

### MUSEUMS' PUBLIC PRESENCE













## MUSEUMS' PUBLIC (S) ANIMATION



Bande a Part, Jean-Luc Godard, 1964



Dreamers, Bernardo Bertolucci, 2003

### MUSEUMS' PUBLIC (S) ANIMATION



Da Vinci Code, Ron Howard, 2006



Apeshit, The Carters, 2017

#### ALSO MUSEUMS' PUBLIC PRESE **ABOUT THE** PLANNING RESEARCH & CALENDAR COLLECTIONS





















#### **MoMA**

Plan your visit

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Art and artists

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**Basic Information** Check the opening hours



EXHIBITION Exhibition

Visit the Core Discover unknown stories

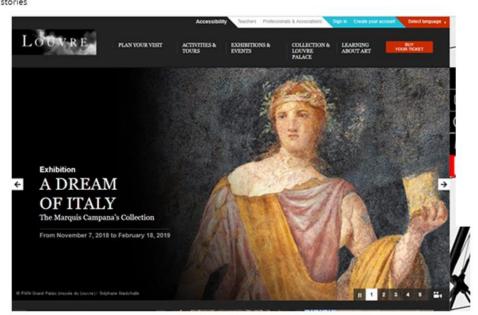


**Events at POLIN Museum -**October 2018



Take a Virtual Tour of the Core Exhibition

EXHIBITION





**Toward a Concrete** Utopia: Architecture in Yugoslavia, 1948-1980

Through January 13, 2019

### LAYERING PUBLIC



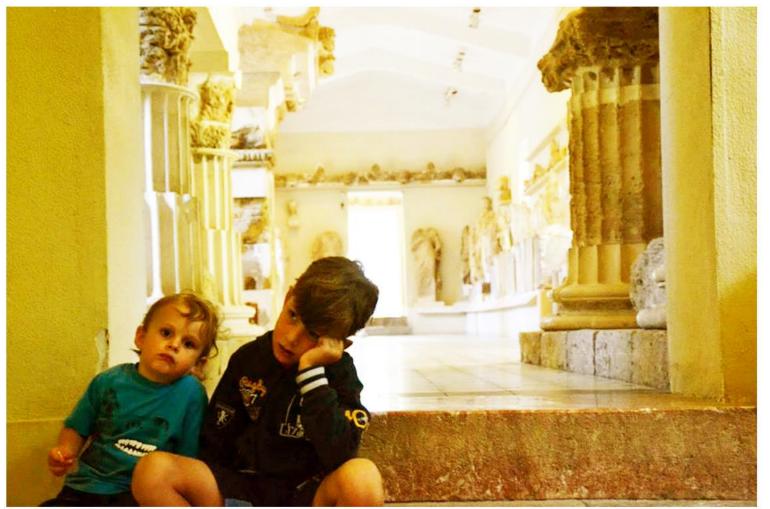


CONSUMERS CUSTOMERS POPULATION COMMUNITY



ACTIVE PUBLIC (OPINION)

#### LAYERING PUBLIC VISITORS





**BORED ENTHUSIASTIC** 

### LAYERING PUBLIC VISITORS



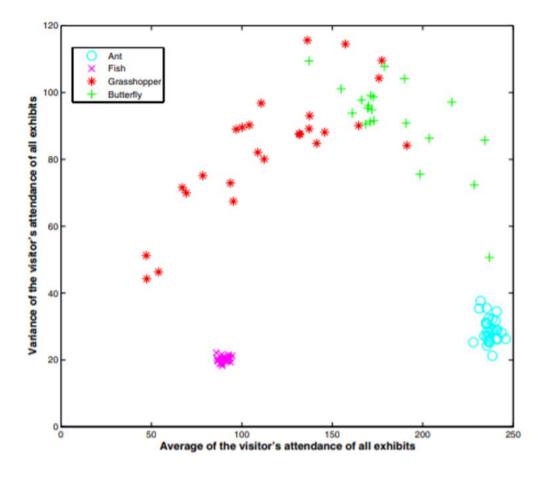


**VISITORS' TYPES** 

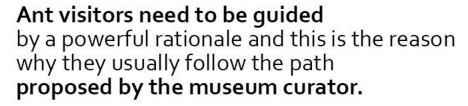
ANT FISH BUTERFLY GRASSHOPPER Visits to museum exhibitions are often brief and incomplete. Regardless of the topic or size of the exhibit, often a visit lasts less than 20 minutes and visitors stop at fewer than one-third of the exhibit elements.

#### LAYERING PUBLIC VISITORS

A Movement Data Analysis and Synthesis Tool for Museum Visitors' Behaviors Kingkarn Sookhanaphibarn and Ruck Thawonmas









**Fish visitors prefer** a holistic observation area, such as **the center of the room**.



**Butterfly visitors** refuse to follow the given path designed by other people and **prefer their own route**.

Grasshopper visitors move directly to their selective exhibits.

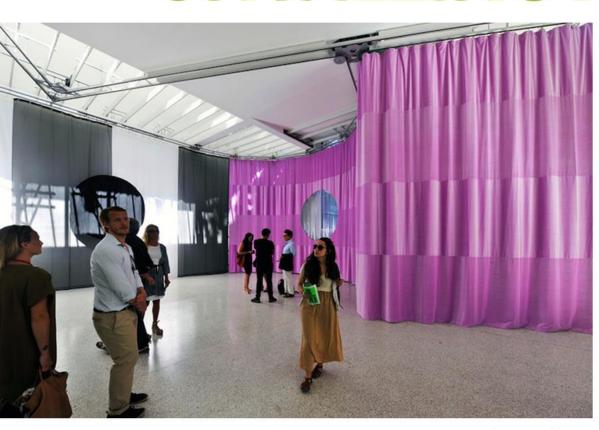
### LAYERING PUBLIC AUDIENCE





CRY WITCH MUSEUM HACK Colonial Williamsburg, Order in the Court The Metropolitan museum, now franchise...

### PUBLIC SPHERE PARTICIPANTS UNVILLING PARTICIPATION



27", Dutch Pavillion Venice Biennale of Architecture, 2013 Common Ground



KAASTEL AMERONG, Peter Greenaway, Video instalations as "living history"

# PUBLIC SPHERE PARTICIPANTS "BACKWARD" TRADITIONS



Experimental Archaeology Reenactment and Processes Reconstructions



JOURNEY TO REDEMPTION, Devised theatre, Colonial Williamsburg

# PUBLIC SPHERE PARTICIPANTS "COMERCIAL" PARTICIPATIONS

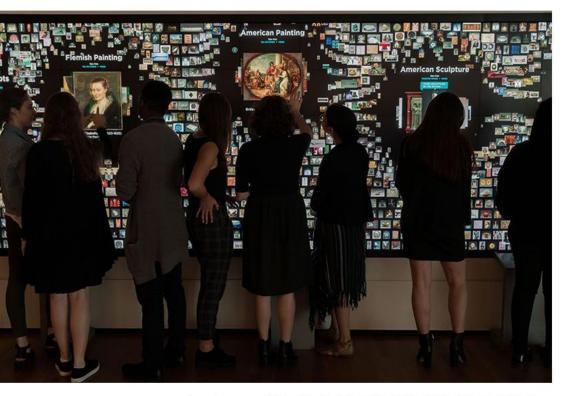






MUSEUM OF ILLUSION Dubai franchise

#### PUBLIC SPHERE PARTICIPANTS PARTICIPATIVE CONSUMPTION

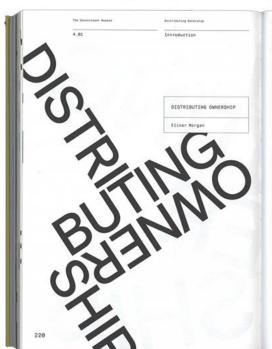


ArtLens-Wall, MAKING YOUR OWN... POLLIN, WARSAW The Cleveland Museum of Art Already made choices



# PUBLIC SPHERE CO-CREATION CONSTITUENTS





In order to develop constituent relationships, museums must give sway a certain amount of power and develop structures and approaches that distribute ownership. This statement presents an obvious tension: ultimately it is those who lead the institution and work within it who decide whether they want to pursue this way of working, who they wish to work with, and how this might be approached. Whose ownership is this to distribute? And who has the right to distribute it? This, of course, depends on the context and on the economic, legal and political frame of the institution. It also depends on existing relationships, as the majority of art institutions are already emmeshed in complex networks of relationships. Perhaps a more interesting phrase is "shared ownership", but this fails to recognize the power relations that are (generally speaking) already at play between a museum or art institution and its publics.

While the institution must be open to a range of voices, and to antagonism, in order to avoid endlesaly reproducing and representing its own belief systems, the question remains: how open con or should it be? If it opens up to those who are interested and willing to work with it and to challenge it, are those constituents able to form powerful and critical voices and roles that genuinely affect change? Do those individuals and groups in time become part of the institutional framework? And then how are others encouraged to develop strong positions? If the museum is understood as a set of constituent relationships, it must also acknowledge the conversations and relations that have not been formed, along with those that will never be made, and those that have been broken. Rather than speaking on behalf of others, in an attempt to imagine positions different from its own, the museum must involve a breadth of people in dialogue, but without absorbing, assimilating or owning their voices.

At the heart of this conversation sit questions of economies of exchange, ethics of cooperation, and issues of consent and permission. Discussion of power are inherent within the following texts, and conversations on care weave through each one. This section explores the potential of a fluid and active scale of consensus and dissensus, which allows constituent behaviours to develop. As highlighted elsewhere in the book, a useful way of thinking about the role and power of the constituent might be in an active and present-focused attempt at instituting or always becoming. Inhabiting this state may enable us to move away from the one-way yower dynamic of the invitation for involvement from institution to

TEJK JOBEP Dragge Myselfa Montage for the second se

The constituent museum Constellations Of Knowledge, Politics And Mediation. A Generator Of Social Change

Take Over, Kolarac, Belgrade Serbia & British Council

# PUBLIC/PRIVATE PARADOX PERSONAL INFLUENCES





Accustomized approach The museum of me THE MUSEUM FOR ME