors are renegotiating this position.

As such, visitor feedback through the 'O' device can be understood as suggestive of the visitor's sense of their capacity to affect. The awareness of their own role moves away from that of 'transient, silent figures' (Hicks 2005: 66) or, in other words, a purely material component of the museum assemblage, to an expressive component. The consequences of this should not be underestimated. In studies of the visitor experience of museums, agency and ownership have been proven invaluable to the sustained role of museums in community building (Hooper-Greenhill 2000, Kidd 2014). Further to this, feedback and *interactive* engagement within the museum space has been shown to produce experiences with longevity (Kidd 2014). That is, the communication that occurs in the museum is remembered beyond visitation.

Visitor Feedback Loops

The 'O' becomes a focal point for what we can understand as 'visitor feedback' in Mona. This is due to its central role as a point of mediation for various types of interaction, as well as the data this generates. As a digital tool, the 'O' can be quickly updated, due to the aforementioned interactions that it facilitates across several of the museum's components. This in turn affects the relational interactions of these components, creating a 'social scenography' (Hächler 2015). The value of the 'O' device in relation to the museum assemblage is that it affords Mona a rapid-response rate, a capacity to enact non-sequitur readings and aggregate user-generated content.

One of the features of the 'O' is its mapping capability, where visitor movements are traced through GIS tracking. Here, visitor feedback rests in the physicality of their movement patterns. While visitor movement varies from individual to individual, on a larger scale, patterns emerge, which have been shown to impact on curatorial strategy. For example, *Cunts...and Other Conversations* (Greg Taylor and friends) was removed

from display²⁰⁰ after movement patterns showed a distinct ‘Mona Lisa’ effect, whereby visitors made a beeline to that particular sculptural work. While early on it was Walsh’s intention to de-stall the most ‘loved’ artworks, this became something that was phased out of the curatorial strategy, predominantly because the polarisation of response to artworks meant that the most loved were often also the most hated (“Mona: Introduction”, n.d.). Reinforcing this, is Pearce’s claim that very little is done with the ‘O’ data in terms of curation (Pearce 2013b:58)²⁰¹. This suggests that – unlike the use of visitor responses at the Van Abbemuseum – the feedback generated at Mona is not used for deterritorialising the assemblage. As such, the interactions with the greatest *potential* for affect on a material level (in terms of changing curatorial strategy) are relegated to *feedback*. It is instead the expressive role of virtual sociality between visitors in the space that becomes a *feedback loop*.

As I noted in chapter one, many museums are utilising digital technologies within their exhibition spaces in order to augment the visitor experience on site, as well as provide data for museum professionals to utilise in their operational strategies. Mona takes on emergent characteristics through this process by utilising the ‘O’ not only tracking, augmenting experience and facilitating understanding of engagement and consumption, but also to accommodate multiple modalities, subjectivities and sociality. Falk et al. (2006) have long posited that the museum visitor takes on multiple modalities through their visitation, regardless of the component of digital technology within the museum. As such, while the ‘O’ heightens the affordances for facilitating visitor modalities and subjectivities, this function alone is not enough to be indicative of an emergent common notion. Instead, when considering Mona as emergent, it is the capacities of the ‘O’ for virtual sociality within the physical site of Mona that is key. Some examples I observed in the ‘Thoughts’ comments show a variety of visitor responses, including sardonic nonchalance– ‘I am one dimensional and don’t care’, a supplication– ‘More people in the world need to read these’ and connection to the ‘Thoughts’ of others– ‘I like the previous thought. And the colours’²⁰². This user-generated content evidences visitor feedback loops between a virtual body of visitors, rather than visitors and museum professionals.

²⁰⁰ It has since been re-installed.

²⁰¹ As is the case with normative museums, Mona utilises the ‘O’ data primarily for marketing purposes (Pearce 2013b:59).

²⁰² Visitor Comment ‘Thoughts’ on ‘O’, Visitation 18th January 2018.

Within this aspect of the visitor-interface interaction we see dynamic, open feedback that extends beyond the *modus operandi* of controlled porosity in present museum practice.

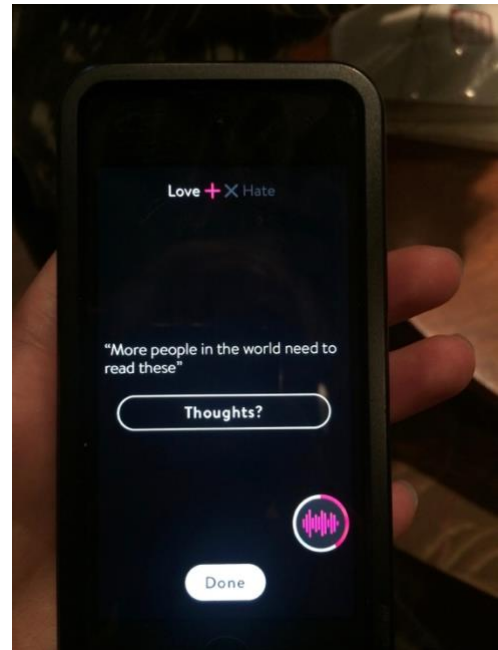


Image 4: 'Thoughts' on the 'O' device (2018), personal photograph.

Becoming

1. *Along the plane of (in)consistency: From Theatre of the World (2013) to Zero (2018)*

‘The exhibition “Theatre of the World” has no pretensions to being an exhaustive staged world collection, nor does it claim to document in parts or in total the history of art. There is no prelude, no overture, no finale. The exhibition is itself a composition that is a whole, in which each work points to other works, through parallels, reversals, small shifts or repetitions.’

– Visser 2013:21

The first temporary exhibition I attended at Mona was for *Theatre of the World* (2013), curated by Jean-Hubert Martin. Across the catalogue and the Mona website for this exhibition, there were numerous references to Camillo’s ‘Memory Theatre’. We see this emblem of museum development in the genealogy outlined in chapter one of this dissertation, and the historical significance of the affective and emergent museums in chapters six and seven respectively. That it reappears in Mona further strengthens the links I made earlier, between the *Wunderkammer* and Mona. Mona presented as emergent because of the added self-reflexivity in response to this history. As Martin writes in the catalogue for this exhibition, ‘Today the extent of human knowledge is such that nobody can master it; the notion of the “Renaissance man” is obsolete’ (Martin 2013:11).

One of the ways in which Mona strongly deviated from the normative at this point in time, was in the grouping of objects within the exhibition space. In Martin’s ‘experiments in de-compartmentalisation’ (Martin 2013:19), the resource component of artworks and objects take on an expressive quality that extends beyond materiality and offers other conceptions of relationality. For example, Picasso’s *Weeping Woman* was placed alongside a shield from the Sulka people of Papua New Guinea. As the earlier quote by Visser suggests, this exhibition self-conceives as assemblage ‘the exhibition is itself a composition that is a whole’ (Visser 2013:21). He continues, ‘The works are arranged – loosely, close together – always facing each other, reflecting each other. The early works do not represent a beginning; they appear alongside later works and escape from categories such as past, present and future’ (Visser 2013:21). Visser, who was involved in *Theatre of the World* as co-curator, returned in a curatorial capacity to Mona five years

later for the exhibition *Zero* (2018). The process in which resources and priorities are communicated to the public have changed significantly from when I first began research for this project in 2013, to the conclusion of research in the first half of 2018.

In comparing the exhibition details of *Theatre of the World* (2012) with *Zero* (2018), we see the expressive role position distinctly different material roles for both visitors and objects. Jean-Hubert Martin in the curator's introduction to *Theatre of the World* states; 'Each visitor should look at things. I'm not going to teach you anything, there is not one way to see this exhibition and each visitor should rely on his own imagination, his own mind, his own ideas and feel totally free to grasp it in the way he wants' (retrieved from the 'O' 23rd January 2016). In this, we see written information take on an expressive role, reinforcing the processes of self-determination explored earlier. Whereas in *Zero*, the exhibition blurb states;

'You will pass through a series of chambers, each an immersive exploration of an important aspect of the Zero phenomenon. Artists such as Heinz Mack, Otto Piene, Günther Uecker, Yayoi Kusama, Nanda Vigo, Yves Klein, Marcel Duchamp and Lucio Fontana exploit the effects of reflection, saturation, grade, density, and distortion to produce a sense of movement in the viewer.' – "Mona: Zero", n.d.

In contrast to the former, through the latter we see a distinct attempt to situate the viewer within a particular experience. To a degree, we see a specification of the suitable response for the visitor, 'you will pass through a series of chambers' and 'produce a sense of movement'. You also see legitimising logic typical of most museums 'an important aspect of the Zero phenomenon', as well as markers of an analytical, art historical approach 'saturation, grade, density' etcetera. While in *Theatre of the World*, Picasso's *Weeping Woman* was exhibited without the regular fanfare that usually accompanies work made by an artist considered to be one of the great 'lone genius', in *Zero* well-renowned artists are listed as draw-cards in the promotional material for the exhibition.

In the emergent assemblage chapter, I made the argument that one of the ways in which the emergent museum 'becomes' is by renegotiating authority between professional and visitor components of the museum. Part of this was allowing for multiple subjectivities in the space, through the affordances of the 'O' device. When *Zero* (2018) opened, it was the

first time in Mona's exhibition history that the only available information on the artwork through the 'O' was 'Artwank', the art-historical, researched, more high-brow perspective (removing 'Gonzo', 'Media', and 'Ideas'). The 'love' / 'hate' voting option, as well as 'Thoughts', remained. However, in comparison to previous exhibitions, which were often commented on with positive descriptors ('Awesome!', 'Cool!' etc.), *Zero* incited a different kind of feedback, with one visitor commenting that the exhibit was boring, with a minority providing more information on the artists, as if in an attempt to combat the singular perspective of Artwank. As Radywyl notes, '...by exercising the forms of self-determined participation which the Gallery has invited, visitors are contributing to a further erosion of the remaining traditional museum conventions' (Radywyl 2008:95).

Speaking to a repeat Mona visitor directly after having been through *Zero*, he noted that the exhibition felt like a 'sub-par State-run exhibition'²⁰³. When asked how so, he made reference to the information provided on the 'O' device as a 'dry Wikipedia entry' and noted specifically that it was 'without the usual sound' component. As a result of these factors, he was 'in and out of the exhibition in twenty minutes, even though I had set the whole day aside for it'²⁰⁴. Ironically, it appears that Mona continues to defy expectations. Through this anecdote, we see that visitor expectation of Mona became linked to its embodiment of emergent practices. By positioning *Zero* in such a normative way, it is precisely the normativity that challenges what visitors have come to expect in their experience of Mona. On one axis, there is a more normative reterritorialisation occurring through *Zero*. On another axis, the Mona visitor utilises their expressive role to enunciate their assemblage of desire, which is at odds with the former axis.

What becomes interesting in this is the way in which visitors have used the 'O' to respond to and negotiate their experience of *Zero*, as noted above. This feedback reflects the visitor component's sense of their own capacity to affect back on the assemblage. As such, regardless of the normativity of the *Zero* exhibition itself, the visitor components continue to exercise their agency in a way that territorialises Mona as an emergent

²⁰³ June 2018, personal interview.

²⁰⁴ This is particularly interesting, given that the 2014 Mona Visitor Experience Survey showed that 85% of visitors spend upwards of 2 hours at Mona (with 35.1% between 3 and 5 hours, and 21.2% spending most of the day). The anecdote from the *Zero* visitation places visitor engagement/ attention at the same level (20 minutes) as the average museum tour in the USA (Serrell 1997).

assemblage. Ultimately, we can see that while emergent museums are easily reterritorialised, the visitor component's sense of agency perseveres, reclaiming the capacity of affect in emergent relations they sense can be afforded them.

This analysis of Mona poses an interesting question to the idea of the emergent museum. While we see practices within Mona that are emergent, most notably the visitor feedback loop built into the 'O' device, we also see that the interactions Mona has with various other assemblage systems (the public, government, market, the 'art world') are disrupting the perception of Mona as an 'emergent whole' and instead restructuring its practices to position it within the longer spatio-temporal trajectories of normative, responsive and affective assemblages. We can attribute this development to several viable hypotheses. At the root of these, already mentioned, is that the longer and more widespread the spatio-temporal nature of museum practices, the more entrenched these become, and the more they subsume their interactions in ways that align with their own territorialisations. For the 'art world', incorporating Mona into its folds controls what is otherwise a destabilisation of legitimacy and authority. In one sense, the idea of what belongs in the boundaries of a cognisant 'whole' is expanded. Meanwhile, however, the awareness of the capacity to interact in ways that are not contingent to the other components is diminished, so that we can once more form an idea of a stable, 'whole' institutional structure.

2. Mona: An emergent assemblage?

What Mona offers as a case study, is an insight into contradictions. I find Mona does not fit neatly into a singular typology or a linear historical narrative. It combines progressive marketing strategies and entrepreneurial motives with public services and community programs. It rebels against an art-worshipful spectatorship by incorporating self-reflexive, playful and even parodic, language in communicating about the artworks and the role of museums. Architecturally, however, it holds features symbolic of the museum as 'temple', and visitors are encouraged to enact different forms of spectatorship and engagement through different exhibitions. Mona defies boundaries of museological analysis in quite an overt way, a notion given further weight by the hype around Mona as a 'cultural phenomenon', as outlined in the preface to this dissertation. As I worked towards positioning Mona within the wider context of contemporary museum practice, I

found that, in fact, museums blur the boundaries and exceed the linear narrative often expressed in the field of museum studies.

The analysis of Mona seems to indicate component interactions that play to normative, responsive, affective and emergent practices. Isolated from the interactions with powerful assemblage systems – governmental, social and economic – Mona retains its emergent practices. The reality, however, is that these other assemblage systems are reterritorialising some of the processes within Mona towards normative and responsive practices, with Mona very much a participant in this process. For the time being, Mona retains the perception of an emergent museum assemblage – dynamic, flexible, reactive, and continuing to afford a greater capacity for its various components to affect one another. Yet it is precisely this final quality of the emergent – a greater capacity for components to affect – that paradoxically undermines Mona as an emergent assemblage.

What these insights into the priorities, resources, processes and publics that make up Mona's practice suggest, is a self-reflexivity, a role in community-building and a dynamism inherent to its structure, the latter which suggests an ability to respond with a swiftness that mirrors the compression of time and space emblematic to our current era. Unlike other museum assemblages, the sense of the emergent museum is that its boundaries are always – and necessarily – blurred. It allows for its components the move fluidly within and out of the assemblage. This in turn, means that the visitor is able to express her/his own contradictions and have an embodied experience through this – and their own – dynamism.

Emergent museums are not immune from other assemblage's capacity to affect. What has struck me, over my five years of observing Mona, is its progression towards institutionalism. With Mona's success, comes the desire to link it to governmental assemblages, to tourism and policies, and to museum practices such as conservation and permanency. David Walsh states that while he initially thought he would be happy to sit and watch the artworks 'rot' if no one came to the museum, he later acknowledges that he does, in fact, care about their preservation. Likewise, he has reassessed his stance in relation to visitor needs and desires. Formally holding a self-confessed dismissive attitude, he has since stated that the relationship between Mona and its community is

important, 'I care more about the legacy of MONA than I did because there's a level of community ownership that I didn't anticipate, and also I've got another small kid' (Walsh in Coslovich 2018).

Professional staff at Mona, being a self-reflexive component that adds to the self-reflexivity of the museum whole, are well aware of the shift towards institutionalisation Mona is experiencing. Leigh Carmichael has stated that 'We started as the anti-establishment... Unfortunately we are now the establishment' (Coslovich 2018). Likewise, Walsh has stated that he is 'concerned about the push to the centre... I certainly don't want to be the MCA or the Tate Modern' (Coslovich 2018). Pearce notes that 'as we've matured as an organization, our relationship with audience has changed. The experience of belonging and ownership has altered our teen-rebellion attitude to one of community responsibility. That's been one of the greatest challenges as the years since we opened: how to stay true to ourselves, to retain our authentic edge, and to respect and include our audience at the same time' (Pearce 2015). Mona, as a private museum, did not initially have to become part of a 'governmentalized public culture' (Witcomb 2003:101), and it did not start as a museum that was in need of government funding to survive. Because of its trajectory, even when it does collaborate with government, Mona has more power within the relationship to make demands.

As Mona moves forward in time, coming into prolonged contact with powerful governmental and social assemblage systems, it will be interesting to see whether the 'charismatic leadership' (Weber 1947; DeLanda 2006) of Walsh allows Mona to retain its dynamic nature. We have already seen many instances where a more solid mission of what Mona is and should be emerge, predominantly in relation to ideas around its role in the community. While this means that Mona no longer fits into a distinct 'emergent' assemblage, it does serve to highlight the multidirectional way in which components of a museum interact and invoke different assemblages. Paradoxically, Mona's point of consistency is its contradictory nature. Its component relations are still in overt processes of negotiation. If we relationally position Mona's practices to the practices of the other museums explored in this dissertation, we see how rapidly Mona draws on practices that are of the normative, responsive, affective and emergent common notions.

For the time being, this constant flux positions it within the emergent museum assemblage.

Conclusion: Potentiality

‘Force is not to be confused with power. Force arrives from outside to break constraints and open new vistas. Power builds walls.’ – Massumi 1987:xiii

Museum studies and museum practice are not isolated entities that result in phenomenon unique to each. However, from the Renaissance Wunderkammer to contemporary museum practice, we see that museological literature has assumed the epistemological break as its foundation. Further, through the post-structural theory made popular by new museology, facets of the museum became observed as stabilisations or destabilisations of epistemological values. What has occurred as a result, is a tendency toward the creation of museum categories that position the museum practices as differential, rather than relational. Change and continuity in museum practice, rather than co-existing, immanent relations, have been treated as binary oppositions.

However, when we look at current museum practice, we see that this perspective does not adequately represent the conditions of experience in the museum. Some of the features of nineteenth century museums that have been seen as ‘destabilised’ – such as cultural authority, ‘closed’ knowledge pedagogies, visitors as citizens, the capacity of art to enlighten – continue to be discernible in current museum practice. Recently founded museums make plays toward Wunderkammer theatricality and narrative. Highly sensory museums do not necessarily include tangible displays, while museums expressing a modernist governing pedagogy may have the latest technology at their resource. Private museums and house museums are on the rise and often collaborate with government bodies. State museums aim for democracy and inclusion but continue to inspire Enlightenment feelings of museum-as-shrine and project an art-worshipful view. Visitors are often encouraged to embody several modes of spectatorship alongside performative participation within a single exhibition. The site of the museum extends beyond its physical walls, becoming a navigation of space as well as place.

While the growth of the museum in terms of visitor numbers, digital media access and expanding physical sites is inarguable, the tendency towards utilising these statistics to claim a fundamental shift in museum practices, necessitates a leap in logic. Museums may have more visitors, but are they more inclusive? They may have more nuanced cultural

heritage procedures, but are they actually accommodating indigenous interests? Museums may make claims towards participation, engagement and a public sense of ownership, but what boundaries and stage settings are maintained? These are questions that cannot be answered in a general way that speaks for all museums.

In an era characterised by contemporaneity and global flows (Castells 2010), what appear to be 'singularities' when positioned in relation to this historical mapping outlined in section one, can instead be viewed as 'universal singularities', the result of a complex interplay of components that slot in and out of museum assemblages. The issue we face with existing museum typologies is that they are not fluid enough to maintain their relevancy in the face of dynamic relations. Alongside more recent institutional critique by academics, artists, and museum professionals, I have considered museum practice through a lens of complexity and relationality. When we take historical significance, the influence of individuals, wider social, political, cultural and economic systems, and the ways in which interactions between museum components configure museum practice, we see that museums are comprised of multidirectional flows of relations.

While the assemblage systems approach intensifies an already complex area of analysis, it is worth pursuing as a methodology that simultaneously formulates a conceptual framework, while accommodating modes of becoming and potentiality. What I have aimed to achieve is not only a convincing argument for why this conceptual framework is valuable, but also an illustration of how this framework can be implemented in the critical analysis of museum practice. However, I am not unaware of the irony of occupying a position of double identity; whereby I actualise a self-reflexivity to renegotiate thinking in relation to museums, while developing 'common notions' to accommodate universal singularities. Regardless, I believe that the underpinning of assemblage and flux throughout this body of work speak louder than the boundaries I have created to make sense of multiplicity.

The way I have conceived of multiplicity allows for a more pluralistic, rather than fragmented, understanding of culture²⁰⁵. This dissertation has not sought to create a new

²⁰⁵ The conception of fragmented partial objects, you might think, would be one way to acknowledge multiplicities, segmentations, assemblages, and social polycentrism. In fact, it is quite the

set of fixed categories. Rather, the assemblage is a temporary grouping of relations with constant becoming, and inherent potentiality. As previously stated, a museum can take on simultaneous qualities of the normative, responsive, affective and emergent, showing moments of deterritorialisation and hybridity. The proviso here is that reterritorialisation is only fortified on a spatial and temporal axis. The assemblages I have traced here are expressions of common notions, 'images' (Deleuze 2007:290) that illustrate the multiplicity of museum practice, even as they 'plateau'. In rendering common notions visible (creating the 'image'), several interesting – and sometimes unexpected – connections emerged. Normative and responsive museums see overlaps in the interactions between components relating to education and conservation. Affective and emergent museums intersect in through a focus on atmosphere, immersion, as well as drawing on relational aesthetics. The normative and the affective museum assemblages both create spaces for reverence.

Conversely, incongruity also emerged. Responsive and emergent museum assemblages operate on vastly different temporal scales. The former is necessarily slow to accommodate community input and the latter is quick in order to react in flexible ways to new interactions. If we take Kester's work around museums, collaboration and community we see that responsiveness, in the sense of a true commitment to communities is, at its heart, a slow process. This leads me to believe that the responsive museum assemblage cannot be deterritorialised towards an emergent museum assemblage, without losing the interactions that provide the foundations for its responsiveness. When we incorporate the dynamism of an emergent common notion, the slowness of collaboration is sacrificed. And yet, within both the responsive and the emergent, we see conflict as a productive tension. In the responsive museum conflict is a part of genuinely including constituent voices, while in the emergent museum conflict is inherent to the contradictions that arise from rapid flux.

As a result, I have strived to avoid placing value judgments on museum practices, in the way that the scholarly and professional museum discourse has done in relation to its

opposite...(O)bjects appear partial when they are abstracted from the machinic assemblages in which they participate, are dispersed, and distributed, when they are torn from the multiplicities to which they belong only to be reduced to and flattened on the "ideal" of an organic totality, a signifying structure, a subjective or personological integrity...' (Deleuze 2007:107).

'democratising' rhetoric. For example, 'normative' is not code for 'archaic', it is merely an acknowledgement of repetitive acts and practices with a long spatiotemporal trajectory. I do not see one assemblage as being superior to another. On the contrary, I have come to appreciate their value as common notions even more by looking at their points of intersection. Normative, responsive, affective and emergent assemblages may be comprised of different interactions, which result in different productions of knowledge and community building, but they all have a role in contemporary society. In the current museum landscape, we have curatorial strategies and visitor experiences that forge an art-worshipful awe in the normative. In the responsive, these work towards shifting the *representation* of communities to the *presence* of communities in the museum. In the affective assemblage we see the privileged position of the sensory and embodied affect. Our emergent assemblage is a space that accommodates productive contradictions and dynamic practice. It is these assemblages, in relation with one another, that illustrate the multifaceted role of museums and highlight the continued relevance of a diverse array of interactions.

In this, I have engaged with the museum assemblage as a set of circumstances. The concepts I have developed create new *affects* and *percepts*. As Deleuze notes, '*Concepts* are inseparable from *affects*, i.e. from the powerful effects they exert on our life, and *percepts*, i.e. the new ways of seeing or perceiving they provoke in us' (Deleuze 2007:238). By honouring the concept of potentiality, it is my intention that readers of this work will feel their capacities for affect and imaginative percept enhanced. For museum curators and visitors alike, this thesis reveals how components exercise their capacity in both material and expressive roles. The complexity of these relations situate the components of museums – including, of course, both visitor and curator – in a position where they both *affect* and *are affected*. As such, it can be seen as an aide for locating spaces for affect, which may lead to creative, imaginative and productive enunciations of capacity. For those who study and write on museums, the complexity of potentiality may be daunting, but it is equally liberating, eliciting unexpected connections. Taking a focus on the relational interactions of components welcomes the constant states of negotiation we find in these spaces. In this, it is my hope that scholars taking up the work of analysing museum practices will find value in the critical language I have developed.

Assemblage systems theory is based on the principle that the virtual is always actualised through the act of conceiving it. In this dissertation, I give the function of theory a different meaning by applying an assemblage systems methodology to museology. I endeavoured to unlock theory from its authoritative and structural foundation, offering it dynamic lines of flight. By repositioning theory as a force, that *traces* rather than *captures* complex interactions, I leave space for ambiguity, becoming and potentiality in museum practice. Through this work, I offer my response to Message's call to 'write at the edge' (2018). I have operated from the premise that the concept of museums as assemblage is an act of continuous movement, with the inherent potentiality for change in a multitude of directions. I invite you to consider the choices I have made as an expression of 'force', rather than 'power'. *Museums as Assemblage: Practice and Potentiality* reimagines power as force. When the virtual power of museum assemblages becomes the virtual force, the potentiality of the museum is actualised as a continuous becoming. From this point, instead of perceiving walls, we may perceive open windows.

References

- ABC Artscape (2011). 'MONA: Feel the Weird'. 20th May.
- Alberro, A. (2005). Introduction: Mimicry, Excess, Critique. In *Museum Highlights: The Writings of Andrea Fraser*. Cambridge, Massachusetts: MIT Press.
- Alexander E. P. (1979). *Museums in Motion*. The American Association for State and Local History: Nashville.
- Alexander, V.D. (1996). *Museums and money: The impact of funding on exhibitions, scholarship, and management* (p. 123). Bloomington, IN: Indiana University Press.
- Alsop, J. (1982). *The Rare Art Traditions: the History of Art Collecting and its Linked Phenomena*. Thames and Hudson: London.
- American Alliance of Museums Center for the Future of Museums *TrendsWatch* Report (2016)
- Ames, M. M. (1983). How should we think about what we see in a museum of anthropology?. *Transactions of the Royal Society of Canada* 4(21) pp.93-101.
- Anderson, G. (ed.) (2012). *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift* (2nd ed.). AltaMira Press: UK
- Anderson, S. (2018). Visitor and audience research in museums. *The Routledge Handbook of Museums, Media and Communication*, 80-107.
- Ang, I. (2015) *Change and Continuity: Art Museums and the Reproduction of Art-Museumness* in *The International Handbooks of Museum Studies: Museum Theory* (eds. A. Witcomb & K. Message) Wiley Blackwell pp. 211-232
- Art Guide Australia. NGV ends contract with Wilson Security.
<https://artguide.com.au/ngv-ends-contract-with-wilson-security>. 1st March 2018.
- AWMM *Annual Report 1997 to 1998* Auckland Museum Annual Report Archive
http://annualreportarchive.aucklandmuseum.com/report/aim_ann_report_1996-1997/ (last accessed 10/02/17)
- AWMM *Annual Report 2000 to 2001* Auckland Museum Annual Report Archive
http://annualreportarchive.aucklandmuseum.com/report/aim_ann_report_2000-2001/ (last accessed 10/02/17)
- AWMM *Annual Report 2002-2003* Auckland Museum Annual Report Archive
http://annualreportarchive.aucklandmuseum.com/report/aim_ann_report_2002-2003/ (last accessed 10/02/17)

- AWMM *Annual Report 2003-2004* Auckland Museum Annual Report Archive
http://annualreportarchive.aucklandmuseum.com/report/aim_ann_report_2003-2004/ (last accessed 10/02/17)
- Baker, J. (2008). Beyond the rational museum: Toward a discourse of inclusion. *International journal of the inclusive museum*, 1(2), pp. 23-29.
- Baker, J. (2010). *Affect and Desire: Museums and the Cinematic*. (Doctoral dissertation, Curtin University of Australia).
- Bachelard, G. (1958) *The Poetics of Space* Translated from French by M. Jolas (1964) Reprint with foreword by M.Z. Danielewski and introduction by R. Kearney (2014) Penguin Books
- Baldessari, J., Curiger, B., & Dercon, C. (2014). *Museum of the Future*. Zurich: JRP Ringier Publ.
- Bann, S. (2008) *The Return to Curiosity: Shifting Paradigms in Contemporary Museum Display* pp. 117-130 in A. McClellan (ed.) *Art and its Publics: Museum Studies at the Millennium* Blackwell Publishing Ltd: Oxford
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*. Duke University Press.
- Barnaby, A., 2015. Lighting Practices in Art Galleries and Exhibition Spaces, 1750–1850. *The International Handbooks of Museum Studies*.
- Basso Peressut, G. L. (1999). *Musei. Architetture 1990-2000*. Federico Motta.
- Bauman, Z. (2013). *Liquid modernity*. John Wiley & Sons.
- Beck, U & Beck-Gernsheim, E (2003), 'Losing the traditional: individualization and 'precarious freedoms'. In *Individualization: institutionalized individualism and its social and political consequences*. Sage, London; California; New Delhi, pp. 1-21.
- Beck, U., Giddens, A., & Lash, S. (1994). *Reflexive modernization: Politics, tradition and aesthetics in the modern social order*. Stanford University Press.
- Beech, D. and Roberts, J., 2002. *The Philistine Controversy*. Verso.
- Benesse Art Site <http://benesse-artsite.jp/en/about/> (last accessed 10/11/2015)
- Benesse Art Site: Lee Ufan Museum <http://benesse-artsite.jp/en/art/lee-ufan.html> (last accessed 08/12/2015)
- Benjamin, W. (1935). The work of art in the age of mechanical reproduction.
- Bennett, T. (1988). The exhibitionary complex. In T. Bennett (2018) *Museums, Power, Knowledge: Selected Essays*. Oxon/ New York: Routledge. Pp. 23-51.

- Bennett, T. (1990) *The political rationality of the museum* pp. 35- 55 in *Continuum: Journal of Media & Cultural Studies* 3: 1
- Bennett, T. (1995) *The Birth of the Museum: History, Theory, Politics* London: Routledge
- Bennett, T (1998), 'Culture and policy' in *Culture: a reformer's science*, Allen & Unwin, St.Leonard's, N.S.W.
- Bennett, T., Karp, I., Kratz, C.A., Ybarra-Frausto, T., Buntinx, G., Kirshenblatt-Gimblett, B. and Rassool, C., (2006). Exhibition, difference and the logic of culture. *Museum frictions: Public cultures/global transformations*.
- Bennett, T. (2013) *Making Culture, Changing Society* Routledge
- Bennett, T., (2015). Thinking (with) museums: from exhibitionary complex to governmental assemblage. *The International Handbooks of Museum Studies*.
- Bennett (2018) *Museums, Power, Knowledge: Selected Essays*. Oxon/ New York: Routledge.
- Berger, J., 1969. *The moment of cubism: and other essays*. Pantheon Books.
- Berger, J. (1972) *Ways of Seeing* Penguin Books
- Bertacchini, E.E., Dalle Nogare, C. & Scuderi, R. (2018). 'Ownership, organization structure and public service provision: the case of museums'. In the *Journal of Cultural Economics*. pp.42-61.
- Bhole, A. (2017). MONA legacy: Owner David Walsh urges others to think outside the box. *ABC News*. www.abc.net.au/news/2017-07-07/mona-boss-david-walsh-wants-others-to-think-outside-the-box/8685706, 7th July.
- Biehl, J. and P. Locke (2010). Deleuze and the Anthropology of Becoming. In *Current Anthropology*. Vol 51(3) pp.317-351.
- Biehl-Missal, B. and D. vom Lehn (2015). 'Aesthetics and Atmosphere in Museums: A Critical Marketing Perspective'. In M. Henning (ed.) *Museum Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. Pp. 235-258.
- Bishop, C. (2004). 'Antagonism and Relational Aesthetics'. *October*, no.110. Pp. 51-79
- Bishop, C. (2013). *Radical Museology, Or, What's Contemporary in Museums of Contemporary Art?*. Walther Konig.
- Böhme, G. (1993). Atmosphere as the fundamental concept of a new aesthetics. *Thesis Eleven* 36, pp.113-126.

- Booth, K. (2014). The Democratisation of Art: A contextual Approach. *Visitor Studies* 17(2) pp: 207-221.
- Booth, K., O'Connor, J., Franklin, A., & Papastergiadis, N. (2017). It's a Museum, But Not as We Know It: Issues for Local Residents Accessing the Museum of Old and New Art. *Visitor Studies*, 20(1), pp. 10-32.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard university press.
- Bourdieu, P. (1990) 'Confrontations' in *In other words: essays towards a reflexive sociology* M. Adamson (trans.) Polity Press pp. 59-122
- Bouquet, M. (2012) *Museums: A Visual Anthropology* Berg: London/ New York
- Bouquet, M. (2015) *Reactivating the Colonial Collection: Exhibition-Making as Creative Process at the Tropenmuseum, Amsterdam* in *The International Handbooks of Museum Studies: Museum Practice* (eds. A. E. Coombes & R. B. Phillips) Wiley Blackwell pp. 113-132
- Bourriaud, N. (1998/ 2002) *Relational Aesthetics* (Trans. S. Pleasance, F. Woods & M. Copeland) les presses du reel
- Bourriaud, N., (2005). Modern, Postmodern, Altermodern? *Art Association of Australia and New Zealand*.
- Bourriaud, N. (Ed.). (2009). *Altermodern: Tate Triennial*. Tate Pub.
- Brenner, N. & N. Theodore (2005). Neoliberalism and the urban condition. *City* Vol. 9(1) pp.101-7.
- British Museum Act (1963). <https://www.britishmuseum.org/PDF/BM1963Act.pdf>, last accessed 10th June 2014.
- Broodthaers, M. (1987). To Be "Bien Pensant"... or Not to Be. To Be Blind. (trans. P. Schmidt). *October* 42.p. 35. MIT Press.
- Brünner, M. (2015) *Constructing Atmospheres: Test-Sites for an Aesthetics of Joy* Spurbuchverlag
- Buren, D. (1973). Function of the Museum. In R. Hertz (1993) *Theories of Contemporary Art*. New Jersey: Prentice Hall.
- Buren, D. (1998) "Au sujet de...", Interview with Jérôme Sans, Flammarion, Paris in MONUMENTA (2012) *Daniel Buren <<EXCENTRIQUE(S), work in situ>>* Paris
- Büscher, M., Urry, J., & Witchger, K. (Eds.). (2010). *Mobile methods*. Routledge.
- Byrne, J., E. Morgan, N. Paynter, A. Sánchez de Serdio, A. Zeleznik eds. (2018) *The*

Constituent Museum: Constellations of Knowledge, Politics and Mediation
Amsterdam: Valiz

- Candlin, F. (2010) *Art, museums and touch* Manchester University Press
- Candlin, F. (2015). 'Keeping Objects Live'. In M. Henning (ed.) *Museum Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. Pp.279-302.
- Carvalho, L. (2017). The O in MONA: Reshaping Museum Spaces. In L. Carvalho, P. Goodyear and M. de Laat (eds.) *Place-Based Spaces for Networked Learning*. Routledge: New York/ Oxon.
- Castells, M. (2010). Globalisation, networking, urbanisation: Reflections on the spatial dynamics of the information age. *Urban Studies*, 47(13), 2737-2745.
- Castells, M. (2011). *The rise of the network society* (Vol. 12). John Wiley & Sons.
- Chong, D. (2015). Tate and BP – Oil and Gas as the New Tobacco?: Arts Sponsorship, Branding, and Marketing. In McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* Wiley Blackwell pp.179-202
- Christen, K. (2015) *On Not Looking: Economies of Visuality in Digital Museums* in (eds. A. E. Coombes & R. B. Phillips) *The International Handbooks of Museum Studies: Museum Transformations* Wiley Blackwell pp:365-86
- Cica, N. (2012) Excellence from the Edge – Learnings from Tasmania's Museum of Old and New Art. *First Creative Economy Forum*, SFBC-Creative Economy Group, Belgrade. 5 November.
- Clifford, J. and Marcus, G.E. eds., 1986. *Writing culture: The poetics and politics of ethnography*. Univ of California Press.
- Collier, S. (2006). Global Assemblages. In *Theory, Culture & Society* 23(2-3) pp. 399-401
- Collier, S.J. and A. Ong (2005). Global Assemblages, Anthropological Problems. In S. J. Collier and A. Ong (eds.) *Global Assemblages: Technology, Politics, and Ethics as Anthropological Problems*. Malden, MA: Blackwell.
- Connor, M. (2011). 'MONA's brutal banality'. In *Quadrant*, April. Melbourne.
- Coombes, A. E. & R. B. Phillips (eds.) (2015) *Introduction: Museums in Transformation: Dynamics of Democratization and Decolonization in The International Handbooks of Museum Studies: Museum Transformations* Wiley Blackwell pp.xxxiii-lxii
- Copeland, M., & Lovay, B. (2017). *The Anti-museum: An Anthology*. Fri-Art Kunsthalle.
- Corsane, G. (ed.) (2005). *Heritage, Museums and Galleries: An Introductory Reader*. London: Routledge.

- Coslovich, G. (2018). 'Tasmania's Dark Mofo gets darker as MONA influence expands'. <https://www.afr.com/afr-magazine/tasmanias-dark-mofo-gets-darker-as-mona-influence-expands-20180117-h0jimm> *The Australian Financial Review Magazine*. Feb 23rd.
- Cotton-Dana, J. (1917) *The gloom of the museum* (No. 2). Elm Tree Press.
- Cox, R. (2015) *There's Something in the Air: Sound in the Museum* in *The International Handbooks of Museum Studies: Museum Media* (ed. M. Henning) Wiley Blackwell pp.215-234
- Crimp, D. (1980). 'On the Museum's Ruins'. In *October* (13), pp.41-57 MIT Press.
- Crooke, E. (2015) *The "Active Museum": How Concern with Community Transformed the Museum* in *The International Handbooks of Museum Studies: Museum Practice* (ed. C. McCarthy) Wiley Blackwell pp.481-502
- Cunningham, S. (2002). From cultural to creative industries: theory, industry and policy implications. *Media International Australia incorporating Culture and Policy*, 102(1), 54-65.
- Davies, C. A. (1999). *Reflexive Ethnography: a guide to researching selves and others*. Routledge: London/ New York.
- Davies, S. M., R. Paton and T. J. O'Sullivan (2013). The museum values framework: a framework for understanding organisational culture in museums. In *Museum Management and Curatorship*. Vol.28(4) pp.345-361.
- Debenedetti, S. (2003). Investigating the Role of Companions in the Art Museum Experience. In *International Journal of Arts Management*. Vol. 5(3) pp.52-63
- Debord, G. (1968) *Society of the Spectacle* Buchet-Chastel (Trans. D. Nicholson-Smith) Reprint (1994) Zone Books.
- De Certeau, M. (1980) *The Practice of Everyday Life* Translated from French by S. F. Rendall (1984) University of California Press
- de Jong, S. (2015). Mediatized Memory: Video Testimonies in Museums. In M. Henning (ed.) *Museum Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. pp.69-94
- DeLanda, M., 2006. *A new philosophy of society: Assemblage theory and social complexity*. A&C Black.
- Deleuze, G. (1968/ 1994). *Difference and Repetition*. Columbia University Press.
- Deleuze, G. (1990). *Expressionism in philosophy: Spinoza*.

- Deleuze, G. (1992). Postscript on the Societies of Control. *October*, 59, pp. 3-7.
- Deleuze, G., & Guattari, F. (1988). *A thousand plateaus: Capitalism and schizophrenia*. Bloomsbury Publishing.
- Deleuze, G. and Parnet, C., 2002. Dialogues II. London. *Continuum*
- Deleuze, G. (2007a). *On Spinoza*. <http://deleuzelectures.blogspot.com/2007/02/on-spinoza.html>, last accessed 7th February 2017.
- Deleuze, G. (2007b) in *Two Regimes of Madness: Texts and Interviews 1975-1995*. Revised ed., trans. A. Hodges and M. Taormina. Paris: Semiotext(e).
- De Wachter, E. M. (2017) *Co-Art: Artists on Creative Collaboration* Phaidon
- Dewdney, A., Dibosa, D. and Walsh, V., 2013. *Post critical museology: theory and practice in the art museum*. Routledge.
- Dockx, N. and P. Gielen (2018). Introduction: Ideology and Aesthetics of the Real. In Dockx, N. and P. Gielen (eds.) *Commonism: A New Aesthetics of the Real* Amsterdam: Valiz pp.53-71
- Dorner, A. "My Experiences in the Hanover Museum: What can Art Museums do Today?", delivered at Harvard on 27th January 1938. Transcript located at Rhode Island School of Design archives.
- Drotner, K. and Schrøder, K.C. (2013). The Connected Museum. *Museum communication and social media* (Vol. 6). Routledge.
- Drucker, J., 2011. Humanities approaches to interface theory. *Culture Machine*, 12.
- Dubin, S. C. (1999). *Displays of Power: Memory and Amnesia in the American Museum*. New York & London: New York University Press.
- Dudley, S. (ed.) (2010). *Museum Materialities: Objects, Engagements, Interpretations*. Oxon & New York; Routledge.
- Duncan, C. (1995) *Civilising Rituals: Inside Public Art Museums* London & New York: Routledge
- Duncan, C. and A. Wallach (1978). The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis. In *Marxist Perspectives 4*.
- El Baroni, B. (2017). The Post-Agonistic Institution: Four Positions of the Structural Relation between Art and Democracy. In P. O'Neill, L. Steeds, M. Wilson (eds.) *How Institutions Think: Between Contemporary Art and Curatorial Discourse*. Massachusetts and London: Mit Press.
- Esche, C. (2009) *Plug In to Play*. Van Abbemuseum.

- Falguières, P. (2017). Institution, Invention, Possibility. In P. O'Neill, L. Steeds, M. Wilson (eds.) *How Institutions Think: Between Contemporary Art and Curatorial Discourse*. Massachusetts/ London: Mit Press.
- Falk, J. H. (2006). An identity-centered approach to understanding museum learning. *Curator: The museum journal*, 49(2), 151-166.
- Falk, J. H., Dierking, L. D., & Adams, M. (2006). Living in a learning society: Museums and free-choice learning. *A companion to museum studies*, 323-339.
- Farago, J. (2017). MoMA Protests Trump Entry Ban by Rehangng Work by Artists from Muslim Nations. In *The New York Times*. <https://www.nytimes.com/2017/02/03/arts/design/moma-protests-trump-entry-ban-with-work-by-artists-from-muslim-nations.html>. February 3rd.
- Farquharson, A. (2006). 'Bureaux de change'. In *Frieze Magazine*, Issue 101.
- Findlen, P. (1989). The museum: its classical etymology and Renaissance genealogy. *Journal of the History of Collections*, 1(1), 59-78.
- Fleming, D. (2015). The Essence of the Museum: Mission, Values, Vision. In C. McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* Wiley Blackwell. Pp:3-26.
- Flew, T. (2013). *Global creative industries*. John Wiley & Sons.
- Foster, H. (2015/2017). *Bad New Day: Art, Criticism, Emergency*. London and NY: Verso.
- Foucault, M. (1966/ 2010) *The Order of Things*. Routledge: UK.
- Franklin, A., 2014. *The making of MONA*. Penguin UK.
- Franklin, A., & Papastergiadis, N. (2017). Engaging with the anti-museum? Visitors to the Museum of Old and New Art. *Journal of Sociology*, 53(3), pp. 670-686.
- Fraser, A. (2005). From the Critique of Institutions to an Institution of Critique. *Artforum* 44: 278-283
- Freeman, A., Becker, S. A., Cummins, M., McKelroy, E., Giesinger, C., & Yuhnke, B. (2016). *Nmc horizon report: 2016 museum edition*. The New Media Consortium.
- Fromholtz, M. (2015). Image One. *James Turrell's Amarna at Mona Tasmania sunset 2015*. Hobart, Tasmania, Australia. Wikimedia Commons.
- Futurefarmers (2018). Bread Kneads Hands. In N. Dockx and P. Gielen (eds.) *Commonism: A New Aesthetics of the Real*. Amsterdam: Valiz. Pp. 117-134.
- George, A. (2015). *The Curator's Handbook*. Thames and Hudson: London.

- Germundson, C. (2005). 'Alexander Dorner's Atmosphere Room: The Museum as Experience'. In *Visual Resources*, 21:3, pp. 263-273.
- Grewcock, D. (2015) *Doing Museology Differently* Routledge: New York and London
- Goffman, E. (1983). The interaction order: American Sociological Association, 1982 presidential address. *American sociological review*, 48(1), 1-17.
- Gosden, C. and F. Larson (2007). *Knowing Things: Exploring the Collections at the Pitt Rivers Museum, 1884-1945*. Oxford: Oxford University Press.
- Gough, J. (2002) 'Neoliberalism and socialisation in the contemporary city: opposites, complements and instabilities', in N. Brenner and N. Theodore (eds) *Spaces of Neoliberalism: Urban Restructuring in North America and Western Europe*, pp. 58-79. Oxford: Blackwell.
- Groys, B. (2008) *Art Power* MIT press.
- Groys, B. (2013). Art workers: Between utopia and the archive. *e-flux journal*, 45.
- Hächler, B. (2015) *Museums as Spaces of the Present: The Case for Social Scenography* (trans. N. Hoskin) in *The International Handbooks of Museum Studies: Museum Media* (ed. M. Henning) Wiley Blackwell pp.
- Halperin, J. (2017). MoMA responds to Trump's immigration ban through its collection. In *The Art Newspaper*. <http://theartnewspaper.com/news/moma-responds-to-trumps-immigration-ban-through-its-collection>. February 3rd.
- Hanru, H. *AutoTune Everything* Symposium. Melbourne. 19th August 2016.
- Hansen, T. (2016). 'New Nordic Critique'. In J. Voorhies (ed.) *What Ever Happened to New Institutionalism?*. Cambridge, MA/ Berlin: Sternberg Press.
- Harrasser, K. (2015). '(Dis)playing the Museum: Artifacts, Visitors, Embodiment, and Mediality'. In M. Henning (ed.) *Museum Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. Pp.371-388.
- Hassan, R. (2007). *24/7: Time and temporality in the network society*. Stanford University Press.
- Hennessy, K., R. Wallace, N. Jakobsen, C. Arnold (2012) *Virtual Repatriation and the Application Programming Interface: From the Smithsonian Institution's MacFarlane Collection to 'Inuvialuit Living History'*, *Museums and the Web 2012* https://www.museumsandtheweb.com/mw2012/papers/virtual_repatriation_and_the_application_progr (last accessed 5/10/17)
- Henning, M. (2015). Museum Media: An Introduction. In M. Henning (ed.) *Museum*

- Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. Pp. xxxv-lx.
- Hetherington, K. (2015). Foucault and the Museum. In C. McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* Wiley Blackwell pp. 21-40
- Hickey-Moody, A. (2013). Affect as method: Feelings, aesthetics and affective pedagogy. *Deleuze and research methodologies*, pp.79-95.
- Hickey-Moody, A. and P. Malins (eds.) (2007). *Deleuzian Encounters: Studies in Contemporary Social Issues*. Basingstoke: Pallgrave MacMillan.
- Hicks, M. (2005). "A whole new world': the young person's experience of visiting the Sydney Technological Museum', *Museum and Society*, vol. 3, no. 2, pp. 66-80.
- Hirschauer, S. (2006). Animated Corpses: Communicating with Post Mortals in an Anatomical Exhibition. In *Body & Society*. 12(4) pp:25-52.
- Hodder, I. (2016). *Studies in Human-Thing Entanglement*. Creative Commons.
- Holmes, B. (2009). Extradisciplinary Investigations: Towards a New Critique of Institutions. In G. Raunig & G. Ray (eds.) *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (pp. 53-62). London: MayFlyBooks.
- Hooper-Greenhill, E. (1989). The museum in the disciplinary society. *Museum studies in material culture*, pp.61-72.
- Hooper-Greenhill, E (1991), '*Museums for education*' in *Museum and gallery education*, Leicester University Press, London
- Hooper-Greenhill, E. (1992) *Museums and the Shaping of Knowledge*. Routledge.
- Hooper-Greenhill, E. (1994). *Museums and their visitors*. Routledge: London/ New York.
- Hooper-Greenhill, E. (2000). *Museums and Interpretation of Visual Culture*. London: Routledge.
- Hutter, M. (1997). 'From Public to Private Rights in the Arts Sector'. *Boekmancahier* 32: pp.170–176.
- Impey, O. and A. MacGregor (eds.) (1985) *The Origins of Museums: The Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe* Clarendon Press
- Ippolito, J., 2015. Diffused Museums: Networked, Augmented, and Self-Organized Collections. *The International Handbooks of Museum Studies*.
- Jackson, A., & Kidd, J. (2012). *Performing Heritage*. Manchester University Press, Manchester.

- Karp, I. C. M. Kreamer & S. D. Lavine (eds.) (1992) *Museums and Communities: The politics of Public Culture* Smithsonian Institute Press
- Karp, I. and C. A. Kratz (2015). 'The interrogative museum'. In R. Silverman (ed.). *Museum as Process: Translating Local and Global Knowledges*. Oxon and New York: Routledge. Pp. 279-298.
- Kastner, J. (2009). Artistic Internationalism and Institutional Critique. In G. Raunig and G. Ray (eds.) *Art and Contemporary Critical Practice: reinventing Institutional Critique*. Mayfly: London.
- Kelly, L. (2013). The Connected Museum in the World of Social Media. In K. Drotner and K. Schroder *Museum Communication and Social Media: The connected museum* (pp. 54-71). Routledge: London
- Kester, G. H. (2011) *The One and The Many: Contemporary Collaborative Art in a Global Context* Duke University Press
- Khomami, N. BP to end Tate Sponsorship after 26 Years. *The Guardian*.
<https://www.theguardian.com/artanddesign/2016/mar/11/bp-to-end-tate-sponsorship-climate-protests>. 11th March 2016.
- Kidd, J., 2014. *Museums in the new mediascape: Transmedia, participation, ethics*. Ashgate Publishing, Ltd.
- Klonk, C., 2005. Patterns Of Attention: From Shop Windows To Gallery Rooms In Early Twentieth-Century Berlin. *Art History*, 28(4), pp.468-496.
- Kluitenberg, E. (2018). The Commons as a Deliberative Counter-Ideology. In N. Dockx and P. Gielen (eds.) *Commonism: A New Aesthetics of the Real*. Amsterdam: Valiz. Pp. 401-418.
- Knell, S. (2019). *The Contemporary Museum: Shaping Museum for the Global Now*. Oxon/ New York: Routledge.
- Lang, C., J. Reeve and V. Woollard (eds.) (2006) *The Responsive Museum: Working with Audiences in the Twenty-First Century* Ashgate. Reprint (2016) Routledge
- Lapp, A. (2019). Interview with Christian Boros. <https://www.sammlung-boros.de/press/clippings/art-review-1208.html?L=1>, accessed 23rd January.
- Law, J. (2004). *After Method: Mess in Social Science Research*. London/ New York: Routledge.
- Law, J., & Urry, J. (2004). Enacting the social. *Economy and society*, 33(3), pp. 390-410.
- Lee Ufan Museum unofficial Facebook page, <https://www.facebook.com/pages/Lee-Ufan-Museum/118838251506554>, last accessed Dec 15th 2017.

- LeWitt, S. (1967). 'Paragraphs on Conceptual Art', *Artforum* Vol.5, no. 10, Summer. pp. 79-83.
- Lindauer, M. (2006). The critical museum visitor. *New museum theory and practice: An introduction*, 201-225.
- Lippard, L. R. (2018). Foreward. In M. Reilly (ed.) *Curatorial Activism: Towards an Ethics of Curating*. London: Thames and Hudson. Pp. 6-11.
- Louvre (2014). *Annual Report Summary and Key Figures*. Musée de Louvre, dist. RMN. https://www.louvre.fr/sites/default/files/rapport_activite/fichiers/PDF/louvre-2014-annual-report.pdf
- Low, T. (1942/ 2012). What is a Museum? In G. Anderson (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift* (2nd ed.). AltaMira Press: UK
- Macdonald, S. (1998) *Exhibitions of Power and Power of Exhibition: an Introduction to the Politics of Display* in *The Politics of Display: Museums, Science, Culture* Routledge pp.218-227
- MacGregor, A. (2007). *Curiosity and enlightenment: collectors and collections from the sixteenth to the nineteenth century*. Yale University Press.
- Macrury, I. and C. Yates (2016) Framing the Mobile Phone: The Psychopathologies of an Everyday Object in *Communication and Media* 11(38) pp.41-70.
- Malaro, M. C. (1991). Deaccessioning: the American perspective. *Museum Management and Curatorship*, 10(3), pp.273-279.
- Malraux, A. (1978). *Museum Without Walls: The Voices of Silence*. Princeton: Princeton University Press.
- Marcus, G.E. and Saka, E. (2006). Assemblage. *Theory, culture & society*, 23(2-3), pp.101-106.
- Marstine, J. (2006) *New Museum Theory and Practice: An Introduction* Oxford: Blackwell
- Martin, J. H. (2013). *Theatre of the World*. Museum of Old and New Art: Tasmania
- Martinez, J. 'Director's Message' <https://www.louvre.fr/en/missions-projects>, last accessed March 2014.
- Massumi, B. (2002). *Parables for the virtual: Movement, affect, sensation*. Duke University Press.
- Massumi, B. (Ed.). (2002b). *A shock to thought: Expression after Deleuze and Guattari*. Psychology Press.

- Massumi, B. (2004). Translator's foreword: Notes on the translation and acknowledgements. *A thousand plateaus*. London: Continuum Books.
- Massumi, B. (2015) *Politics of Affect* Cambridge/ MA: Polity
- Mawere, M. and Mubaya, T.R. (2015). 'A shadow that refuses to leave': The enduring legacy of colonialism in Zimbabwean museum governance. *African Museums in the Making: Reflections on the Politics of Material and Public Culture in Zimbabwe*, p.137.
- MAXXI: Art Collections. <https://www.maxxi.art/en/arte/>, last accessed August 2016.
- MAXXI: Mission Statement. <https://www.maxxi.art/en/mission/>, last accessed August 2016.
- McCarthy, C. (2015) *Grounding Museum Studies: Introducing Practice in The International Handbooks of Museum Studies: Museum Practice* Wiley Blackwell pp. xxxv-lii
- McCarthy, C. (2019). 'Indigenisation: reconceptualising museology'. In S. Knell (ed.) *The Contemporary Museum: Shaping Museum for the Global Now*. Oxon/ New York: Routledge. Pp. 37-54.
- McTavish, L. (2006). Visiting the virtual museum: Art and experience online. *New museum theory and practice: An introduction*, p. 226-246.
- McQuail, D. (1992). *Media performance: Mass communication and the public interest*. Sage.
- McQuire, S. (2018). Media technologies, cultural mobility, and the nation-state. In *Routledge Handbook of Cultural Sociology*. Routledge. pp. 583-591.
- Meijers, D. J. (1996). 'The Museum and the 'Ahistorical' Exhibition: the latest gimmick by the arbiters of taste, or an important cultural phenomenon?'. In *Thinking About Exhibitions* (eds. R. Greenberg, B.W. Ferguson and S. Nairne). Routledge: London/ New York pp.5-14.
- Merleau-Ponty, M. (1992). *The Phenomenology of Perception*, trans. C. Smith, London: Routledge.
- Message, K. (2002). *Exhibiting Visual Culture: Narrative, Perception and the New Museum* (Doctoral dissertation, University of Melbourne, School of Fine Arts (Art History and Cinema Studies)).
- Message, K. (2006). The new museum. *Theory, Culture & Society*, 23(2-3), pp.603-606.
- Message, K. and Witcomb, A. (2015). Museum Theory: An Expanded Field. *The International Handbooks of Museum Studies*.

- Message, K. (2018) *The Disobedient Museum: Writing on the edge* Routledge
- MG+MSUM: Vision. <http://www.mg-lj.si/en/about-us/901/mgmsum-vision/>, last accessed March 23rd 2019.
- MG+MSUM: Collaborations. <http://www.mg-lj.si/en/about-us/848/collaborations/>, last accessed March 23rd 2019.
- Migros Museum Für Gegenwartskunst: 'Facts and Figures'. migramuseum.ch/storage/productpdfs/Facts_and_Figures/mm_factsandfigures_E.pdf, accessed December 2016.
- MoMA: About <https://www.moma.org/about/who-we-are/moma>, last accessed December 16th 2015.
- Mona: Architecture <https://mona.net.au/museum/architecture>, last accessed March 18th 2019.
- Mona: Introduction <https://mona.net.au/museum/introduction>, last accessed January 18th 2018.
- Mona: Zero <https://mona.net.au/museum/exhibitions/past-exhibitions/zero>, last accessed December 3rd 2018.
- Mouffe, C. (2013a). *Agonistics: Thinking the World Politically*. London and New York: Verso.
- Mouffe, C. (2013b). The Museum and Radical Democracy. In L. Basso Perussut, F. Lanz and G. Postiglione (eds.) *European Museums in the 21st Century: Setting the Framework*. Politecnico di Milano.
- Murawska-Muthesius, M. (2015). Masterpieces and the Critical Museum. In M. Murawska-Muthesius and P. Piotrowski (eds.) *From Museum Critique to the Critical Museum*. Ashgate Publishing, Ltd. Pp. 99-114.
- Murawska-Muthesius, K., & Piotrowski, P. (Eds.). (2015). *From Museum Critique to the Critical Museum*. Ashgate Publishing, Ltd.
- Murray, P. (2011) *The NGV Story; A Celebration of 150 Years National Gallery of Victoria*; Melbourne
- Nakashima Degarrod, L. (2010). When ethnographies enter art galleries. *Museum Materialities: Objects, Engagements, Interpretations*. xix, pp. 128-142.
- Nesbit, M. (2013). *The Pragmatism in the History of Art*. Periscope Publishing Ltd.: Pittsburg/ New York City.

- New Museum "History" (n.d.) <https://www.newmuseum.org/history>, last accessed 18th May 2019.
- New Zealand Ministry for Culture and Heritage <http://www.mch.govt.nz/what-we-do/cultural-sector-overviews/cultural-policy-new-zealand/2-administrative-and-institutional-> (last accessed 3/3/17)
- NGV About: Terms and Conditions <https://www.ngv.vic.gov.au/about/reports-and-documents/terms-and-conditions-of-public-entry/>, last accessed 20th Dec 2017
- NGV About: Key People <https://www.ngv.vic.gov.au/about/people-and-careers/key-people/>, last accessed 20th Dec 2017
- Noordegraf, J. (2004) *Strategies of Display: Museum Presentation in Nineteenth and Twentieth Century Visual Culture* Rotterdam: Museum Boijmans van Beuningen/ Nai Publishers
- Oberhardt, S., 2001. *Frames within frames: The art museum as cultural artifact* (Vol. 167). Peter Lang Pub Incorporated.
- O'Connor, J. (2013). David Walsh's MONA and the cultural regeneration of Hobart. *The Conversation*, 8.
- O'Doherty, B. (1976/ 1986). *Inside the White Cube: The Ideology of the Gallery Space*. San Francisco: The Lapis Press.
- Oliver, Bette Wyn (2007). *From Royal to National: The Louvre Museum and the Bibliothèque Nationale*. Lexington Books.
- Olma, S. (2018) *Art and Autonomy: Past Present Future* Rotterdam: V2_Publishing
- O'Neill, M. (2006). Essentialism, adaptation and justice: Towards a new epistemology of museums. *Museum Management and Curatorship*, 21(2), 95-116.
- Olszanka, P. (January 2011). Hobart's new gallery/ freak show: Quintessentially Aussie, if a little absurd. Crikey.com.
- O'Sullivan, S. (2006). *Art encounters Deleuze and Guattari: Thought beyond representation*. Palgrave Macmillan.
- Palais de Tokyo: Who we are. <https://www.palaisdetokyo.com/en/who-we-are>, last accessed August 17th 2018
- Papastergiadis, N. (2010). *Spatial aesthetics: Art, place and the everyday* (Vol. 5). Lulu.com.
- Papastergiadis, N. (2012). *Cosmopolitanism and Culture*. Cambridge: Polity.
- Papastergiadis, N. (2013). *Ambient Perspectives*. Australia: Everbest.

- Pearce (Mead), E. (2013a). Preface to the Second Edition. *Monanisms 2nd Edition*. Museum of Old and New Art. Pp: xvi-xvii
- Pearce (Mead), E. (2013b) Interview Transcript in C. Wilson *Pervasive Media in Galleries: Space, Networks, and Transformations*. Masters thesis. School of Culture and Communication, The University of Melbourne.
- Pearce, E. (2015). Our Secret. Presented to *MONA EFFECT 4: Regenerating City and Region through Art Tourism?* 18th September: MONA, Hobart.
- Pearce, J. Mona: Architecture. <https://mona.net.au/museum/architecture>, accessed January 11th 2019.
- Pedro Lorente, J. (2015). From the White Cube to a Critical Museography: The Development of Interrogative, Plural and Subjective Museum Discourses. In K. Murawska-Muthesius and P. Piotrowski (eds.) *From Museum Critique to the Critical Museum*. Ashgate: England/ USA.
- Pels, P. (1998) *The Spirit of Matter: On Fetish, Rarity, Fact, and Fancy* pp. 91- 114 in P. Spyer (ed.) *Border Fetishisms: Material Objects in Unstable Spaces* Routledge: New York/ London.
- Pels, D., K. Hetherington and F. Vandenberghe (2002). *Sociality/Materiality. The Status of the Object in Social Science*. New York: Sage.
- Phillips, J. (2006). Agencement/assemblage. *Theory Culture and Society*, 23(2/3), 108.
- Pogačar Podgornik, T. (2018). 'VSAK ČLOVEK JE KUSTOS!/ JEDER MENSCH IST EIN KURATOR!': Moderna Galerija, Ljubljana, 16 June- 30 September 2007. In J. Byrne, E. Morgan, N. Paytner, A. Sánchez de Serdio and A. Železnik (eds.) *The Constituent Museum: Constellations of Knowledge, Politics and Mediation*. Amsterdam: Valiz. Pp:274-277.
- Pollock, G. (1999). *Differencing the Canon: Feminist Desire and the Writing of Art's Histories*. London and New York: Routledge.
- Pollock, G., 2007. Un-Framing the Modern: Critical Space/Public Possibility. *Museums after modernism: strategies of engagement*, pp.1-39.
- Pomian, K. (1987/ 1990) *Collectors and Curiosities. Paris and Venice, 1500-1800* Polity: Cambridge
- Preziosi, D., 2006. Art history and museology: Rendering the visible legible. *A companion to museum studies*, 15, p.50.
- Prinz, S. (2017). When the Present Begins. In B. von Bismarck, H. Munder and P. J. Schneemann (eds.) *Now-Tomorrow-Flux: An Anthology on the Museum of Contemporary Art* pp.51-8. JRP Ringier: Zurich.

- Private Art Museum Report* (2016). Larry's List and Art Market Monitor of ARTRON. Modern Arts Publishing: Germany.
- Putnam, J. (2009/ 2001) *Art and artifact: The museum as medium* London: Thames and Hudson
- Raunig, G. (2007). Instituting and Distributing: On the Relationship Between Politics and Police Following Rancière as a Development of the Problem of Distribution with Deleuze. Retrieved from: <http://eipcp.net/transversal/1007/raunig/en> (last accessed 01/03/19).
- Raunig, G. & G. Ray (eds.) (2009). *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. London: MayFlyBooks.
- Raunig, G. (2009). Institut Practices: Fleeing, Instituting, Transforming. In G. Raunig & G. Ray (eds.) *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (pp. 3-12). London: MayFlyBooks.
- Radywyl, N., 2008. *Moving Images, the Museum and a Politics of Movement: A Study of the Museum Visitor*. University of Melbourne, School of Culture and Communications & School of Historical Studies.
- Rees Leahy, H. (2010). Watch your step: Embodiment and encounter at Tate Modern. *Museum Materialities*, pp. 162-174.
- Reeve, J. (2019). 'Islam: Islamic art, the Islamic world– and museums'. In S. Knell (ed.) *The Contemporary Museum: Shaping Museums for the Global Now*. Oxon/ New York: Routledge. Pp. 55-73
- Reeve, J., & Woollard, V. (2006). Influences on Museum Practice. In Lang, C., J. Reeve and V. Woollard (eds.) *The Responsive Museum: Working with Audiences in the Twenty-First Century* Ashgate. Reprint (2016) Routledge pp. 5-18.
- Reilly, M. (2018). *Curatorial Activism: Towards an Ethics of Curating*. London: Thames & Hudson.
- Rich, D. C. (1975). *The Flow of Art: Essays and Criticisms of Henry McBride*. New York.
- Ringrose, J., & Coleman, R. (2013). *Deleuze and research methodologies*. Edinburgh University Press.
- Roppola, T., 2013. *Designing for the museum visitor experience*. Routledge.
- Rosa, H. (2005). *Beschleunigung: Die Veränderung der Zeitstrukturen in der Moderne* [Acceleration: The alteration of time structures in the modern world]. Frankfurt: Suhrkamp.
- Rossiter, N. (2006). *Organized Networks: Transdisciplinarity and New Institutional*

- Forms. In L. Bang Larsen (ed.) (2014) *Networks: Documents of Contemporary Art*. Whitechapel Gallery and MIT. Pp: 95-99.
- Rub, T., 2016. Some Thoughts (and Concerns) About the Future of Art Museums. *The Antioch Review*, 74(2), pp.237-248.
- Salmon, G. (2016). 'Capital Gains: How MONA Got Hobart Humming. In ABC News, January 13th.
- Schaer, R. (1993). *L'Invention des musées*. Paris: Gallimard.
- Serrell, B. (1997) 'Paying Attention: The Duration and Allocation of Visitors' Time in Museum Exhibitions', *The Curator*, 40(2): 108-125.
- Sheikh, S. (2009). Notes on Institutional Critique. In G. Raunig & G. Ray (eds.) *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (pp. 29-32). London: MayFlyBooks.
- Silverman, R. A. (ed.), (2015). *Museum as Process: Translating Local and Global Knowledges* Routledge
- Smith, L. (2015). Theorizing Museum and Heritage Visiting. In K. Message and A. Witcomb (eds.) *The International Handbooks of Museum Studies: Museum Theory* Wiley Blackwell pp.459-484
- Smith, T. (2011). *Contemporary Art: World Currents*. Laurence-King: United Kingdom
- Smithson, R. (1967). Some Void Thoughts on Museums. In J. Flam (ed.) (1996) *Robert Smithson: The Collected Writings*. University of California Press: Berkley/ Los Angeles/ London. Pp:41-42.
- Spinoza, B. (2001). Ethics, trans. WH White. *Wordsworth: Hertfordshire*.
- Stapferhaus Lenzburg: About. <https://www.stapferhaus.ch/stapferhaus/>, last accessed October 2017.
- Sternfeld, N. (2018). 'GIVE HER THE TOOLS, SHE WILL KNOW WHAT TO DO WITH THEM!': Some Thoughts about Learning Together. In J. Byrne, E. Morgan, N. Paytner, A. Sánchez de Serdio and A. Železnik (eds.) *The Constituent Museum: Constellations of Knowledge, Politics and Mediation*. Amsterdam: Valiz. Pp: 158-165.
- Stewart, C. (2014). 'David Walsh: from shy misfit to big-time gambler who founded MONA'. In *The Australian*, October 4th.
- Stewart, S. (1999). Prologue: From the Museum of Touch. In M. Kwint, C. Breward & J. Aynsley (eds.) *Material Memories*. Oxford/ New York: Berg pp. 17-36.
- Steyerl, H. (2009). The institution of critique. *may fly*, 13.

- Steyerl, H. (2017). *Duty Free Art: Art in the Age of Planetary Civil War*. Verso: NY.
- Tate (2015). *Tate Annual Report 2014/15*. Tate Publishing. ISBN: 9781849764346.
- Tate (2018). *Tate Annual Report 2017/18*. Tate Publishing, ISBN: 9781849766470
- Tate: Governance. tate.org.uk/governance, last accessed 14th June 2016
- Tapsell, P. (2015). Ko Tawa: Where are the glass cabinets? In R. Silverman (ed.), *Museum as process: Translating local and global knowledges*. (pp. 262-278). Abingdon, UK: Routledge
- Taylor, R. (2011). Image Two. *The O device at the Museum of Old and New Art (MONA)*. Hobart, Tasmania, Australia. Wikimedia Commons.
- Taylor, R. (2011). Image Three. *Mona exhibition 2011*. Flickr, Creative Commons.
- Te Papa: About <https://www.tepapa.govt.nz/about/our-building>, last accessed 20th Dec 2018
- Te Papa (2018) *Annual Report 2017-18*
https://www.tepapa.govt.nz/sites/default/files/te_papa_annual_report_2017-18_0.pdf Museum of New Zealand Te Papa Tongarewa, accessed January 11th 2019.
- Thomas, N. (2016). *The Return of Curiosity: What Museums are Good For in the 21st Century*. Reaktion Books.
- Tilden, S. J. (2004). *Architecture for art. American art museums 1938-2008*. New York: Harry N. Abrahams, Inc. Publishers.
- Tomlinson, J. (2007). *The culture of speed: The coming of immediacy*. Sage.
- Tourism Tasmania (2014). Tasmanian Visitor Survey. *Tasmanian State Government, Hobart*. Available at www.tourismtasmania.com.au/research/tvs
- Tourism Tasmania (2015). Tasmanian Visitor Survey. *Tasmanian State Government, Hobart*. Available at www.tourismtasmania.com.au/research/tvs
- Tourism Tasmania (2016). Tasmanian Visitor Survey. *Tasmanian State Government, Hobart*. Available at www.tourismtasmania.com.au/research/tvs
- TrendsWatch* (2016). Center for the Future of Museums. American Alliance of Museums.
- Tzortzi, K. (2015). *Museum space: where architecture meets museology*. Ashgate Publishing, Ltd..
- Urry, J. (2005). The complexity turn. *Theory, culture & society*, 22(5), 1-14.

- Van Abbemuseum: History. <https://vanabbemuseum.nl>, last accessed 11th August 2018
- Vergo, P (1989), *The new museology*, Reaktion Books, London
- Virilio, P. (1977 [1986]). *Speed and Politics: An Essay on Dromology*. New York: Semiotext(e).
- Visser, T. (2013). Follies, or “How to Make Exhibitions”. In J.H. Martin *Theatre of the World*. Museum of Old and New Art: Tasmania
- Von Bismarck, B., H. Munder and P. J. Schneemann (eds.) (2017) *Now-Tomorrow-Flux: An Anthology on the Museum of Contemporary Art* pp.51-8. JRP Ringier: Zurich.
- Von Bismarck, O. (2016). *Gedanken und erinnerungen*. Jazzybee Verlag.
- Wallis, J., 2011. Nature, Nation and the Museum: the mid-twentieth century New Zealand experience. *museum and society*, 9(3), pp.214-226.
- Walsh, D. (2013). Preface to the Second Edition. *Monanisms 2nd Edition*. Museum of Old and New Art. Pp:xiv-xv
- Walsh, D. (2014). *A Bone of Fact*. Picador: Australia
- Walsh, D. (2017). Rising Tide. *Mona Blog*. <https://mona.net.au/blog/2017/04/rising-tide> (April 19th), last accessed August 1st 2017.
- Walsh, D. (2018). By Chance. *Mona Blog*. <https://mona.net.au/blog/2018/03/by-chance> (March 1st), last accessed April 1st 2018.
- Walsh, D. (2018). Instagram @monamuseum
<https://www.instagram.com/monamuseum/?hl=en>, January 12th
- Wasson, H. (2015). The Elastic Museum: Cinema Within and Beyond. In M. Henning (ed.) *Museum Media* (International Handbooks of Museum Studies, eds. S. Macdonald and H. Rees Leahy). Wiley Blackwell. pp. 603-628.
- Watson, S. (2015). ‘Communities and museums: equal partners?’. In R. Silverman (ed.). *Museum as Process: Translating Local and Global Knowledges*. Oxon and New York: Routledge. Pp. 228-245.
- Weber, M. (1947). The theory of social and economic organization, trans. AM Henderson and Talcott. Parsons: New York.
- Westerhoff, J. C. (2001) *A World of Signs: Baroque Pansemioticism, the Polyhistor and the Early Modern Wunderkammer* in *Journal of the History of Ideas* Vol. 62, No. 4 pp.633-650 University of Pennsylvania Press
- Willson, M. A. (2012). Being-Together: thinking through Technologically Mediated

- Sociality and Community. In *Communication and Critical Studies*. (3) 279.
- Witcomb, A. (1998). Beyond the mausoleum: Museums and the media. *Media International Australia incorporating Culture and Policy*, 89(1), pp. 21-33.
- Witcomb, A. (2003) *Re-imagining the Museum: beyond the Mausoleum* Routledge
- Witcomb, A. (2013). Understanding the role of affect in producing a critical pedagogy for history museums. *Museum Management and Curatorship*. 28(3) pp.255-271
- Witcomb, A. (2015). Cultural pedagogies in the museum. In M. Watkins, G. Noble and C Driscoll (eds.) *Cultural Pedagogies and Human Conduct* Oxon/ New York: Routledge
- Wunderkammer Olbricht: *Astonishment, discovery, understanding* pamphlet, procured July 2016
- Yoshimura, Y., Krebs, A., & Ratti, C. (2016). An analysis of visitors' length of stay through noninvasive Bluetooth monitoring in the Louvre Museum. *arXiv preprint arXiv:1605.00108*.
- Young, D. (2006) Turnstiles in the Cathedral?: museums, arts museums and evaluations. *Aesthetic Philosophy and Education*.
<http://www.philosophy.unimelb.edu.au/aestheticeducation/index.htm>
- Yunker, R. (2017) *Controversy and Collaboration: Recommendations for Using the Participatory Museum Model* kuscholarworks.ku.edu (last accessed 01 August 2017)
- Zappaterra, Y. (2001). *Digital Lab: Print and Electronic Design: Editorial*. London: Rotovision.
- Žerovc, B. (2015). *When Attitudes Become the Norm: The Contemporary Curator and Institutional Art*. Ljubljana and Berlin: Archive Books.